



# B B C



## ANNUAL REPORT AND ACCOUNTS 1989/90



**Board of Governors**

*as at 31 March 1990*

**Chairman**

Marmaduke Hussey

**Vice-Chairman**

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**National Governor for Wales**

John Parry CBE

**National Governor for Scotland**

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**Governors**

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Dr John Roberts

P. D. James OBE

Bill Jordan

Keith Oates

*Watson Peat CBE JP and Lady Parkes JP*

*retired from the Board on 31 July 1989*

**Board of Management**

*as at 31 March 1990*

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Michael Checkland

**Deputy Director-General**

John Birt

**Managing Director, World Service**

John Tusa

**Managing Director, Network Radio**

David Hatch

**Managing Director, Network Television**

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Bill Denny

**Director of Corporate Affairs**

Howell James

**Director of Finance**

Ian Phillips

**Director of Personnel**

Roger Chase

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## Contents

<b>1</b>	<b>Chairman's Foreword</b> .....	<b>2</b>
<b>2</b>	<b>Director-General's Statement</b> .....	<b>4</b>
<b>3</b>	<b>Board of Governors' Review</b> .....	<b>6</b>
<b>4</b>	<b>News and Current Affairs</b> .....	<b>12</b>
<b>5</b>	<b>Network Television</b> .....	<b>18</b>
<b>6</b>	<b>Network Radio</b> .....	<b>30</b>
<b>7</b>	<b>Regional Broadcasting</b> .....	<b>40</b>
<b>8</b>	<b>World Service</b> .....	<b>54</b>
<b>9</b>	<b>Religion</b> .....	<b>64</b>
<b>10</b>	<b>Education</b> .....	<b>67</b>
<b>11</b>	<b>Policy and Research</b> .....	<b>70</b>
<b>12</b>	<b>Legal Affairs</b> .....	<b>73</b>
<b>13</b>	<b>Public Accountability</b> .....	<b>74</b>
<b>14</b>	<b>Personnel</b> .....	<b>77</b>
<b>15</b>	<b>Advisory Bodies</b> .....	<b>78</b>
<b>16</b>	<b>Engineering</b> .....	<b>80</b>
<b>17</b>	<b>Enterprises</b> .....	<b>84</b>
<b>18</b>	<b>Awards</b> .....	<b>88</b>
<b>19</b>	<b>Statistics</b> .....	<b>92</b>
<b>20</b>	<b>Finance</b> .....	<b>95</b>
<b>21</b>	<b>Financial Statements</b>	
	Auditors' Report .....	97
	Statement of Accounting Policies .....	98
	<b>Home Services Group</b>	
	Statement of Income and Expenditure .....	100
	Balance Sheets .....	101
	Consolidated Source and Application of Funds Statement .....	102
	Notes to the Financial Statements .....	103
	<b>World Service</b>	
	Statement of Income and Expenditure .....	108
	Balance Sheet .....	109
	Source and Application of Funds Statement .....	110
	Notes to the Financial Statements .....	111
<b>22</b>	<b>Index</b> .....	<b>114</b>

## I Chairman's Foreword

*BBC Chairman  
Marmaduke  
Hussey with a  
bronze bust of  
Lord Reith on  
the centenary of  
Reith's birth*



This has been a year of significant change for the BBC and for the whole broadcasting industry. This might easily have been written in each of my three previous introductions to the BBC's Annual Report to Parliament. But, after so many predictions, much guesswork and some false starts, we have finally seen in the last 12 months the real transformation of the broadcasting landscape.

The BBC began its life as a government-protected monopoly and then, after the arrival of ITV, became part of a government-protected duopoly. Now that comfortable arrangement has gone once and for all, and the BBC is part, albeit the largest and most wide-ranging part, of a multi-national, highly competitive and increasingly market-directed industry. The passage of the

Broadcasting Bill this year and the growth of satellite television and commercial radio channels underscore this sea-change.

The BBC has welcomed this new broadcasting environment. Much has been achieved by everyone in the BBC over the past years and I believe that we are now a more confident and better-managed organisation. Our structures have been rationalised. The Board of Governors and Board of Management work harmoniously together. Our staff has a much clearer idea of the BBC's objectives and they are better equipped to face the Nineties. Last summer's dispute, though, focused our minds on the challenges which confront the BBC. The fundamental issue we face is to reconcile an adequate and competitive staff remuneration with the investment necessary to retain and continually to improve the quality of our programmes. The resolution of this equation, examined in the 'Funding the Future' report published at the beginning of the year, will inevitably affect the way the BBC is structured and staffed. The recommendations of that report are a start, but senior management will have to work hard to maintain the momentum.

The guiding principle of the BBC must be what it always has been – to provide the widest range of quality programmes right across the full range of licence-payers' tastes, interests and enthusiasms, or, as the Charter outlines, to inform, educate and entertain.

In the past year we celebrated an important anniversary – the centenary of the birth of Lord Reith. In 1924, when broadcasting technology was in its infancy, John Reith defined with remarkable prescience the objectives of the BBC in a deceptively simple but telling sentence:

'The BBC's role is to bring the best of



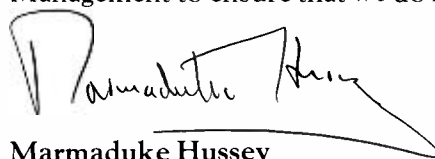
everything to the greatest number of homes.'

I am proud to repeat Reith's words because I believe that BBC programmes in the past year have demonstrated beyond doubt our continuing commitment to his vision. The BBC reported the historic events in Eastern Europe on television, radio and the World Service with unrivalled authority and immediacy. There is still an enormous hunger for unbiased news and information in this country and across the world. The World Service's trusted role in disseminating truth in this year of European revolutions has been outstanding. The time has now come when the World Service should secure the appropriate funds to augment its radio broadcasting with television transmissions. At home we are all conscious of the impact that the successful introduction of cameras to the House of Commons has made to political coverage on television and we welcome it. The World Service equally should add cameras to their microphones.

What makes the BBC different from every other broadcaster is its method of funding. The licence fee is a unique contract between the broadcaster and the public, which listens to and watches BBC programmes for an average of nearly three hours a day, every single day of the year.

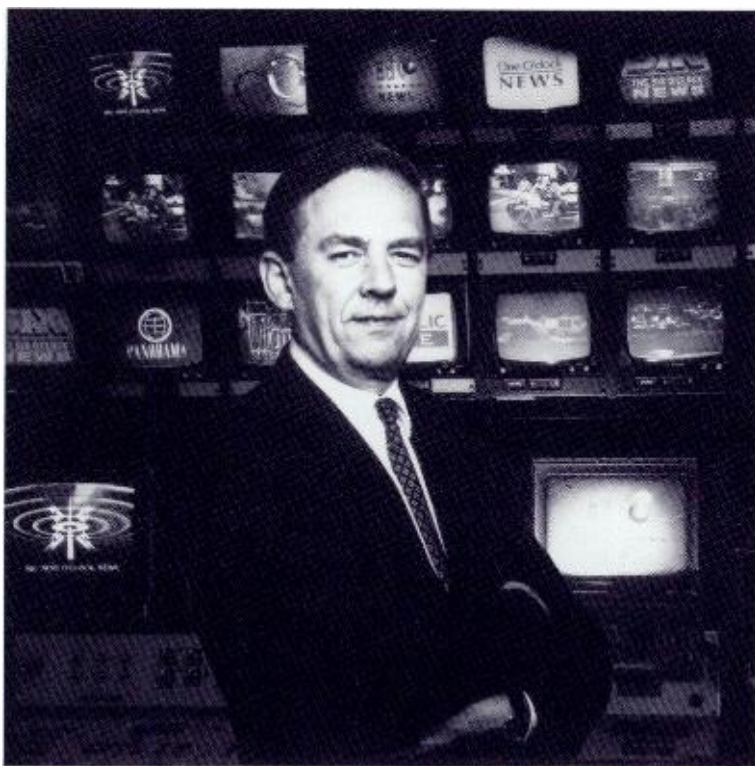
That represents extraordinary loyalty and affection for our programmes in all their diversity, nationally, regionally and locally and, equally, extraordinary value for money.

The licence fee, I believe, remains the best system available for ensuring that the BBC retains its courage, integrity and independence – independence from pressure from any source, political, commercial or propagandist. In return for this distinctive form of funding, the BBC must be ever conscious of the privilege and responsibility that goes with it. We must continue to offer licence-payers the highest quality programmes, enabling the nation to speak to itself in a fair and unbiased manner, in news and information, entertainment and the arts. Critical to that is not just quality but the objective and impartial presentation of public issues across our entire output. Every time we fall below those high standards we weaken the argument for the retention of the licence fee. It is the joint responsibility of the Board of Governors and the Board of Management to ensure that we do not.



**Marmaduke Hussey**  
*Chairman*

## 2 Director-General's Statement



*BBC  
Director-General  
Michael  
Checkland*

As the much anticipated new market environment for broadcasting developed through 1989, the BBC continued to show the imagination and the will to change – and the determination to manage that change effectively.

It certainly was not without broadcasting triumphs. News and current affairs were spurred by events in China and Eastern Europe, and by the introduction of television cameras into the House of Commons. Drama struck a particularly rich seam. Audiences were high. The professional recognition at the major awards ceremonies was overwhelming.

But it was not without challenges. There was the Broadcasting Bill and its many issues (see panel page 11). A pay dispute last summer highlighted how some BBC rates of pay had fallen behind in the industry. Staff in key areas were being lost to new competitors. And, faced with the expanding broadcasting market, there was the need not only to maintain programmes

but to fund programme development.

Recognising the need for the BBC to consider these far-reaching concerns, the 'Funding the Future' committee under Director of Finance, Ian Phillips, was set up, briefed to find savings in order to fund a more competitive pay strategy, but without detriment to our programme output. In tandem with 'Funding the Future' – the main proposals of which are discussed in the Board of Governors' review and in the Finance section of this Annual Report – the consultants Peat Marwick McLintock were asked to undertake a wide-ranging examination of pay, grading and conditions of service.

How the recommendations in the consultants' report are to be implemented is still being discussed, but I am committed to a BBC which makes quality programmes across the range of public service broadcasting and which recognises that such programmes are the result of creative people working together, who have to be motivated and rewarded fairly.

Regrettably, in the process of achieving this, some jobs will be lost, as they will also be as a consequence of the steady increase in programmes made by independent producers, in line with the requirements of the Broadcasting Bill. Only by shaping a leaner and better-run BBC will we be equal to the challenges of the Nineties. Even so, such losses are painful and we are approaching these changes in as responsible and decent a way as we can.

There are many challenges facing us. From April next year, the BBC itself takes over from the Post Office the responsibility for the collection of the licence fee. From that date, the Government intends to set the level of the licence taking into account our ability to generate income from subscription services – the sales of specialist

professional, educational and entertainment packages delivered in encoded form via the BBC's transmitters during the night hours. We have set up a separate company to market these packages and the income which we can attract will be welcome and useful; and it will help to underpin the licence fee.

Elsewhere, we continue to look energetically at all possible ways of exploiting our resources and skills. BBC Enterprises, the commercial arm of the Corporation, has doubled its turnover to £200 million, a year ahead of the business plan it was set. We are pursuing sponsorship deals for sporting and artistic events, such as the recent tie-up between the *Young Musician of the Year* and Lloyds Bank. We have shown our readiness to deal with the new channels by selling programmes to BSB and by sharing rights with it and with Sky – the most recent collaboration between the BBC and BSB was over Wimbledon last month. 'Radio Times' is selling space to BSB for its programme listings.

The whole purpose of our redirection of money and of all our commercial activities is to continue to support programmes of range and quality across the spectrum. In the last two years we have extended our arts coverage and strengthened and restructured our journalism – two major elements of public service broadcasting – and in the light of events in Eastern Europe and the approach of the Single Market we intend to do more. Now, however, we intend to protect the popular base of BBC television by putting more money into comedy and drama, where despite its calibre the number of productions is too low, and into sport, where major contracts must be retained. Radio 5, which joins the network family in August, and our regional broadcasting activities need to be supported. Provision

for these has been included in the 1990-91 budget.

As the decade progresses, the BBC's service to local audiences will be increasingly important. We shall have to see what happens to the regional component of Channel 3 as new franchises are awarded. Channel 4 is a national channel as, it seems, will be Channel 5. Cable's capacity to generate local programming has yet to be seen in this country, and satellite systems are not designed for regional opt-outs. But it will remain very much part of the BBC's responsibilities to cater for the strong sense of local community that has always existed in the United Kingdom.

This year has been one of intense activity, but our strategy for the future is simple: to improve our management performance, to maintain the vigour and distinction of our programmes, and to give value for money. When the time comes to discuss renewal of the BBC Charter at the end of 1996 everyone in the BBC is determined to show that we remain the benchmark of British television and radio production against whom all others must be judged. We will all work to ensure that British broadcasting, in all its aspects, is seen to benefit from a strong BBC at its centre, clear in its purpose and with a level of funding that guarantees a future for public service broadcasting.

Not long ago, one of our Governors, the novelist, P.D. James, described the BBC as an organisation of 'independence, integrity and excellence' and said that we must hand this on to our successors. That is what we intend to do.



**Michael Checkland**

*Director-General*

### 3 Board of Governors' Review

The year which saw the admission of television cameras to the House of Commons will undoubtedly prove one of the most memorable in the history of broadcasting. Not only was the public for the first time able to see its elected representatives at work, but much of the attention of the legislators was focused on broadcasting itself as they planned what is widely regarded as the most thorough overhaul of the industry since it began nearly 70 years ago. Conscious of the obligations attending its role as – in the words of the White Paper which preceded the Broadcasting Bill – the ‘cornerstone of British broadcasting’, the BBC spent much time preparing to meet the challenges awaiting it.

Though many of the detailed provisions in the Broadcasting Bill did not relate directly to the BBC, the measure as a whole envisages such a radical reform of the structure and character of the industry as to affect profoundly every part of it. So even when we were not addressing its specific proposals it formed the background to many of our discussions about broadcasting issues in general. The Bill’s reforming mission may be directed chiefly at the commercial sector, but the BBC does not remain complacent about its own future. It has recognised throughout that any changes in the general broadcasting environment are liable to have immediate consequences for the way the BBC performs its function. Thus the debate on the implications for programme quality of the system for awarding Channel 3 franchises has been of prime concern to the BBC, since any weakening of commitment to high standards in the commercial sector would make the BBC’s adherence to them more difficult to maintain. While looking forward enthusiastically to the new world of broadcasting, we would not wish to surrender the virtues and achievements of the old.

As the year ended and the Bill completed its committee stage, we reviewed its progress with some reassurance and some apprehension. Details of our response to those parts of the Bill of most direct concern to the BBC are given at the end of this review (see panel page 11). We should, perhaps, stress our anxiety over the provisions in the Bill, as it left the committee, concerning ‘listed events’, the licensing of programme listings to outside publishers and the removal of the obligation on cable operators to carry the terrestrial television channels. We were also deeply worried by the proposal that the BBC’s compliance with the requirement to commission a quota of programmes from independent producers should be monitored by the Office of Fair Trading. We found this

particularly objectionable since the arrangement would apply only to the BBC; compliance in the case of Channel 3 companies was to be monitored by the Independent Television Commission. Even before the publication of the Bill the BBC had accepted, subject to an interim review of cost and quality, the Government’s target for independent productions of 25% of qualifying output (which excludes daily news and news-related programmes) and the phased process of achieving it is already well advanced. Progress is recorded in our Annual Report and the Board accepts responsibility, as with any other undertaking, for ensuring that the BBC fulfils its commitment. The appointment of an external supervisor would not only intrude upon the proper function of the Board but would suggest a disturbing lack of trust in its willingness or competence to guarantee that the requirement is fulfilled.

*Right: BBC White City: the rotunda in the inner courtyard of the building*



Apart from the Bill itself, our main preoccupation over the year was how to ensure that, in an expanding industry, the BBC continued to provide a comprehensive public service while maintaining its ability to compete successfully and to provide good value for money. After the first year of a three-year period during which the licence fee was to be linked to the Retail Price Index we had a good understanding of the constraints which this financial discipline placed on management. As we entered the second, the strain which it imposed on the loyalty and forbearance of staff became apparent. The unions’ annual pay claim proved to be well in excess of what the BBC could afford without damage to its output, and failure to reach agreement on the claim led to a series of one-day strikes during the spring and summer. Notwithstanding the hard work and professionalism of the many managers and editors who kept services on the air, this action disrupted the production process



and put pressure on resources. More important, it upset staff relations for a time when a strong sense of common purpose was needed to face the challenges ahead.

The industrial action served, however, to demonstrate the urgent need for a review of the BBC's pay structure. The unions' claim was designed in part to diminish the gap that had been growing over the years between the remuneration of many categories of staff in the BBC and that of their counterparts in the commercial sector. Against this background, the Director-General set up a committee under the Director of Finance, Ian Phillips, to recommend ways of saving money in order to fund a more competitive pay strategy and strengthen the BBC's programme output. The report of the Phillips committee, called 'Funding the Future', was presented in January and was considered at a special joint session of the Board of Governors and Board of Management, at the end of which measures calculated to save £75 million a year by 1993 were approved.

Meanwhile, the consultants Peat Marwick McLintock were engaged to study the existing pay system and put forward options for reforming it. They reported their preliminary conclusions in March and were then invited to prepare detailed recommendations, which we expect to consider in the early autumn. We have already, however, established the guiding principle, which is that any new pay structure should apply across the Corporation but that managers will have greater flexibility in operating within it.

The proposals in 'Funding the Future' ranged from greater devolution of support services to amalgamating the North West and North East regions, reducing the number of English regions to four (see Regional Broadcasting page 40). Perhaps the most radical concerned the White City development. The three-phase plan for this site originally envisaged a general corporate building as the first phase, a News and Current Affairs headquarters as the second and a centre for Network Radio as the third. The first-phase building was nearing completion as the year under review ended and occupation was due to begin in the summer. While Broadcasting House will remain the corporate headquarters, the new building will chiefly accommodate staff from central directorates, together with a number of programme departments. This will enable the BBC to surrender several expensive leases in central London. Architects had been engaged in May to prepare detailed plans for the second phase, together with an outline plan for the rest of the site, and an

application for planning permission was already before the Hammersmith and Fulham Borough Council. In the light of 'Funding the Future', however, we felt obliged to re-assess this strategy, and as a result it has been changed in one major respect as well as modified in more detailed ways.

The proposal to build a radio centre has been reconsidered. Network Radio will stay at its historic base, Broadcasting House, whose facilities will be upgraded to meet the technical demands of radio broadcasting at the turn of the century, when occupation of the White City centre would have been due to occur. In its place on the site we would like to see a purpose-built headquarters for the World Service, currently housed in increasingly expensive rented accommodation in Bush House, its lease on which expires in 2005. This proposal would require the approval of the Foreign and Commonwealth Office, which finances the World Service through a grant-in-aid, and of the Treasury, which funds the grant. We believe, however, that the logic of this proposal is compelling.

With regard to the second phase, we carefully reconsidered the proposal for a purpose-built centre for the News and Current Affairs directorate, which was formed in 1987 in order to bring all the BBC's network journalism on television and radio under a single management. We concluded that since the reason for this development was to give greater editorial coherence to the BBC's journalism, such a building was necessary, both to bring together staff currently based in several locations around London and to take advantage of developments in the technology of newsgathering. We nevertheless felt that there was scope for economies in the original scheme and it has been modified accordingly.

The decision to build a News and Current Affairs centre is a vote of confidence in the BBC's journalism, and this confidence was amply vindicated during the year. The BBC's coverage on television and radio of the democracy movement and its suppression in China in the spring of 1989 attested to the organisation's unique capacity for integrated working. The high professionalism of the reporting was underpinned by an operation involving television, radio, the World Service and BBC Monitoring. Our coverage of the events in Eastern Europe at the end of the year was as solidly based.

These events demonstrated, yet again, the high regard in which the BBC, in the form of the World Service, is held throughout the world. The great reliance which the demonstrators in Tiananmen Square placed on information from the BBC was

*Chinese students in Tiananmen Square thank the BBC*



noted by foreign reporters and given graphic expression in a banner that said, simply, in English: 'Thank you BBC'. The collapse of the authoritarian regimes in Eastern Europe revealed the respect which their populations, too, hold for the BBC. This has since been translated into requests to the World Service to organise training courses for their own broadcasters to help them adapt to the demands of serving a democratic system. With money supplied by the Government's 'know how' fund for Eastern Europe, the first of a series of six-week courses for Polish broadcasters was held in February and March, and arrangements for similar courses for Hungarians were under consideration at the end of the year under review. During his visit to Britain in March, President Havel of Czechoslovakia personally asked the BBC for his country to be added to the list.

The momentous events of the year also proved the enduring worth of the BBC's monitoring service in Caversham, where a new listening room together with a computerised text-handling system was opened in February by the Duke of Kent. The

*Right: The World Service publicity bus in Turkey, one of the countries visited in the campaign to increase audiences*  
*Below: President Havel of Czechoslovakia breakfasts at Bush House with John Tusa, Managing Director, World Service*



publicity bus. The great impact which the World Service continues to have in other parts of the world was illustrated by research showing a regular audience in Nigeria of nearly 15 million (shared roughly equally by English and Hausa programmes) and eight million in Bangladesh (mostly Bengali). These represent about one-fifth and one-eighth of these countries' adult populations.

Much of the World Service's energy during the year, however, was directed towards preparing for its discussions with the Foreign and Commonwealth Office on its needs during the next funding triennium, which begins in April 1991. In fact, the World Service decided to take the opportunity of looking even further ahead, offering in addition to a detailed submission covering the triennium itself a prospectus for the rest of the century. The adoption, for the first time, of a 10-year time-scale for overseas broadcasting was not only based on a conviction that in a fast-changing world there will continue to be ears listening for the trusted sound of Britain's voice: it reflected a judgment that in an increasingly competitive and sophisticated international broadcasting environment it is prudent to plan long-term. The submission was supported by ample evidence of the World Service's efficient management of its resources and of the remarkable value for money which it provides, particularly in comparison with its competitors. As the year ended, discussions on the World Service's proposals were in train with the FCO.

Meanwhile, we remained hopeful that the World Service's proposal for a television news service for overseas viewers would come to fruition in the near future. This did not, however, form part of the triennium submission since the Government had already made clear it would not provide any funding for this project. We regret this decision, for it ignores the rapidly growing importance of television as a medium of information throughout the world.



service, which is an invaluable source of news to the BBC, as well as to government departments and other customers, was so overwhelmed with information from the Soviet Union and Eastern Europe during the year that the monitoring staff has had to be expanded.

Coincidentally, the year saw the 50th anniversary of the Polish service, an event recalling that earlier and less benign period of upheaval in Europe to which many of the BBC's foreign language broadcasts owe their origin. Similar anniversaries were celebrated by the Serbo-Croat and Portuguese services, the latter providing the occasion for the inaugural outing of the World Service's new



We also feel it is short-sighted, since the modest investment being requested of the FCO to reach those countries which, precisely because their governments either could not or would not pay for foreign programmes delivered by satellite, are most likely to benefit from a televised news service based on the BBC's values of accuracy and truthfulness. The World Service has accordingly been assessing with the help of the merchant bank J. Henry Schroder Wagg the feasibility of a service that would be commercially self-supporting. As the year under review ended, work on a business plan was well advanced.

It was a year of notable anniversaries and milestones in the Home Services as well. BBC2 was 25 years old, as was the respected science programme, *Horizon*, which began life with that channel. *The Archers* reached its 10,000th edition with no sign that its appeal to the imagination of listeners was diminishing, while the Queen presented Network Radio with a special medal on behalf of the Royal Agricultural Society of England to mark the 60th anniversary the previous year of more down-to-earth programmes about rural life. *The Week in Westminster* completed 60 years of distinguished service both to the public and to Parliament.

This last anniversary, however, was inevitably somewhat overshadowed by what was undoubtedly the main programming development of the year – the admission of cameras to the House of Commons. Though this is still an experiment and at the time of writing the House of Commons had yet to decide whether to make the arrangements permanent, we believe the results have amply justified the hopes of those who have long argued for the Commons to follow the example of the Lords in this respect. Similarly, fears that the presence of cameras would distort the proceedings and change the character of debate do not seem to have been borne out. In addition to using pictures from the House in news and current affairs programmes, the BBC made space for televised coverage of the House in the morning on BBC2 and during the afternoon on Tuesdays and Thursdays, while a weekly round-up programme was provided in each of the national and English regions. We are confident that showing the Commons at work – not only in the Chamber but in the committee rooms, which have sometimes afforded a fascinating insight into the functioning of British democracy – has made the Parliamentary process much more accessible to the public and has strengthened the link between voters and their representatives. Since the end of the year under review our assessment has

been supported by a study of the experiment conducted for the Hansard Society. If, as we hope, the House agrees that the cameras should stay, we would consider it an important part of our service to licence-payers to continue offering regular and broadly-based coverage.

Every year in broadcasting sees new developments, but perhaps in no area has there been such a range of innovation during the year than in the BBC's regions. Two new local radio stations – Wiltshire Sound and CWR (Coventry & Warwickshire Radio) – went on the air, the latter immediately joining in a project started a few months earlier by neighbouring Radios WM and Leicester to provide a special service of ethnic minority programming in the evenings. One notable feature of this project is that it makes use of material from the Hindi, Urdu and Bengali output of the World Service, so bringing to communities of Asian origin

Radio WM's Asian team



in Britain up-to-date news about the countries from which they or their families have come, as well as world news in general.

Meanwhile, local radio began preparing for the increased competition it must soon expect from commercial and community stations. In January, the Regional Broadcasting directorate issued a 'Charter for the 90s', a blueprint for BBC broadcasting at the local level up to the end of the century. The challenge to local stations is to maintain the support of their communities by following the high road of public service rather than the low road of easy listening. In facing the

challenge, however, they can take heart from the results of research in the summer showing that the average weekly reach of BBC local radio is 25%, or a total of 10 million listeners. This reach is second only to that of Radio 1, the most popular radio service, which reaches 30% in the same areas.

The BBC's strong commitment to regional broadcasting was illustrated by the opening in January of a new Broadcasting House in Bristol. The ceremony was performed by Christopher Patten, Secretary of State for the Environment and MP for Bath, who paid tribute to the BBC's role in strengthening the sense of local community. During the year, also, plans were announced for a separate daily television news magazine for the East Midlands. This service, which will start next January, will come from Nottingham, where a newsroom linked by computer with local radio stations in the area has been set up.

Among the national regions we noted with pleasure the opening in Cardiff of Ty Oldfield, a former college just across the road from BBC Wales's headquarters, whose acquisition and refurbishment have not only brought greater coherence to the BBC's operations in that city but have been more than compensated for financially by the sale of a more distant site. The year also saw the start of work on a major new project in Belfast – the Blackstaff building on a site close to

Children listen when 'Radio Goes to Town'



Broadcasting House. Such projects represent not expansion but well-planned and ultimately cost-saving consolidation.

Finally, we should mention the progress made during the year on improving the BBC's own communication, both with the public and with its own staff. The paradox that an organisation whose business is communication should have difficulty in effectively communicating its own aims and

achievements has concerned us for some time, as the three annual *See For Yourself* exercises attest. There is still some way to go before we can feel satisfied, but there have been a number of encouraging initiatives during the year. One is 'Radio Goes to Town', a mobile exhibition which during the summer visited four towns for a week at a time to show people what BBC radio is about. A similar tour is taking place this year. Network Radio, together with its Engineering colleagues, has also been busy raising public awareness of FM broadcasting, against the time when the BBC will be required to surrender its Radio 1 and Radio 3 medium-wave frequencies for re-allocation to the commercial networks envisaged in the Broadcasting Bill. Internally, the BBC engaged a consultant to advise on more efficient ways of communicating policy decisions and other developments to staff. One innovation that has been widely welcomed is the closed circuit showing of interviews with the Director-General on such developments.

At the end of this historic and sometimes troubling year we are conscious that tough challenges await us. We recognise, too, that there may occasionally be lapses from the high standards which we set ourselves and which the public is entitled to expect of us. Given the vast output of the BBC it would be surprising if this was not the case. We remain confident, however, that the BBC will be equal to the demands it will face and that it will continue to fulfil with distinction its unique responsibility both to the British public and to its audience of many millions abroad. We are proud of the great range and high quality of the BBC's programmes, and we are, above all, appreciative of the talent and commitment of staff at all levels, without whose professionalism and dedication to the BBC's values we would have no achievements to report.

Two Governors, Watson Peat, the National Governor for Scotland, and Lady Parkes, retired in July after five years' service, depriving the Board of their dedication and experience. Sir Graham Hills was welcomed as Scotland's National Governor.

During the year, we mourned the death of Lord Hill of Luton, the BBC's Chairman from 1967 to 1972, and of Sir John Boyd, who had retired from the Board in 1987.



### Implications of the Broadcasting Bill

As the Broadcasting Bill completed its committee stage in March, a number of clauses had important implications for the BBC.

The proposal that the Office of Fair Trading should monitor the BBC's quota of commissions to independent producers is perhaps the most worrying, for the reasons given in the Governors' review. It is of particular concern, however, that the Government intends to remove protection from 10 'listed' sporting events to which the BBC and Independent Television have hitherto been guaranteed access. Because of existing contracts, this could not happen in the short term, but in time these events could be purchased exclusively by a cable or satellite channel and disappear from nationally available services.

The BBC believes that everyone should be able to view these events – the Grand National, the Derby, the FA Cup Final (and the SFA Cup Final in Scotland), FIFA World Cup Finals, Wimbledon, Test Match cricket (involving England), the Commonwealth Games (held in the UK), the Olympic Games, and the Boat Race. It believes that the Bill should be amended to ensure that the events are sold in the first place to a national broadcaster such as the BBC or ITV and not exclusively to a satellite or cable operator whose programmes are received by a minority of people. The BBC wants to ensure that all viewers keep their grandstand seats at these national events without the need to purchase extra equipment. This would not only preserve the licence-payers' position but also give the sporting bodies a less restricted market in which to sell television rights.

In a Gallup poll for the BBC, three-quarters of those members of the public questioned said they would be concerned if even one of the events became unavailable on existing terrestrial channels, with concern being higher among those with a particular interest in at least one event (82%). Large numbers of those interviewed watched 'at least the highlights' of them all.

The Bill's intention to relax the 'must carry' rule, under which cable broadcasters would no longer have to transmit BBC 1 and 2, ITV and Channel 4, as they now must do in addition to their other services, also caused concern. The BBC

considers that licence-payers are entitled to its services in all circumstances and should not be deprived of them or have to make special technical arrangements to receive them.

In September 1989, the Home Secretary announced his intention to remove the exclusive enjoyment of copyright in weekly programme listings, which in the case of the BBC are published in *Radio Times*, and to require broadcasters to license their use to other publishers. This intention was duly reflected in the Bill and, in accordance with the Government's proposal, the BBC has taken steps to establish a bureau in the UK to supply TV and radio listings (see Enterprises page 84).

However, the BBC was disturbed by a measure in the Bill which proposed that, in the event of a dispute with a publisher over payment for the copyright, the latter should be allowed to set his own price, pending a decision by the Copyright Tribunal. Such an arrangement would be open to abuse and, after consultation, the Government undertook to look again at the concerns of rights' owners.

In committee, the Home Office Minister responsible for broadcasting also agreed to reconsider the extensive powers given by the Bill to the police, with the extension of the Obscene Publications Act and the Public Order Act to cover broadcasting. As originally drafted, the Bill empowered the police to see material which had been or might be transmitted, and to make copies. The BBC argued that such powers should be limited to material already broadcast and should be exercised only after an order was granted by a magistrate or, in Scotland, a sheriff.

The BBC welcomed the wording in the Bill about the force to be given to the Broadcasting Standards Council's code of practice, since it felt the original proposals threatened to erode the responsibility of the BBC Governors for establishing and maintaining editorial standards in BBC programmes. Nevertheless, the Governors still have misgivings about the possible confusion, both to the public and to the BBC's own programme staff, about where the ultimate authority for standards lies.

## 4 News and Current Affairs

The extraordinary events in China and latterly in Eastern Europe led to a year of remarkable foreign coverage. From the bloody events in Tiananmen Square to the euphoria of the crowds in East Berlin, BBC News and Current Affairs kept the public informed. Earlier decisions to invest in stronger newsgathering facilities in Europe and the Far East and in a specialist Foreign Affairs Unit were fully justified.

In China, News and Current Affairs worked in an integrated operation with BBC World Service and with foreign broadcasting partners, with staff showing courage and resourcefulness and using everything from bicycles to satellites to get the news out. Martial law effectively outlawed journalism, making it an offence to interview any of the protesting students, but the television and radio teams reported round the clock, regardless of their own safety.

Right:  
Brian Hanrahan:  
memorable reports  
from the Berlin Wall  
Below: Kate Adie:  
professionalism and  
bravery in Peking



The BBC's coverage of the Tiananmen massacre won a series of major awards, and the professionalism and bravery displayed by Kate Adie in Peking won her individual recognition (see Awards page 88).

The collapse of the Eastern Bloc prompted memorable reports from Graham Leach on radio as the Berlin Wall was breached and from Brian Hanrahan, among the celebrating Berliners, on television news. Foreign Affairs Editor John Simpson – who made contributions to television news from China and traced the development of the 'democracy' movement in an acclaimed *Panorama* – again displayed his journalistic pedigree,

this time from the streets of Bucharest, with a *Panorama* which shed fresh light on the birth of the Romanian revolution; he later received the James Cameron award for his contribution to journalism.

The battle-torn streets of Romania put reporters and crews in great personal danger. Radio reporters Diana Goodman and Jane Peel – who in October had found herself in the middle of the San Francisco earthquake – spent Christmas night on the floor of a telephone exchange in Timisoara, because of a gun battle outside. In neighbouring Arad, communications supervisor Chris Cobb set up a mobile satellite dish on a hotel roof while under fire, and Michael MacMillan and his crew were kept under siege by the Securitate in a Timisoara hospital.

In Georgia, Charles Wheeler – who last year was the Royal Television Society's television journalist of the year – examined the attack by Soviet troops on a nationalist demonstration in Tbilisi, his *Bloody Sunday* report for *Panorama* winning the RTS international current affairs award.

The tempo of news events made it difficult for film-based current affairs always to react at the speed desirable, and plans had to be laid for *Panorama* to extend its ability to run live editions.

Viewers and listeners turned to the BBC for their news in increasing numbers. During 1989, television's *One O'Clock News* averaged a 4.65 million audience, compared with ITV's 2.3, the *Six O'Clock News* averaged 8.2 million against ITN's 5.40pm broadcast of 6.1, and the *Nine O'Clock News* averaged 7.9 million against ITN's 6.9 for *News at Ten*. More than 12 million viewers tuned into the *Nine O'Clock News* on the night of Nigel



Lawson's resignation as Chancellor.

Earlier in the year, BBC2's Euro election programme attracted a peak audience of 3.3 million.

But despite the critical acclaim and its domination of audience figures, BBC News and Current Affairs found itself under attack in some quarters, after a national newspaper alleged that coverage of Nigel Lawson's resignation was biased and had been given a gloss 'calculated to damage the Prime Minister'. The Director of News and Current Affairs, Ian Hargreaves, responded vigorously, pointing to the experience of the journalists in the BBC's political and economic units. When Radio 4's *Today* programme was also accused of anti-Government bias in a survey commissioned by the same newspaper and other



voices joined in, Deputy Director-General John Birt replied, pointing out that in 14 hours of live broadcasting a week, compiled in the hurly-burly of developing news events, the programme could hardly balance one point of view with another on a daily basis, but that it did so over time. Later, he wrote that the BBC took criticism seriously – and learned from it when it was well aimed.

In the meantime, News and Current Affairs was strengthening its coverage with new programmes and relaunches. The harder-edged *Breakfast News*, which replaced *Breakfast Time*, settled into its stride and then held its audience against new competition from *Channel 4 Daily*. Its business programme provides business and economic news from home and abroad; and for those wanting to catch up with the news between the headlines, Ceefax was redesigned to provide a complementary service, offering more information at the bottom of the screen and fuller details (see panel page 17). *Public Eye* – the third of the TV programmes developed to complement the specialist units – was launched, presented by Peter Taylor, to cover a wide range of social issues: football hooliganism, child care, abuse of the elderly, the poll tax.

On Radio 4, *Europhile*, which was created to

### Matters of pronunciation

During the turmoil in Eastern Europe, reporters and newsreaders were having to cope with unfamiliar names of places and people by the score – and the BBC Pronunciation Unit came into its own.

Whether the news had broken in Poland, Czechoslovakia, Bulgaria, Romania, Germany or one of the states in the Soviet Republic, the unit, with its network of excellent informants as well as its pronunciation index – some 200,000 items gathered over nearly 50 years – was rapidly able to make authoritative recommendations.

Set up in 1940 as a 'temporary' replacement for the pre-war Advisory Committee on Spoken English, the unit originally consisted of two linguists and a clerk. It now has a staff of five, who give advice on the pronunciation of any word or name. The unit's recommendations are mandatory upon staff announcers and newsreaders, advisory to other category of broadcaster.

In 1989, the unit dealt with over 11,000 enquiries – over 90% of them concerning proper names. Each day it issues a list of topical names to all BBC newsrooms, with the pronunciations indicated in a modified spelling.

Names in sport also present commentators with an immense challenge. In January 1990, the unit prepared a 40-page list covering nearly 900 competitors in the Commonwealth Games. Each season, it compiles lists of the names of all the football clubs taking part in the various European competitions, and of the competitors in the World Skiing Championships and at Wimbledon.

Other areas of broadcasting which benefit from the unit's efforts are Radio 3, for which booklets have been prepared on musicians' names and on musical titles, and Parliamentary broadcasting, which is provided with pronunciation lists of members of both Houses and the names of constituencies.

examine the new Europe, had an uncertain start before finding its feet. Another innovation, *Special Assignment*, began to give BBC correspondents at home and abroad the chance to tackle the main story of the week in the form of a 30-minute documentary.

Radio current affairs had a year of wide-ranging authority. The roots of China's political troubles were exposed in Elizabeth Wright's six-part series, *The Chinese People Stand Up* – heard on the World Service as well as on Radio 4 – and Gordon Clough

*Left: Today: a balancing act for Peter Hobday, Brian Redhead and the programme's other presenters*

History in  
the making:  
David Dimbleby at  
Westminster



### Televising the House of Commons

History was made when, after years of lobbying, the cameras were allowed into the House of Commons, for the opening of the 1989-90 Parliamentary year.

The BBC played a crucial role in setting up the remote control camera system – which is operated by an independent company – at the wish of the House. Installing the BBC's production facilities to handle Commons TV resulted in a frantic summer. Temporary production offices and technical facilities were constructed at Central Hall, Westminster, and in the College Mews studio alongside Westminster Abbey. To drive the main studio, a news outside broadcast unit was parked in the Dean of Westminster's garden.

Like other broadcasters, the BBC receives a feed of pictures from the Chamber and edits the material for use. During the experimental first year, a wide variety of special programmes was offered. Each weekday morning on BBC2, *Westminster* brought highlights of the previous day's business and on Sundays, *Westminster Week* looked back over the business of the Lords and the Commons, including work in select and standing committees.

There was also a substantial amount of live broadcasting, mainly on Tuesdays and Thursdays, featuring Prime Minister's Question Time and a wide spectrum of committees which attracted a healthy audience and much comment.

All five English regions began their own 25-minute programme featuring local issues and MPs, and the national regions increased their Parliamentary coverage. From Central Hall, the special Regional Political Unit not only provided considerable amounts of material for new programmes, but delivered up to 20 reports a day

to production teams in regional centres, serving 12 regional news magazines each evening.

There was much discussion of the 'rules of coverage' laid down by the House of Commons when it voted to conduct the television experiment. These rules were strongly criticised by the BBC for the restrictions they imposed on the availability of reaction shots and other material needed to give a full impression of the workings of the House. After several weeks of coverage, the Commons committee overseeing the experiment agreed to relax the rules, thereby eliminating most, though not all, of the problems.

This relaxation indicated a growing confidence among MPs that the experiment was proving successful. Research conducted by a number of bodies also tended to confirm that Commons TV was a welcome innovation.

The House is expected to vote in July whether it wishes to make permanent the televising of its proceedings. Meanwhile, the BBC is preparing to consolidate its now very considerable Westminster operation in new, leased premises at 4, Millbank, adjacent to the House.

### 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 1988, the Committee on Party Political Broadcasting agreed, without a meeting, that the allocation of party political broadcasts on television for 1989 should be five each for the Conservative and Labour Parties, three for the Social and Liberal Democrats, and one for the SDP.



In the 15 months to 31 March 1990, the number of party political broadcasts was as follows:

**United Kingdom**

(a) 1989 (1.1.89–31.12.89)

	Television		Radio	
	10 mins	5 mins	R4	R2
Conservative	–	5	2	1
Labour	1	6	5	2
Social & Liberal Democrats	–	4	3	1
SDP	1	–	1	1

(b) 1990 (1.1.90–31.3.90)

	Television		Radio	
	10 mins	5 mins	R4	R2
Conservative	–	1	–	–
Labour	–	2	1	–
SLD	–	–	–	–
SDP	–	–	–	–

**Scotland and Wales**

(a) 1989 (1.1.89–31.12.89)

	Television		Radio	
	10 mins	5 mins	R4	R2
Plaid Cymru (Wales only)	–	2	1	–
SNP (Scotland only)	–	2	1	–

(b) 1990 (1.1.90–31.3.90)

	Television		Radio	
	10 mins	5 mins	R4	R2
Plaid Cymru	–	–	–	–
SNP	–	–	–	–

The Committee on Party Political Broadcasting decided that any party contesting 10 or more seats at the European elections in 1989 would be entitled to a five-minute television broadcast. The Conservatives, Labour, Social and Liberal Democrats, SDP, the Green Party, Plaid Cymru and the Scottish National Party all qualified for this extra broadcast.

**Ministerial broadcasts**

In the year under review, there were no ministerial broadcasts under the terms of the Aide Memoire of 1969.

**Budget broadcasts**

In 1990, the sequence of Budget broadcasts were: Tuesday 20 March, the Rt Hon John Major MP (Chancellor of the Exchequer) on his Budget (BBC1 and 2, Radio 4); Wednesday 21 March, the Rt Hon John Smith MP (for the Opposition) in reply (BBC1 and 2, Radio 4); Thursday 22 March, Alan Beith MP (for the Social and Liberal Democrats) in reply (BBC1 and 2, Radio 4).

asked searching and timely questions about the Soviet Union in *The Indissoluble Union*.

On the domestic front, Nicholas Jones, the BBC's Labour Correspondent during Mrs Thatcher's early years, devoted a three-part documentary to *The Thatcher Decade*. *File on 4* probed Green politics, the state of the Labour Party and the changing face of Eastern Europe and Central America. *Analysis* was ahead of the news agenda with its thinking on national sovereignty, and *Open Mind* went to Rome and Istanbul to view the prospects for Christendom and Islam.

One memorable edition of the Radio 4 *Debate* came from an open prison.

Radio's daily programmes continued to get the news first. James Naughtie consolidated his role as presenter of *The World at One*; and *The World Tonight* went on air earlier, as did *The Financial World Tonight*, which also broached a wider, less City-based agenda, re-enforcing the BBC's strong commitment to covering business and the economy.

In television, both *Newsnight* and *Question Time* celebrated their 10th anniversaries and gained new

Peter Sissons in the *Question Time* chair



presenters, Jeremy Paxman joining *Newsnight* and Peter Sissons arriving from Channel 4, not only to anchor the *Six O'Clock News*, but to take over as chairman of *Question Time* from Sir Robin Day (see panel page 17). Peter Jay became the new editor of the Business and Economics Unit, making an immediate impact with coverage of John Major's first Budget. *Newsnight*, *Panorama* and the *Nine O'Clock News* all came under new editorship.

It was an historic year for Parliamentary coverage (see panel), with the experimental televising of the Commons beginning as Radio 4's *Week in Westminster* celebrated its 60th anniversary. For the first time, the News Events Unit covered the Party conferences exclusively: ITN, TV-am and Sky News

*Breakfast News*  
(with Nicholas  
Witchell) settles into  
its stride



all bought their core coverage of the conference proceedings from the BBC.

While journalistic and technological activity continued at a frantic pace, News and Current Affairs was still being re-structured and in January,

the 'Funding the Future' inquiry concluded that the present programme development plan would be completed.

The specialist units in radio were strengthened with three new chief correspondents (Niall Dickson, Health and Social Services Correspondent, leads radio's Social Affairs Unit; Diplomatic Correspondent Paul Reynolds leads the Foreign Affairs Unit; and Economics Editor Dominick Harrod leads the radio end of the Economic and Business Affairs Unit); a new accounting system was introduced to make more efficient use of resources; performance indicators were developed to help monitor financial performance; a far-reaching review of sound quality on radio news was started; and new ideas on automating aspects of the TV news production system were explored. A

#### **Northern Ireland restrictions**

The Home Secretary's restrictions on broadcast interviews involving certain political organisations in Northern Ireland have now been in force since October 1988.

The BBC clearly recognises that the aim of the measures is to help defeat terrorism and it is aware of the popular support they carry. But by being applied so closely to the form and content of programmes, they alter the established relationship between the Government and the news-gathering broadcasters and their audiences.

The BBC believes that, within the broad and formal requirements which have traditionally underpinned public service broadcasting, it should be free to determine its own programme policies – and, indeed, the BBC operates strict rules regarding the circumstances under which terrorists should be given access to airtime.

At the time the regulations were introduced, the BBC warned that they would result in incomplete and to some extent misleading coverage of the Province. The local elections, which were quickly followed by the European elections, threw the broadcasters' problems into stark relief.

In the contest for local councils, candidates of one party could be heard on radio and television after entering nomination papers, but a few days later they could not, because they were disqualified from standing when they refused to renounce violence. Candidates of another party who were heard during the campaign, became restricted again once they had won. It was possible, after the local elections, to let Sinn Fein speak in

programmes about their campaign for the Euro elections, but not about their local election failures.

The restrictions also mean that the voices of those who support the named organisations, of which Sinn Fein is the most prominent, cannot be broadcast, although what they say can be reported indirectly, subtitled or read by an actor. Their voices can be heard only during election campaigns and in other circumstances permitted under the regulations. A known supporter of a named organisation, for instance, may be in the news as an eyewitness to a crime or an accident – in which case the restrictions are judged not to apply.

By restricting broadcasters in their direct dealings with elected representatives of the public, particularly MPs and local government councillors, certain stories of great importance to local communities involving, for example, Sinn Fein local councillors – of whom there are 43 in Northern Ireland – become difficult to cover in a balanced way (Radio Foyle, the BBC's local radio station in Londonderry, where Sinn Fein has five seats on Derry Council, is the most affected).

The ban also requires broadcasters to filter the historical record. An acclaimed BBC series on the history of the Province made for schools' broadcasting, has had to be altered for re-screening. Programmes made this year to mark the 20th anniversary of the troubles were unable to rebroadcast footage to illustrate important historical landmarks.

The BBC continues to press for the restrictions to be lifted.

major review of career development was also undertaken.

After a year of acknowledged success which put an enormous strain on many members of staff, News and Current Affairs is still striving towards one objective: to deliver to viewers and listeners the finest service of broadcast journalism they could wish for.

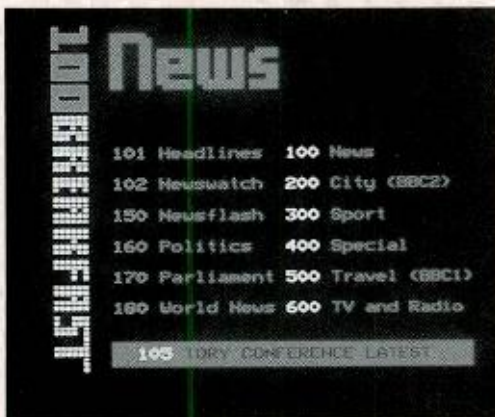
**Ceefax increases news content**

A faster and more accessible Ceefax teletext service offering expanded news and information on BBC1 and 2 was launched in November 1989. News now offers a special early morning complement to BBC1's *Breakfast News*, while later in the day special sections for politics, Parliament and world affairs are added to the extensive Ceefax general news menu.

The improved news service, made possible by changes in transmission technology, includes a more logical paging structure, enhanced sports coverage, a more comprehensive Sharecheck update from the Stock Exchange computer, and improved weather, travel, and television and radio programme details. It also creates a first with Screenflash on Ceefax page 650, which tells viewers what is coming up on both BBC channels.

The redesigned service sacrificed a number of existing features to increase news and information content – something to which some users objected.

There are now seven million teletext sets in the UK, with up to 20 million potential users every day. Audience research shows that 75% of people who own teletext sets tune into Ceefax on BBC1 each week.



**Sir Robin bows out**

Sir Robin Day, for 30 years one of the country's outstanding political broadcasters, bowed out of his last *Question Time* on 22 June 1989. His departure marked the end not only of his decade with the programme, but also of a 30-year BBC career at the forefront of current affairs broadcasting.

Joining the BBC from ITN, Sir Robin appeared in *24 Hours*, *Tonight*, and *Panorama*, where he earned his reputation as the man who redefined the terms of the British political interview, providing many memorable encounters.

Equally at home on radio, Sir Robin presented *It's Your Line* on Radio 4 in the Seventies and *The World at One* from 1979-88. But it was as the founding chairman of the new weekly *Question Time*, bringing politicians face to face with the public, that he became identified as the prime focus for topical debate.



## 5 Network Television

Although political and economic issues were of fundamental importance during the year, they did not deflect Network Television from its main function, the provision of wide-ranging quality programmes for a national audience.

Comedy and drama were particularly strong, with some very healthy ratings. In comedy, *Bread* averaged 14 million viewers, the *Blackadder* series 11.5 million and *In Sickness and in Health* 11.4 million; in drama, *Casualty* averaged 11.7 million, *Mother Love* 8.6 million and *The Paradise Club* 7.7 million. And the documentary series *Around the World in 80 Days* held an average audience of 10.1 million each episode.

*Mother Love:*  
Diana Rigg's  
portrayal scooped  
several best actress  
awards



On Christmas Day – when for the first time the Queen's message was recorded on video and broadcast around the world by satellite – BBCtv's share was 59% compared with 41% for ITV and Channel 4. Nearly 22 million people watched *Crocodile Dundee* and over 21 million the *Only Fools and Horses* special.

Programmes attracted critical acclaim at home and abroad during the year (see Awards page 88) with more than 200 awards, including 14 winners in 19 categories at BAFTA. In addition, Paul Fox, Managing Director of Network Television, was presented with a Founders' Award by the Emmy organisation for his contribution to television world-wide.

It was a year for anniversaries – not only of the

Second World War and the French Revolution (see panel page 24) but of the birth of BBC2 25 years ago and an acknowledgement that, after 20 years, *Monty Python* has become an institution.

Separately from the 'Funding the Future' review, Network Television set up its own inquiries into all aspects of programme-making, with action committees investigating how operational improvements could be made while maintaining the range and quality of output. Independent consultants served on some committees and their expertise made an important contribution.

Aware that its relationship with licence-payers does not end with the final programme credit, Network Television instructed one committee to investigate its dealings with the public. Throughout the year the Television Service receives vast numbers of letters and phone calls, welcomes thousands of people as members of studio audiences, and provides helplines and fact sheets. These direct links with the public are to be strengthened significantly.

As part of the BBC's equal opportunities policy, Network Television began several initiatives to increase on screen and in the workforce the representation of minority ethnic groups, women, and people with disabilities. Progress will be vigorously scrutinised.

### Drama

It was a year in which outstanding single dramas and compelling serials followed each other in quick succession.

Under the new title *Screen One*, there was *The Accountant*, with the hugely versatile Alfred Molina as a small-time Jewish accountant whose big heart got him into terminal difficulty with the Mafia; *One Way Out*, a tale of obsession and deceit which worked on many levels and pitted Bob Peck and Denis Lawson against each other; and *She's Been Away*, which reunited writer Stephen Poliakoff and Dame Peggy Ashcroft, marked Sir Peter Hall's return to film directing, and won for its star and co-star Geraldine James the joint award as best actress at the prestigious Venice Film Festival.

And there was *First and Last*, Michael Frayn's tale of a man who on his retirement tramps from Land's End to John o'Groats, which brought from Joss Ackland a luminous performance in a part which Ray McAnally was filming at the time of his death.

There were other strong offerings in the autumn season, including the black comedy *Blare*, starring Timothy West as a perverted MP; Don Shaw's dramatic picture of the wartime air commander Bomber Harris; and, at Christmas, the atmospheric





comedy *Ball-Trap on the Côte Sauvage*, written by Andrew Davies.

Screen Two followed in the winter with a dozen original and ambitious films including *Old Flames*, a bizarrely funny contribution from Simon Gray, starring Simon Callow and Stephen Fry, *Drowning in the Shallow End* (with Paul McGann), and *Circles of Deceit* (with Edward Fox). Some of the contributions made demands upon the audience, but all carried the torch for the single drama.

The year featured a strong and varied collection of serials with John Mortimer's *Summer's Lease* – shot in the beautiful hills of Tuscany – providing the vehicle for a larger-than-life performance from Sir John Gielgud; and *Mother Love*, giving Diana Rigg the chance to create a character of such monstrous attraction that it won her BAFTA's best actress award.

Love was at the heart of a number of the works. *Shalom Salaam* handled the complex relationship between a Jewish boy and a Muslim girl in multi-racial Leicester; *Take Me Home* explored the doomed relationship between an older man and a young married woman, with Keith Barron giving a poignant performance; *Nice Work*, adapted by David Lodge from his own novel, threw together a woman lecturer and an unhappy industrialist and drew assured performances both from newcomer Haydn Gwynne and Warren Clarke. Andrea Newman's *A Sense of Guilt*, with Trevor Eve and another newcomer, Rudi Davies, provided some of the year's most sustained compulsive viewing. Perhaps the most successful offering of the year with both critics and public was Jeanette Winterson's bitter-sweet and witty *Oranges Are Not the Only Fruit*, the story of a young girl's sexual attraction to her best friend, set against a background of evangelical intolerance.

There were frank scenes in a number of these

productions, but they were treated with discretion and judgment of context. The integrity of Dennis Potter's *Blackeyes* was unquestionable, but this study of the exploitation of a woman by the men she meets was more explicit and aroused strong criticism. Artistically, the four-part series, which also marked Potter's directing debut, was generally considered to be disappointing by the standards of one of the most original talents in television drama.

Other offerings included Malcolm McKay's trilogy *A Wanted Man*, which offered a dark study of the psychopathic mind; David Pirie's adaptation of John Mair's Thirties thriller *Never Come Back*; *The Justice Game*; and Debbie Horsfield's sharp factory comedy *Making Out*, which returned for a second series.

*Bergerac*, *All Creatures Great and Small*, *Howards' Way* – which suffered the sudden death of actor Maurice Colbourne – and *EastEnders* remained hugely popular; *Casualty* increased its strength with tough stories and even bigger audiences, (and Brenda Fricker, one of the stars of the series, won an Oscar for best supporting actress in the cinema film 'My Left Foot').

It was a year of firsts for Television Drama. The four-part *The Ginger Tree* was the BBC's first co-production with NHK of Japan – and the first BBC drama shot in High Definition Television (see Engineering panel page 82). The first drama commissions from the independent sector – the 10-part *The Paradise Club* with Leslie Grantham and Don Henderson from Zenith, the eight-part *Waterfront Beat* from Mersey Television – came to the screen. And *She's Been Away*, released for cinema viewing before television transmission, was the first BBC film, and the only British entry, at the Venice Film Festival. In what is a new venture for the BBC, three other films also opened theatrically.

The year was marked by a wide range of work

*Above left: She's Been Away: Dame Peggy Ashcroft (here with James Fox) won the Venice Film Festival best actress award jointly with co-star Geraldine James*  
*Above: Making Out: sharp factory comedy in a second series*

*Bergerac: John Nettles' Jersey detective still hugely popular*



## 5 Network Television *continued*

from new writers: Michael Eaton (*Fellow Traveller*), Leigh Jackson (*Drowning in the Shallow End*) and Jeanette Winterson who with two other young women new to television, producer Phillippa Giles and director Beeban Kidron, were responsible for *Oranges Are Not the Only Fruit*.

### Light Entertainment

The Comedy Department built on its past successes and created some new hits in a year in which, on Christmas Day, *Only Fools and Horses* commanded an audience in excess of 21 million. With episodes extended to 50 minutes the series was widely regarded as the best ever, with an Appreciation Index of 88 and a top viewing figure of 18.9 million.

*Bread* returned to the screen with two newcomers and a prodigal's return: Graham Bickley and Melanie Hill took over as Joey and Aveline and Victor McGuire as Jack rejoined the rest of the Boswell family round the kitchen table. Following these changes, ratings initially fell but audiences soon returned, though not to the peaks of previous years, and the Christmas special attracted 16.5 million viewers.

Edmund Blackadder made a long-awaited return – this time emerging in a First World War dug-out – in the fourth Richard Curtis and Ben Elton series, and Victoria Wood, switching from BBC2 to BBC1, also switched into situation comedy, writing and starring in six self-contained plays.

The senior citizens of *Last of the Summer Wine* continued their adventures (there was a second series of *First of the Summer Wine*, too, chronicling more of their formative years) and *In Sickness and in Health* took Alf Garnett Down Under to become a

'whingeing Pom', though he had returned home in time for the Christmas special. But there was another senior citizen on screen, the eccentric Victor Meldrew, in David Renwick's *One Foot in the Grave*, and Richard Wilson made a big impact in the part.

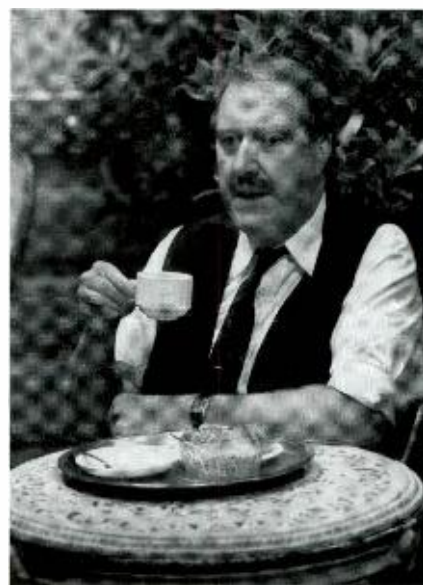
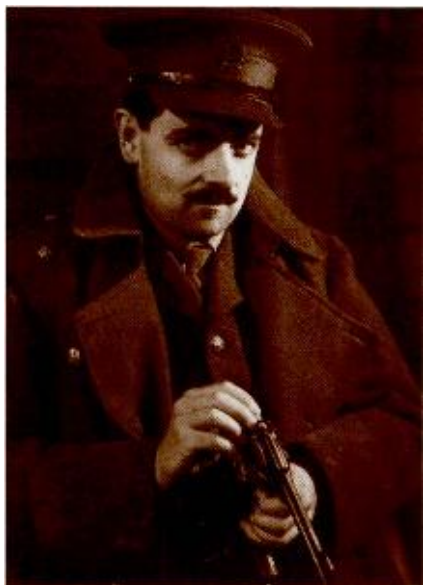
The goings-on above and below stairs in *You Rang, M'Lord?*, the new comedy from Jimmy Perry and David Croft, set in a 1920s London residence and blending the talents of Paul Shane, Jeffrey Holland and Su Pollard from *Hi-De-Hi!* with those of Donald Hewlett and Michael Knowles (*It Ain't Half Hot, Mum*) and Bill Pertwee (*Dad's Army*), proved instantly popular.

There were farewells: to *Three Up, Two Down*, to *Ever Decreasing Circles*, to *Sorry!* and to *Life Without George*. But *'Allo, 'Allo!* and *Don't Wait Up* continued; in the spring of 1990, *Joint Account*, with Hannah Gordon and Peter Egan, ran to a second series of 10 episodes; and *May to December*, produced by the independent Cinema Verity, brought back the ill-assorted lovers played by Anton Rodgers and Eve Matheson for successful second and third series.

Another independent offering, *Birds of a Feather*, attracted big audiences and a certain amount of controversy because of its frank and earthy dialogue. Written by Laurence Marks and Maurice Gran and teaming Pauline Quirke and Linda Robson as sisters Sharon and Tracy, the series, from Alomo Productions, was such a hit that a Christmas special was commissioned.

Mel Smith and Griff Rhys Jones were back together again, but dropping the *Alas*, switching from BBC2 to BBC1, and going independent. Their own production company, Talkback, produced the

*From left to right: Blackadder Goes Forth: a fourth step back into history for Rowan Atkinson French and Saunders: welcome return 'Allo, 'Allo! and Gordon Kaye: the public's cup of tea*







Left: Russ Abbot: a firm favourite

series and also four 15-minute comic plays, *Small Doses*, in which they starred on BBC2.

In a major coup for BBC Comedy, the *Comic Strip* arrived on Two, with five black satires (one a two-parter), a style which had evolved considerably from their early days. Also on Two, *Comic Asides* introduced six new comedies of which three have been taken up as series; the first of these, *Mornin' Sarge*, written by its stars Tony Haase, Peter McCarthy and Rebecca Stevens, was seen in the autumn, with a second series planned. *Tygo Road*, independently produced by Pola Jones Films, and *KYTV* – which uses the talents of Radio 4's *Radio Active* team – came to the screen after the end of the year under review.

Jonathan Powell, Controller of BBC1, and comedian Lenny Henry, in October launched a project to attract new comedy writing talent, with the intention of reflecting more fully Britain's multi-cultural society.

In *Variety*, Russ Abbot, Paul Daniels, Bob Monkhouse, Les Dawson and Michael Barrymore remained firm favourites on BBC1; Noel Edmonds and Jimmy Savile continued to deliver satisfying audiences; and *Little and Large* had a popular run. Innovative comedy and new young talent were featured in *Something for the Weekend*.

There were periods of controversy during the year, most seriously over Dave Allen's language and subject matter. The BBC apologised and admitted that a warning should have been broadcast

before the opening programme of the series to tell viewers that some of Dave Allen's material might cause offence. Ben Elton attracted some criticism, though the majority of the audience was most complimentary about his unique style. Both achieved high ratings, with the Dave Allen series reaching audiences of up to 10 million.

BBC2's roster of stars also continued to attract audiences, as well as critical acclaim. *French and Saunders* made a welcome return; Alexei Sayle reached a wider appreciation and collected an International Emmy; and Fry and Laurie, and Rory Bremner, maintained their levels of polish and intelligence.

Light Entertainment Group again took the majority of the nominations at BAFTA in 1990.

### Sport and Events

The sporting year was blighted by Hillsborough and the death of 95 fans crushed in the stadium. BBC Sport had gone to cover a *Match of the Day*, the FA Cup semi-final between Liverpool and Nottingham Forest, and instead found its cameras trained on a harrowing news story which was being seen live by 16 nations in Europe, Africa and Asia.

But BBC viewers had the chance to witness triumphant sporting moments during the year. In April, Nick Faldo kept Britain's grip on the United States Masters Golf Tournament, winning the championship and taking the coveted green jacket from Sandy Lyle, the 1988 winner. He then played a part in the European team's retention of the Ryder Cup at the Belfry in September, watched on the final, dramatic Sunday by the largest golf audience ever recorded in this country – seven million.

Nick Faldo was voted sports personality of the year in BBCtv's *Sports Review of the Year*. Across the Atlantic, Harry Carpenter, the BBC's boxing correspondent since 1962, who has covered every Olympic Games since 1960, linked every major golf tournament since 1965 and every Wimbledon since 1967, was named international sportscaster of the year by the American Sportscasters Association. It was only the second time the award had been made.

In January, as a new decade of sport began, Television Sport provided the most comprehensive coverage of a Commonwealth Games on foreign soil, with live broadcasts from Auckland throughout the night. Altogether, and at a cost of £2.2 million, viewers were treated to 128 hours' viewing – a huge commitment to sport.

Between the Masters Golf and the Commonwealth Games, the BBC carried on that commitment with coverage of the FA Cup Final, Royal Ascot, Wimbledon, the Open Golf, the

Right: Boris Becker  
– winner of the  
Wimbledon men's  
singles

Below: *Inside Story*:  
behind the scenes at  
a Russian beauty  
competition



British Grand Prix, and the rest of the sporting calendar. After 30 years of covering rugby union, the BBC was outbid for the 1991 World Cup by commercial television, but it renewed a number of important sporting contracts – the Open Golf, Test Cricket, the London Marathon and the Boat Race among them – ensuring that the BBC remains the biggest patron of sport in Britain.

In 1989, the Events Department covered such annual ceremonies as Trooping the Colour, the Cenotaph Service and the Festival of Remembrance. Sadly, there were disasters to be reflected, notably the memorial service in Liverpool Cathedral in April for those who died at Hillsborough, and in the autumn the Royal Marines memorial service in Canterbury Cathedral for those bandmen killed in the Deal bombing.

In October there was the moving memorial service from Westminster Abbey for Lord Olivier.

#### Documentary Features

This was a fertile and productive year.

Michael Palin emulated the adventures of Phileas Fogg by going *Around the World in 80 Days* and, as he traversed oceans, continents and mutual misunderstanding, an increasing audience (reaching nearly 13 million) travelled with him. Many went on to buy the book, keeping it top of the best-seller list for 13 weeks and the series was nominated for seven BAFTAs, and won the RTS documentary series award.

The single documentary was given a substantial boost by two series of *Inside Story*, with insights into subjects as diverse as *Who Killed Martin Luther King?*, the Miss USSR beauty competition, and the policing of London Underground. On BBC2, *40 Minutes*, in its ninth season, included *Out of the*

*Ruins*, a moving account of the survivors of the Armenian earthquake and their troubled outlook on the future.

Archive footage was put to new and clever use in *News '39*, with Sue Lawley reading the news which, 50 years ago, led up to the declaration of the Second World War. The events of that time were analysed in eight programmes by Charles Wheeler, who showed how each country took *The Road to War*. And in *The Fatal Attraction of Adolf Hitler*, Christopher Andrew told a cautionary tale about a nation surrendering its will to a charismatic leader.

In a look back to more recent events, Clive James, whose sense of humour regularly enlivened Saturday nights with observations on what other countries' television reveals about them, turned his attention to the Eighties – an entertaining way of seeing out the last two hours of the decade. On Sunday nights in *The Talk Show*, he also provided a forum for some thought-provoking debate.

Other studio-based shows such as *Film '89* (and '90), *Holiday '89* (and '90), and *Crimewatch UK*



continued their long-standing popularity.

In August, *Crimewatch File: Operation Osprey*, which concerned itself with the police search for rapist Andrew Longmire who conducted a seven-year terror campaign in the north-west, was watched by 14 million people. *The Vet*, an account of George Raftery's hectic life in a country practice, regularly drew audiences of over seven million. The early





*Around the World  
in 80 Days:  
Michael Palin –  
popular with viewers  
... and readers*

evening *People* series was a showcase for Frank Bruno's warm and friendly personality.

A highlight of the summer was *Families at War*, three perceptive and honest programmes in which reporter Peter Taylor probed deeply into the lives of those caught up in 20 years of conflict in Northern Ireland. The Province was also one of the subjects of David Jessel's investigative *Taking Liberties*. This series continued to shed new light on cases of injustice on behalf of ordinary men and women and included a powerful film on the plight of Kurds seeking political asylum in Britain.

Among an increasing number of independent commissions was *The Lane*, about the life and cultural diversity around Brick Lane in London's East End, *9 II 5*, about work and the workplace, and the ever-popular *Food and Drink*.

### Science and Features

In May 1989, BBC2's longest-running series, *Horizon*, celebrated its 25th birthday and its anniversary programme reported on some of the key and controversial science issues it has covered in that time.

The programme looked both backwards and forwards, with excerpts from past reports on advances in medicine, the problems of environmental pollution, the enormous impact of the silicon chip and computers, and the potential – and the problems – of genetic manipulation serving as reminders of the radical changes to come in the new decade.

*Horizon* returned in 1990 with a report on what we should expect of medicine in the year 2000;

took a detailed look at how, when and why human embryo research is carried out; and investigated how genetic manipulation is changing our agricultural crops and the food we eat.

*Tomorrow's World*, still one of the world's most popular science programmes, also reached its 25th anniversary and developed new strands within it. These include *2020*, which looks at what science and technology promises for the next generation; and *Venture*, which examines the problems of turning an inventive idea into a strong business proposition.

This theme was developed in a new series which began in the spring: *The Troubleshooter*, with Sir John Harvey Jones, the former head of ICI. He appraised six established companies at key points in their development and his often radical and contentious recommendations could have a far-reaching effect on how British industry should be run.

The popular *Bodymatters* went on the road to centres of excellence, such as Stoke Mandeville Hospital, to show how medical and technical advances are being applied.

*Antenna*, the monthly science series, was the first to report on BSE or 'mad cow disease'; it also investigated genetic fingerprinting techniques, the extent of the use of toxic chemicals in the UK and, more esoterically, the possible existence of a form of anti-gravity.

**Anniversaries of war and revolution**

In a wide-ranging season across television and radio, the BBC marked the 50th anniversary of the start of the Second World War. 'It will be a time of sadness for many,' said Television Managing Director Paul Fox. 'For some it will bring a nostalgic smile, a memory of a small but personal part in history. For those born after the event, it will be a time to learn what happened, and why.'

A week of 15-minute newscasts, created from archive film footage and radio bulletins from the days leading up to the declaration of war on 3 September 1939, were shown on BBC1 after the *Nine O'Clock News*, with Sue Lawley briefly resuming her role as newsreader.

*News 39* was only one element in the season. Other TV highlights included *The Road to War*, an eight-part series written and produced by BBC correspondent Charles Wheeler, which used new historical research to challenge established beliefs as to why the world was swept into hostilities; a moving *Everyman* documentary on children evacuated to safety in the Dominions and the USA – narrated by Claire Bloom, herself evacuated to America in 1941; and the drama *Bomber Harris*, the story of Air Marshal Sir Arthur Harris (powerfully portrayed by John Thaw) who adopted the controversial policy of saturation bombing of German cities in the belief that it would shorten the war.

The role played by the British cinema during the war years was examined in *Filming for Victory – British Cinema 1939-45*, backing a *Britain at War* season of film classics and, on a lighter note, a series of *Dad's Army* was repeated.

Radio's contribution included an anthology of memories and broadcasts in *The Day War Broke*

*Out*, with the veteran war correspondent and former Managing Director of BBC Radio, Frank Gillard; Charlie Chester paid tribute to the songs of wartime Britain; and Forces Sweetheart Dame Vera Lynn appeared on *Desert Island Discs*.

There was also an evocation of wartime drama, *Fifty Years On...*, with Emyln Williams' *The Corn Is Green*, Dodie Smith's *Dear Octopus* – plays that were running in the West End before the blackout dimmed the lights – William Fox's *Willoughby's Phoney War*, and Noel Coward's *This Happy Breed*.

And in a moving *Morning Service*, congregations in Coventry and Dresden, both destroyed in the conflict, linked up to remember and celebrate their cathedrals rising from the devastated remains of their cities.

In July, television and radio had already marked an historic landmark, the bicentenary of the French Revolution. As well as providing live coverage of the parade through the streets of Paris, BBC2 devoted four films to the events of 1789-98, bringing them alive by telling the story in the context of France today; and accompanied its coverage with four dramatic monologues based on letters, diaries and eye-witness accounts of the time. Radio 3's Revolutionary drama included Anouilh's *Poor Bitos*, Beaumarchais' *Marriage of Figaro*, and Peter Weiss' *The Marat/Sade*; and Radio 4's serialisation of *A Tale of Two Cities* marked the radio debut of Charles Dance.

There was much else in drama, documentary, discussion, music and comedy and a number of programmes crossed the Channel, including John Dunn's (Radio 2), *Question Time* and *Breakfast Time* (BBC1) and *Newsnight* (BBC2).

Right: *News 39*: Sue Lawley turns back the clock  
Far right: *Bomber Harris*: powerful performance by John Thaw (here with Robert Hardy) as the controversial wartime figure



On BBC1, *QED* continued its popular run and its film *The House that Bob Built* got one of the largest postbags ever received by the BBC – over 50,000 letters. Another segment, *Keyhole Surgery*, which looked at time- and money-saving advances in operating techniques, won several awards.

The department increased its independent output and in 1990 will commission a quarter of both *Horizon* and *QED* from outside the BBC, as well as a number of films for *Antenna*, and the Royal Institution Christmas Lectures.



### Topical Features

Network Television's newest department completed its first full year in 1989-90 with a number of important innovations behind it.

*Family Matters*, presided over by John Humphrys, tackled on film and in studio discussion the problems facing families in the 1990s – trans-racial adoption, the ethics of keeping secret the identity of HIV positive children, the abduction of a child by one parent; and *Primetime*, with David Jacobs, targeted the older viewer with the intention of showing that life's possibilities do not have to end with the passing years. It quickly found an appreciative audience.

And there was *Fifth Column*, offering an alternative perspective on the news, and *Behind the Headlines*, a new daily discussion programme on BBC2, which became best known for the weekly joust between Paul Boateng MP and Jeffrey Archer. *Kilroy!*, the daily discussion programme on BBC1, now being produced by an independent company, increasingly steered away from the softer issues.

Topical Features was responsible for a significant number of specials, including *Kilroy in the Middle East*; *Forever Divided?*, a 90-minute discussion on the politics of Northern Ireland; *Trouble in Mind*, a 70-minute investigation into mental illness, from the *That's Life!* team; *See For Yourself*, the BBC's own New Year accountability programme; and *Children in Need*.



Investigative and consumer programmes produced many significant reports and made important contributions to the public interest during the year. Two programmes, however, one involving a successful libel action against *That's Life!*, the other an on-air apology by *Watchdog*, illustrated the difficulties of these areas of broadcasting and the need for the utmost rigour in dealing with contentious topics.

Both series remained highly popular, the hard-hitting *Watchdog* consolidating its viewing figures and *That's Life!*, which completed its 16th consecutive season, attracting audiences of up to 12 million. It was a busy year for Esther Rantzen whose *Hearts of Gold* – which concentrates on the country's unsung heroes and heroines – ran for a second popular series.

The BBC's Community Programme Unit, which is part of Topical Features, continued its tradition of programmes made under the editorial control of members of the public.

Its flagship, *Open Space*, covered topics ranging from discrimination against fat people to nuclear politics and frequently stories it tackled first became the common currency of news and current affairs programmes. *Split Screen*, offering two opposing views on a diversity of subjects, tackled such matters as the smacking of children and the withdrawal of British troops from Northern Ireland, and challenged television programme-makers on such issues as telethons, news priorities and the Broadcasting Bill.

The unit highlighted its year with four specials which broke new ground: *Child Slaves*, *A Fate Worse than Debt* (the problems of Third World debt), *No Time to Say Goodbye* (Jewish children who left Nazi Germany as refugees) and *Inside Out* (alternative perspectives on army life, one made by officers, the other by enlisted men).

Far left: *QED: The House that Bob Built* – over 50,000 letters  
Above left: *Primetime*: David Jacobs and team target the older viewer  
Above: *That's Life!*: 16th consecutive season





*Bookmark tracks down the private Iris Murdoch*

**Music and Arts**

*Bookmark* was responsible for perhaps the most extraordinary screening of all BBC arts programmes. A portrait of the Czech playwright and dissident Vaclav Havel had been shot clandestinely in Prague and transmitted in Britain early in the year under review. Nine months later Havel was president of his country and Czech television asked for Paul Pawliskowski's film to be sent to them express for national networking. *Bookmark* had scored some triumphs in its season –

tracking down the intensely private Iris Murdoch and reopening the file on P.G. Wodehouse – but nothing could quite match that.

On BBC2, *The Late Show*, which began in January 1989 with a wide brief to include all arts and the media in its four-nights-a-week transmission, showed increasing confidence and continued to justify the BBC's biggest commitment to arts programming for many years.

The hardy perennial *Arena* expanded into new forms of programming: Anthony Wall's inventive four-part jazz documentary *Slim Gaillard's Civilisation*, which was followed by *Animal Night* – an evening of film, debate and archival plunder. *Arena* went to Russia to film an updated version of Goncharov's *Oblomov*, with roly-poly American actor George Wendt. *Rhythms of the World* continued to feature the best of global music and *Under African Skies* provided an intimate and comprehensive portrait of black African music and performers.

On BBC1, *Omnibus*, the most watched arts series on British television, took on a new look, with forays into difficult and contentious issues starting with an analysis of rape in the movies. Its broad range of film essays included the birth of Nabokov's *Lolita*, the art of Nazi Germany, and boxing as a subject for novelists, film-makers and painters.

The BBC's commitment to the best of home-grown opera from major British companies continued with *The Love for Three Oranges* from Opera North and the English National Opera's

Right: Prix Italia winner: *Duke Bluebeard's Castle*, with Robert Lloyd and Elizabeth Laurence  
Far right: *Omnibus: The Leningrad Legend* – the Kirov Ballet



acclaimed *Hansel and Gretel*. For the first time, the department made its own original opera production on film with stereo sound on Radio 3, and Leslie Megahey's production of Bartok's *Duke Bluebeard's Castle* went on to win the Prix Italia.

A live relay of Beethoven's Choral Symphony from Berlin turned into a moving celebration when Leonard Bernstein, conducting musicians from East and West in the *Berlin Freedom Concert*, changed the well known 'ode to joy' to Beethoven's original concept 'ode to freedom'.



Left: Arena:  
Slim Gaillard's  
Civilisation

A season of music documentaries focused on great Russian composers, South America was investigated through its writers, artists and musicians in the mammoth eight-part *Made in Latin America*, and another ambitious series, *The Magnum Story*, featured some of the greatest photo-journalists of the century, even persuading the elusive master Henri Cartier-Bresson to appear on film.

Towards the end of the year under review, Music and Arts intensified its involvement in the coverage of sponsored events, and in a new agreement with Lloyds Bank began a relationship that will provide £1.3 million over a five-year period to extend the *Young Musician of the Year* competition into new areas. In association with Lloyds, the BBC has already presented its first instrumental *Masterclasses*.

### Prisoners of Conscience

For the second year, BBC2 brought the weapon of public opinion to bear on oppressive governments in the cause of *Prisoners of Conscience*.

In support of the United Nation's Human Rights Day, the series of five-minute programmes ran every evening for a fortnight, with celebrities including Alan Bennett, Dame Judi Dench, Sting and Lenny Henry each highlighting the case of a particular prisoner in South Africa, Sudan, Morocco, Peru, Israel, China, the Philippines, Turkey, Yugoslavia, Iraq and Syria.

It was a measure of the success of *Prisoners of Conscience's* campaigning journalism, which is endorsed by Amnesty International, that one of those whose cases were featured in the first series – as a result of which the BBC received 4,000 telephone calls and 7,000 letters – was able to attend the 1989 series' press conference.

Ten cases of abuse of human rights, including torture, were featured in 1988. As the introductory programme of the second series showed, five of the victims were subsequently released, a testimony to the astonishing impact of television and international opinion.

### Youth Programmes

Set up to initiate programmes for the 16-25 age group, the department extended its output, making programmes for a wider range of viewers.

On BBC1, this diversification included the major documentary series *Move Over Darling* which looked at the subject of women and achievement and was broadcast over one week to coincide with International Women's Day; a quiz entitled *Style Trial*; a late-night music and comedy series, *Paramount City*; and a successful re-run on BBC2 of a Sixties series, *Jazz 625*, which was repackaged to appeal to a new audience.

Also on Two, the *DEF II* strand continued with a new series, *A Rough Guide to Careers*, presented by newcomers Caroline Hanson and Sheryl Simms. A second series of *Reportage* began with a report on British Telecom chat-lines which resulted in a change in OFTEL standards after widespread press coverage. In a second series of *Rough Guides*, Sankha Guha and Magenta de Vine travelled to more major cities from Rio de Janeiro to Tokyo, providing a popular alternative to other travel programmes.

Contemporary music series produced by Youth Programmes continued to cater for a wide range of musical tastes. They included the increasingly popular French-made *Rapido*, hosted by Antoine



de Caunes; a third series of music documentaries, *That Was Then... This Is Now*; an independent music series, *Snub*; and second and third series of *Behind the Beat* which focused on black music.

*The Smash Hits Awards* on BBC1 received a great deal of press coverage and healthy viewing figures and the revival of *Juke Box Jury* on BBC2, hosted by Jools Holland, got a mixed reception.

Variety was added to *DEF II* by repeating a number of dramas and documentaries from school and community programme departments. The strand also transmitted a second series of discussions about personal belief (*The A-Z of Belief*, made by BBC Northern Ireland) and *Gimme 8*, a series which presented an overview of TV programmes enjoyed by young people in other countries. Youth Programmes also co-produced with School Television two specials on stress and memory *Can't Cope* and *Can't Remember* to coincide with examinations.

**Reportage:**  
*DEF II's* pioneering  
current affairs  
programme with  
Magenta De Vine  
and Sankha Guha



### Children's Programmes

The BBC increased its already considerable commitment to children's television by extending weekend broadcasting hours – Saturday mornings on BBC1 now start at 7.30, an hour and a half before *Going Live!*; and during the autumn and early winter months, BBC2 also began 7.30 transmission, running through to midday.

Children's BBC maintained a high share of the audience, the more serious programmes, documentary series such as *The Lowdown* and *Ipsa Facto*, a new offering from Manchester, achieving creditable figures in spite of strong competition.

Drama, as always, provided the high spots, with *Prince Caspian*, the second part of *The Chronicles of Narnia*, using some stunning and innovative effects and holding viewers spellbound on Sunday evenings leading up to Christmas. The period piece *Little Sir Nicholas*, adapted from a long-forgotten 19th century novel, and the contemporary thriller *Troublemakers* by Roger Parkes, were broadcasts of high quality.

A new-look *Grange Hill* had some tough and controversial storylines and *Byker Grove*, commissioned by the BBC from Zenith North, dealt realistically with contemporary life and issues and promised to develop into another long-running series.

There were three new comedy dramas: *Bluebirds*, *Alfonso Bonzo* by Andrew Davies, and an alternative view of Robin Hood, *Maid Marian and Her Merry Men*, a winner at BAFTA. The writer was Tony Robinson who, having escaped from the part of Baldrick in *Blackadder*, also played the Sheriff of Nottingham.

At the younger end, a new drama series, *Happy Families*, based on the classic picture books by Alan Albert, made excellent use of stylised studio sets and an integrated repertory cast. There were also new entertainment programmes for younger children, *Animal Album*, *The Quack Chat Show* with Keith Harris and Orville, and *Bodger and Badger*. And there were two new British animation series, *Penny Crayon* from Peter Maddox and *Poddington Peas* from Ian Green of Poddington Peas Plc.

Manchester continued to provide Saturday morning programmes, and Bristol *The Really Wild Show* and a new venture, *Wildside*, one of the many programmes this year which featured children speaking for themselves. Increasingly, the audience had a voice on Children's BBC.

*Blue Peter* had two new presenters during the year, the tall Scot John Leslie and Diane Louise Jordan who took over from Caron Keating in January. The programme mounted an extremely





successful appeal in aid of premature baby units, collecting 28 million aluminium cans for recycling and raising £300,000.

*Record Breakers* celebrated its 18th birthday and Tony Hart continued to inspire young artists.

#### Presentation

Presentation is responsible for the transmission and look of the two network channels. When either BBC1 or 2 is on air, an operational team with an editorial presence ensures a seamless transition from programme to programme. The department makes the promotional trails for forthcoming programmes and a more creative policy and a modern graphics style put many imaginative and expressive pieces of work on screen during the year. The department also informs viewers when programmes are changed – and world events dictated that BBC schedules were interrupted and timings altered on many occasions during 1989-90.

The department's own programme output comprises *One in Four*, *Behind the Screen*, *Points of View* and *But First This*. It has also become well known for 'the broom cupboard' – the place from where the young presenters of Children's BBC introduce their programmes.

Presentation is also responsible for the weather bulletins and national forecasts of which there are 80 a week across both channels.

#### Independent production increases

The BBC is on target to meet its commitment of commissioning 600 hours of programming from independent producers by the end of 1990, 500 for the network and 100 for local transmission. It will then move in stages to meet the Government's wider target of 25% of independent production of qualifying programmes.

The increase in independent productions is being matched with a planned reduction in internal resources. A cost review by outside consultants has been commissioned to examine the comparative costs of in-house and independent productions.

In 1989-90 a variety of new programme series made by independent producers were seen on screen, among them dramas such as *The Paradise Club* and *Waterfront Beat*, and entertainment programmes such as *Birds of a Feather* and *Challenge Anneka*.

The BBC is actively encouraging the development of the independent sector throughout the UK and is commissioning network programmes in the national and English regions as well as in London. During 1989-90, for example, *Cancer – the Good News* was commissioned by BBC Wales; *Red Dwarf* and *Hudson and Halls* by BBC Manchester; *Byline* and *Connoisseur* by BBC Bristol; and *Paddles Up* by BBC Birmingham.



Left:  
*The Chronicles of Narnia: Prince Caspian* – more stunning effects

*Birds of a Feather*: down-to-earth comedy with Linda Robson and Pauline Quirke that attracted big audiences

## 6 Network Radio

BBC Radio concentrated its efforts this year in making sure listeners will be able to locate its networks in the explosion of new services predicted for this decade.

Following the Government's requirement that two frequencies should be surrendered at some date from 1991 onwards, for the use of new operators, the BBC arranged to give up its Radio 1 and Radio 3 medium-wave frequencies, when these networks will then be exclusively on FM. But from August Bank Holiday Monday 1990, the BBC's new network, Radio 5, will be on air on what is now Radio 2's medium-wave frequency – making Radio 2 the first exclusively FM network.

In this potentially confusing situation, the BBC bombarded the public with information – about wavelengths, about FM, about the need for a three-band set if listeners wish to have access to all that will be available to them. Over 250 major retailers in the 50 major UK cities took part in seminars to help them help the customer. An advertising campaign in local newspapers was mounted, 'Radio Times' geared itself to run full page FM-based competitions, and an agreement was struck with the Television Licensing Authority to include an FM insert message in licence reminders, which during July, August and September 1990 will total 6.5 million copies.

Plans were also laid to insert an FM promotional tape into new cars from Rover, Vauxhall and Ford, the Post Office is pursuing an FM franking campaign during the summer, and British Telecom has enabled the BBC to start an FM helpline, manned by experienced engineers who can give callers individual advice. Meanwhile, on the BBC's airwaves, the message has been deliberately unrelenting, and the travelling 'Radio Goes to Town' exhibition has been on the road (see panel page 36).

As a backcloth to this promotional activity, BBC engineers were re-engineering all the transmitters at a cost of £16.5 million; building new fillers (£4 million); and creating an FM network for Radio 1 (£3.5 million) and an FM capability for Radio 4 in Scotland, Wales and Northern Ireland (£2 million).

It was a year of editorially strong and brave broadcasting, as the reports on the individual networks which follow indicate, and there was much public and critical recognition of the work done. A specially minted medal from the Royal Agriculture Society of England marking 60 years of BBC farming programmes was presented to Managing Director David Hatch by the Queen; and, having received 63 of the possible 81 nominations for the 1990 Sony awards, BBC Radio collected a

remarkable 27 of the 33 prizes. Honours included best drama award for Radio 3's *The Bass Saxophone*, two Society of Authors awards – best dramatisation for Radio 4's *A Tale of Two Cities* and best original script for *The Rime of the Bounty* – and the special award for services to radio for the BBC Radio Drama Company (see Awards page 88).

But it was a year not without difficulties, with the decision being made to close the BBC Radio Orchestra, save for its Big Band section (see panel page 34), necessitated by savings required under the 'Funding the Future' review. There was also the disappointment, again as a result of the review, that Network Radio would not, after all, be moving in 1997 to a new headquarters at White City.

But with relocation no longer an inhibition, Network Radio set in motion wide-ranging improvements to Broadcasting House to meet its role in the Nineties and looked forward to the launch of Radio 5, the first new BBC network for 23 years.

This network will bring together all BBC radio's sports coverage and educational output – pre-school, primary, secondary, Open University, Continuing Education – on one frequency, without the need for other networks to interrupt their normal schedules for some of this programming, as happens now; and it will broadcast parts of the BBC World Service output, as well as providing the country's first speech network for the young.

Many listeners were saddened by the deaths of Radio 1 disc jockey Roger Scott and Radio 2 commentator Peter Jones, for 25 years the voice of radio sport, who collapsed while covering the Boat Race. Peter Jones' contribution to broadcasting was immense and he will be much missed.

At present, the BBC commands 70% of all radio listening. The Home Office believes that up to three national commercial networks, as well as hundreds of community stations, will be in competition by the mid-Nineties. These new operators are likely to build on some of the more popular elements of the BBC's output, but the restructured BBC networks are determined that their standards will not be lowered, and they remain committed to serving all the manifold tastes of licence-payers.

### Radio 1

In possibly the most ambitious project embarked upon by the network, presenter Simon Bates raced around the world in 78 days, raising hundreds of thousands of pounds for Oxfam.

Accompanied by producer Jonathan Ruffle and a borrowed satellite dish in two suitcases, the Radio 1 DJ crossed the Atlantic to South America,



*Left: A race around the world . . . and back for a Sony award for Simon Bates and his producer*

travelled through Central America, the USA, Japan, Singapore, Malaysia and India, and returned via the Middle East and Europe.

Using boats, trucks and trains for transport, producer and presenter sent back daily a live 30-minute show about their travels and Oxfam's work in underdeveloped areas, as well as broadcasting weekly programmes for the BBC World Service.

Back home during the same period, the Radio 1 Roadshow was on its annual tour around the coastline. Thanks to an excellent summer, over half a million people in England, Scotland, Wales and Northern Ireland participated in the on-the-road programmes.

Again the network's music service was augmented by a comprehensive package of socially aware campaigns, with such old favourites as *Action Special* and *Which Way Now* re-inforced by other series of particular interest to the audience. In June, Paul McCartney and other rock performers including Sting and Peter Gabriel joined Radio 1's environment week, to highlight issues such as the destruction of the rain forests, the danger to the ozone layer, pollution, the greenhouse effect and recycling. Listeners were able to write for a copy of the Radio 1 'Survival Kit' guide on how the individual can help protect the environment – which was printed on recycled paper.

Another new campaign in the week running up to Christmas was *Home and Dry*, devoted to the problem of homelessness faced by young people. Supported by a donation from The Prince's Trust and other agencies, Broadcasting Support Services set up a special helpline offering youngsters information and advice on finding somewhere to live and on fair rents and, in an unusual undertaking

for the network, Radio 1 stayed open throughout the night to report on homelessness in major cities including Tokyo, Sydney, Nairobi, New York and Moscow. A free advice booklet was made available.

A week's campaign backing lead-free petrol was supported by the distribution of four million car stickers which encouraged motorists not only to make the sound move to unleaded fuel but also to Radio 1's stereo service.

In the past 18 months, Radio 1 has won millions of new listeners in Scotland, Northern Ireland, the Midlands, the North West and Wales, which now are all served by new FM transmitters. The largest audience increases have come in the 25-44 age group as the network moves away from Top 40 music towards more adult-orientated listening from albums and CDs. Over 17 million listeners a week tune to the network.

During the year, Radio 1 consolidated its position as the premier broadcaster of rock and pop and emphasised its policy for the Nineties of airing more live concerts by combining resources with Irish station RTE to transmit U2's New Year's Eve concert from Dublin – it was made available on stereo satellite link to all European countries and reached the biggest listenership since the 1988 Mandela celebration. In February, two unique Eric Clapton concerts at the Albert Hall were broadcast,

### **Greenwich time signal ends**

At 1pm on 5 February 1990, an era ended. The pips introducing *The World at One* on Radio 4 were the last to come from the Royal Greenwich Observatory.

For 66 years under an agreement with the Astronomer Royal, the Observatory transmitted to Broadcasting House the six bursts of tone that marked the hour 65 times a week on Network Radio. With the Observatory's move from Hurstmonceux Castle in Sussex to Cambridge, the service ceased.

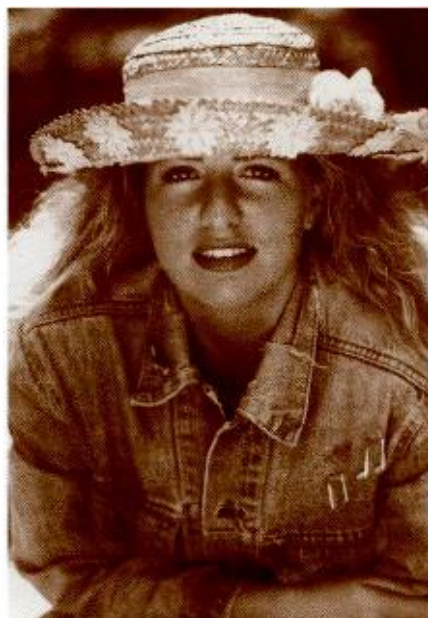
But the pips, transmitted for the last 33 years from an enormous bank of caesium atomic clocks, continue to be heard exactly as in the past, generated in Broadcasting House's basement by the BBC's compact new rubidium atomic clocks which are linked by radio and satellite to international atomic time standards.

The accuracy of the signal depends on many factors such as transmission path and distance from the loudspeaker. The BBC is achieving the same accuracy as Greenwich.





Above: *News 90*: new news magazine presented by Sybil Ruscoe and Allan Robb on Radio 1  
Above right: Jakki Brambles: youngest Radio 1 daytime presenter in 20 years



Right: David Mellor, then Minister for Health, joins Radio 2's Gloria Hunniford and Anne Robinson to add his weight to the *HealthCheck* campaign

backed by a major documentary presented by Richard Skinner which examined the guitarist's importance as a musician over 25 years. Numerous other documentaries called upon the network's music archive and another highly topical series was the eight-part *McCartney on McCartney* with Mike Read.

Elsewhere on the network, the weekly late-night satire *The Mary Whitehouse Experience* returned for a second series, this time with a repeat slot; Jeff Young's dance music show was extended in response to the increasing popularity of dance and club music; and an experimental news programme, *News 90*, was launched in the New Year to establish whether the audience would like more background on the important events of the day. Sybil Ruscoe left the *Breakfast Show* to co-present *News 90* and was replaced by Jakki Brambles who continues to host the 5am *Early Show*. At 22 Jakki Brambles is the youngest daytime presenter on Radio 1 in 20 years and the first female DJ in a daytime slot.

Sadly, the network lost DJ Roger Scott, who died of cancer in October. Radio 1 broadcast a special programme in tribute and at Christmas a memorial event at EMI's Abbey Road studios, which was attended by listeners and colleagues as well as many famous musicians. Alan Freeman who hosted the programme said: 'Every one of us knows what the greatest passion of Roger's life was – his commitment to good music dominated everything.'

Richard Skinner replaced Roger Scott on the flagship magazine programme *Saturday Sequence*, and Bob Harris, who presented BBCtv's *Old Grey Whistle Test* in the 1970s, joined Radio 1 to take over the late-night Sunday show.

## Radio 2

In a year which saw increased competition as new stations came on air, the network, with its mix of familiar, melodic music and personality presenters, retained its audience share with around one in five of all UK listeners.

Many shows left the studio to make outside broadcasts, with Derek Jameson invited to such diverse places as Llanwrtyd Wells, Britain's smallest town, and Milton Keynes, Britain's 'most maligned city'. Gloria Hunniford joined forces with Alan Titchmarsh to visit stately homes and with Jeff Banks to describe the scenes at Royal Ascot. Meanwhile, Jimmy Young ventured as far as Hong Kong and John Dunn to the Vatican at the time of the Archbishop of Canterbury's visit.

Ken Bruce ended his tenure of the morning request show by touring a Sheffield recycling plant, part of Radio 2's *Springclean*, a public service campaign to deal with rubbish. Earlier in the year, *HealthCheck* was a major health education campaign which lasted a fortnight, involved all the main presenters and featured OBs from across the country. The Children in Need auction again exceeded all expectations, culminating in the tour de force of Radio 2's 24-hour phone-in request marathon; the 100 million penny appeal caught the public's imagination and tapped their generosity – the network alone contributed £1.25 million to the Children in Need appeal.

Roger Royle celebrated five years presenting *Good Morning Sunday* – with listeners seeking problem advice by the sackful – and welcomed celebrity guests ranging from Billy Graham to Natalie Cole. In September he leaves Radio 2 to become a school chaplain but will take over presenting *Sunday Half Hour* – and he will still dispense wisdom on *Pause for Thought*.

Radio 2's news service, with stories either flashed as they came in or reported in the hourly



bulletins round the clock, became dominated by Eastern Europe, but there were important home stories, including the Hillsborough football disaster which the much-missed Peter Jones had to describe with Alan Green, Jimmy Armfield and Pat Murphy in *Sport on 2*.

There were happier sporting moments. The network broadcast Nick Faldo's US Masters victory and the British Lions' successful Australian tour. *Sport on 2* made new ground by presenting programmes direct from the Five Nations Rugby Union Championship, and John Inverdale took the racing team to the Prix de l'Arc de Triomphe for the first time. Early morning presenter Chris Stuart joined the team in Auckland for the XIV Commonwealth Games. The longest broadcast belonged to *Sunday Sport*: Charles Colville began at 2pm covering summer events at home, but the rain in Spain fell mainly on the World Athletics Championships which did not end until 10pm!

There were fresh light entertainment shows on Radio 2 during the year. *The Long Hot Satsuma* featured Barry Cryer, Graeme Garden and Alison Steadman; sit-com *McKay the New* was set in the wilds of Scotland; and Adrian Love's *Time Cycle*



brought in comedians such as Griff Rhys Jones, Jimmy Mulville and Nick Revell. *Fletcher's Friends* and *On the Air* provided a nostalgic touch, *Make 'em Laugh* recalled humour from the movies, and *Nobody Cried When the Trains Pulled Out* looked back to child evacuation in the Second World War.

Meanwhile, *The News Huddlines* remained as topical as ever and put paid to the Eighties in suitably irreverent fashion.

Specialist music fans enjoyed a rich evening and weekend variety including country, folk, big band and jazz. Notable anniversaries included the 30th birthdays of *Sing Something Simple* and *Your Hundred Best Tunes*.

Live music played an important role in 1989-90, with the BBC Concert Orchestra not only providing *Friday Night is Music Night* and a spread of UK gala nights, but also touring Italy to great acclaim. Some memorable concerts for David Jacobs' lunchtime show were given by the BBC Radio Orchestra, but its closure was announced as part of 'Funding the Future' economies, leaving only its Big Band component to continue as it has in the past.

Autumn saw an artistic triumph, as a five-year project came to fruition: the complete canon of Gilbert and Sullivan operas was broadcast on Sunday afternoons, winning large, appreciative audiences. Not so appreciative were fans of the temporarily displaced Benny Green and Alan Dell, who picketed Broadcasting House demanding their return – which duly took place in January.

The New Year also found Radio 2 under new management as Frances Line took over as Network Controller from Bryant Marriott – now Controller Special Duties, Radio – and saw Saturday afternoon music for the first time as the network regained its FM transmitters from Radio 1. The remaining Sunday FM gap was closed in April, 21 weeks before Radio 2 becomes the first of the four BBC networks to move to FM only.

### Radio 3

One of the great advantages of Radio 3 is that it can choose to break the mould of the schedules and present programmes in a different way.

This was shown on a number of occasions during the year. Wagner's entire *Ring of the Nibelung* was broadcast over one weekend, admirably presented by Bryan Magee; the 80th birthday of Sir Isaiah Berlin was marked by an evening of programmes associated with him and his interests; an entire day was devoted to the 85th birthday of Sir Michael Tippett; and the 200th anniversary of the French Revolution was marked by a weekend about France



Above:  
Jimmy Young: live from Hong Kong  
Left: Artistic triumph: Radio 2 broadcasts the entire Gilbert and Sullivan canon



*The Last Night of the Proms: Sir John Pritchard's final performance*



**The BBC orchestras**

In July 1989, the 95th Henry Wood Promenade Concerts season began and, as usual, five of the BBC's six orchestras made a major contribution.

Of the five, the Symphony Orchestra, the Philharmonic (based in Manchester), and the Welsh and Scottish orchestras broadcast only on Radio 3. The Concert Orchestra not only contributes to Radio 3 but also to Radio 2 in *Friday Night is Music Night* and *Melodies for You* and last autumn was heard on that network performing the entire Gilbert and Sullivan canon of 13 operas.

The sixth BBC orchestra, the Radio Orchestra, heard in the David Jacobs' lunchtime sequence and in its own three-hour evening showcase, is to be disbanded in late 1990 because of 'Funding the Future' economies, saving £1 million from the £10 million which the BBC spends annually on its house orchestras, though the 17-strong section which already performs separately as the BBC Big Band is to continue. The closure, which is under discussion with the unions, will reduce the total number of players employed by 39 to 411.

The BBC Symphony Orchestra – the largest and most versatile orchestra in Britain – the Philharmonic, the Welsh, the Scottish and the Concert play an important and distinctive role in British music, their contract status allowing them not only a wider repertory than other orchestras, but the necessary time for preparation and rehearsal. The work of living composers and the

whole range of British music are at the heart of their repertory, but they also give outstanding performances of standard works.

All five have hectic schedules which include commercial recordings, public concerts and foreign tours. Last year the Scottish Symphony was in Greece; the Philharmonic in Eastern Europe and Brazil (the first visit by a BBC orchestra to South America); the Welsh Symphony in Holland and Spain; and the Concert in Italy; while the Symphony Orchestra gave a world premiere of a new work by Messiaen in Paris which it repeated in Milan the following day.

These tours entail no cost to the licence-payer and enhance the reputation of the orchestras and the BBC.

During the Proms, the BBC orchestras carry the main burden, contributing nearly half the concerts – the Symphony Orchestra played 15 in 1989, besides contributing 80 programmes to Radio 3 in the year, some 120 hours of music.

The Last Night of the Proms was planned to be the last appearance of Sir John Pritchard as principal conductor of the Symphony Orchestra. Sadly, it proved his final appearance in this country; already seriously ill, he died several weeks later in San Francisco. Straightforward in style, much respected by players, Sir John brought distinction and high standards to his work and his contribution to music will not be forgotten.



which, in its turn, was linked with an important play series, *Drama of the Revolution*.

Themes, linked series and seasons are an essential part of the network and an important way of relating disparate material to show the connections rather than the separateness of culture. The Scandinavian season contained more than 140 programmes.

Two-thirds of Radio 3's music output, over 5,000 hours a year, is live music rather than recordings. The backbone of this comes from the BBC's own orchestras. Chamber music is another key element. Public or studio concerts are broadcast every day at lunchtime and draw appreciative live audiences as well as listeners. During the year, Radio 3 broadcast over 100 operas. Live relays from home and abroad are particularly appreciated by the audience, as are simultaneous transmissions with BBC Television.

Radio 3 also extends considerable patronage to young artists; every year the audition system brings forward new talent, the best of which is offered a chance to broadcast. The sheer growth in the number and quality of musicians world-wide puts a special responsibility on music producers, but editorial judgment is at the heart of the network. It is often not understood how much preparation goes into even a simple-seeming series such as *Composer of the Week*.

As usual, there were a number of commissions and first performances of new music, most particularly in the Proms, which provided one of the most successful seasons in recent years with an 85% average attendance. The presence of foreign orchestras continued to grow – they gave 13 performances – with the high point, perhaps, being the visit of the Chicago Symphony Orchestra under Sir Georg Solti for his last European tour as music director.

David Sawyer's imaginative radiophonic *Swansong* was the BBC music entry for the Italia Prize. Jazz continued to have a place in the schedules, to the irritation of some listeners, though *Jazz Record Requests* is among the most popular programmes. A rationalisation of the brass band policy led to fewer programmes but of enhanced quality.

The drama output on Radio 3 found a new and important element: *Critics' Choice*, a monthly broadcast of a stage play highly praised but not widely seen. The first months produced Simon Gray's *The Holy Terror* (formerly 'Mellon'), C.P. Taylor's *Good*, Dusty Hughes' *Jenkins' Ear* and Alan Ayckbourn's *Joking Apart*.

New plays written for radio are the mainstay of



Above: *Third Ear*: James Naughtie interviews Luciano Pavarotti  
Left: Sir John Gielgud reads E.F. Benson's autobiography *As We Were* on Radio 3

*Drama Now* and *The Sea Voyage* by Carey Harrison and Josef Skvorecky's *The Bass Saxophone Player* were outstanding examples. Elsewhere, Peter Barnes wrote a new series of monologues performed by leading actors, and from the archive came Gielgud's 1948 performance as *Hamlet* and Ralph Richardson's 1943 *Peer Gynt*.

Speech programmes included documentaries, features, over 200 interval talks and the daily programme *Third Ear*. Michael Charlton presented a major series on the work of America's National Security Council, and Peter Hennessy a series on premierships, with interviews with three living former prime ministers.

Two series of the science programme *Spectrum*

covered a wide range of challenging new ideas in various fields, and *The Birth of Babel* in eight programmes looked at the origins of language. The Archbishop of Canterbury's Cranmer Lecture was broadcast, as was a fascinating interview with Sir Alfred Ayer recorded shortly before his death.

In the search for new subject matter, perhaps the most surprising success was a series of three talks by Jeffrey Richards entitled *Sexuality in the Middle Ages*. An innovation was *Poet of the Month*, a poet reading not only from his own works but from those who have influenced him, in a number of short programmes spread over the calendar month.

Unusually, the audience for Radio 3 is higher in the summer than in the winter, notably because of the influence of the Proms. But there is a seriously committed audience that listens regularly and there is increasing evidence that it shares with programme-makers the determination that, despite competition brought about by deregulation, the frontiers of Radio 3 should not be pulled back.

### Radio Goes to Town

'Radio Goes to Town', the BBC's most ambitious ever radio promotional campaign, took to the road in May 1989.

A five-year, nationwide travelling show and exhibition, its aim is to promote all aspects of BBC Radio. During this year it concentrated on persuading listeners to switch to FM and publicised the BBC's newest network, Radio 5, which launches in August 1990.

But 'Radio Goes to Town' communicates the pleasure of sound, too, something reflected in the carnival atmosphere of its specially designed 'Big Top', and a number of network and local programmes have been transmitted from each location. Radios 1, 2, 3 and 4 and local radio have taken part, and Engineering, Educational Broadcasting Services, Recruitment and Personnel have been on hand to promote BBC career opportunities.

Between May and October, 'Radio Goes to Town' visited Nottingham, Cardiff, Blackpool and Milton Keynes, with visitors averaging 40,000-60,000 during each week-long stay. In Blackpool over the August Bank Holiday, 136,000 people were attracted.

One of the hits of the show has been the BBC's Wurlitzer jukebox (similar to the one which stands

### Radio 4

The network continued to build audiences for much of the year, despite increasing competition from new speech-based services, particularly in the London area. Listening figures during the summer months were the highest for several years, an encouraging response to the policy of enriching the schedule with new series in July and August, a time when broadcasters traditionally rest on their laurels.

In the autumn, there were major changes to Radio 4's late-evening programme pattern. They followed special research into listeners' preferences, which endorsed the professional view that a lighter element in the editorial mix was desirable. *The World Tonight's* large and loyal audience followed it to its earlier placing, and series such as *Frenchman's Creek* and *The Sittaford Mystery* proved attractive listening in a new entertainment slot at 11pm.

*The Book at Bedtime* won new adherents in its later placing, but its appeal owed much to a more adventurous and distinctive commissioning policy. The most controversial choice of book was *Lady*



in the reception hall at Broadcasting House), offering a selection of archive recordings provided by the Sound Library. Among the favourite items have been extracts from *Dick Barton*, *The Navy Lark*, and *Hancock's Half-Hour*, the signature tune of *Children's Choice*, and 'The fleet's lit up' commentary by Tommy Woodruffe at the 1937 review of the fleet.

During 1990, 'Radio Goes to Town' has already visited Ipswich, Glasgow and Torquay (April and June), with Gateshead (July 23-28), Blackpool (August 4-11), Alton Towers, Staffordshire (August 23-27), and Salisbury (September 1-8) to come.

*Chatterley's Lover*, broadcast in tandem with a two-hour dramatic reconstruction of the 1960 trial. Both programmes attracted considerable public and critical acclaim and demonstrated the value of careful labelling when explicit and exceptional language is to be broadcast.

There was a strong European flavour during the year. The bicentenary of the French Revolution was marked by a number of programmes and, in the Reith Lectures, the poet and historian Jacques Darras drew upon aspects of life and culture on both sides of the Channel to reflect on the future of Europe; as the Berlin Wall came down, it proved a timely series.

The journalistic input of programmes from News and Current Affairs gave the network immediacy, relevance and texture (see News and Current Affairs page 12).

Two of Radio 4's best-known programmes reached milestones during the year: *The Archers* celebrated its 10,000th edition with a day of special events and confirmed its place as the network's premier attraction; and *The Week in Westminster* marked its 60th anniversary with a fine programme by Robert Carvel on the origins and purpose of this remarkable broadcasting institution.

Hollywood actors belonging to the Los Angeles Classic Theatre Works came to London to record plays and generated a great deal of publicity for Radio Drama: Richard Dreyfuss and Amy Irving in Arthur Miller's *The Price*, broadcast in March 1989, and Ed Asner and Joe Spano in Neil Simon's *Plaza Suite*, broadcast in July. Clive Merrison and Michael Williams as Holmes and Watson created a splendid partnership in Conan Doyle's *Sign of Four* and a

#### Computerised travel service

The BBC has been providing traffic information for more than 25 years, but with the tremendous growth in the volume of traffic, last summer it launched a pilot scheme for a new national service believed to be the most advanced of its kind in Europe.

In less than four minutes, information sent to the BBC Travel Unit can be processed and broadcast live on radio, locally or nationally – giving travellers the very latest news for road, rail, sea and air.

The speed of the operation, which was demonstrated in July 1989 to the then Transport Secretary, Paul Channon, is made possible by a new computer system, developed by the BBC in conjunction with the Transport and Road Research Laboratory. The computer connects sources such as the Port of Dover and the Dartford Tunnel with Broadcasting House.

BBC Travel also feeds the Television Service and is responsible for the Ceefax travel pages.

Through four local radio stations – GLR, Radios Kent and Bedfordshire, and BBC Essex – BBC Travel is operating an experimental scheme using Radio Data System (RDS), which automatically switches a car driver away from the station being listened to so that travel information relevant to the area being driven in can be given. It is estimated that between 20,000 and 30,000 car drivers in the country have RDS.

Broadcasters from Europe have been to London to observe BBC Travel at work.



*The Archers:*  
10,000 editions and  
still going strong





Above: Joe Spano and Marsha Mason in *Plaza Suite* – part of a joint Radio 4 venture with the Los Angeles Classic Theatre Works  
 Right: *Last Chance to See*: Douglas Adams (left) with zoologist Mark Carwadine

series of popular classics, from *Treasure Island* to *The 39 Steps*, was much appreciated by listeners during the Christmas period.

Many of the parts in these productions were played by members of the Radio Drama Company which celebrated its 50th year. A documentary, *Voices in the Air*, recalled the genesis of this full-time group of actors and the talents of the present company were well displayed in a production of *The Beaux Stratagem*.

Light entertainment had another difficult year as experienced producers left for television outside the BBC. Ideas were inevitably slower to come through but prospects looked much better. In this competitive climate, the network relied more heavily than usual on the tried and tested. Nonetheless, new series such as *Winston* by Peter Tinniswood, *The House* by Christopher Lee and *The Year in Question*, a knock-out quiz featuring teams from newspapers, were immediately successful.

It was a good year for the Radio 4 feature. A season of programmes about the Second World War proved very popular and there was praise for *Now That's What I Call Mali*, a series in which Radio 1's Andy Kershaw travelled rough in search of the music of French West Africa. Douglas Adams, author of *The Hitch Hiker's Guide to the Galaxy*, went further afield to find exotic and threatened species for his series *Last Chance to See*, a neat blend of natural history and fun. Nearer home, *Classes Apart* dissected the social lives of West Country families and there were frank and intimate revelations of the sexual lives of the older generation in the widely admired series *Will You Still Love Me?*, which provoked heavy demand for

Radio 4's first off-air counselling service.

The heart of Radio 4 remained good conversation, and the search for new styles continued. Robert Robinson went on the road to talk to a range of interest groups in *Ad Lib*, which replaced *Stop the Week* for a short run; *Open Mind* tackled topical issues; and BBC Wales developed a new week-ending format for the network with *Tea Junction*.

The *Radio 4 Debates* were a very lively if traditional way of reflecting on public affairs and had the added value of making the network more visible at a time when its competitive edge needed to be as sharp as possible.



### Children in Need and other appeals

In August 1989, the BBC set up a trust to administer the money raised by Children in Need, the annual radio and television appeal which in a decade has collected over £70 million to improve the quality of life for children who are disabled, handicapped or terminally ill, and those who are disadvantaged through poverty and deprivation.

By becoming a trust and gaining charitable status, Children in Need is now exempt from tax payable on the interest which accrues while applications for help are being considered.

The trust is chaired by John Parry, the BBC's National Governor for Wales. Four of the other eight trustees come from the BBC; and four from the voluntary and statutory sectors: Sir Harold Haywood, chairman of the Central Appeals Advisory Committee; Dee Springer, director of the London Voluntary Services Council; Jane Streater, assistant director of Newcastle Social Services; and Paul Sweeney, director of the Northern Ireland Voluntary Trust.

Children in Need – which began in 1927 as a five-minute radio appeal in *Children's Hour* and became an extended television event for the first time in 1980 – was previously the responsibility of the BBC Board of Governors, acting on the recommendations of a central and eight regional committees, the work of which continues.

The appeal again surpassed itself on 17 November 1989, raising yet another record on the night – nearly £17.5 million, compared with 1988's on-the-night record of £13 million. The final figure announced in February was £21,671,931.

Again the 6½-hour television marathon, hosted by Terry Wogan and Sue Cook, was the centrepiece of the appeal. It included an Esther Rantzen 40-minute special, *Children of Courage*, the cast of *Bread* performing Tom Stoppard's three-minute version of *Hamlet*, and the newsreaders of BBCtv and ITN doing battle in a news quiz. And its highlight brought more than 5,000 children to the screen, linking up in choirs all over the country to sing a special song marking Children in Need's 10th TV birthday.

Children in Need is an event that involves the entire BBC at national, regional and local level. Radios 1, 2, 3 and 4 had a busy appeals week and regional television and local radio broadcasters were out and about in their communities involved

in fund-raising events. New local radio station BBC CWR, which did not come on air until 17 January 1990 to serve Coventry and Warwickshire, opened for the day and raised £143,000 – with workmen still busy around staff in the building.

During 1989, 14,135 requests for money were made to Children in Need, of which 9,403 were met from the 1988 fund. The smallest payment was £50 to a group of mentally handicapped Girl Guides needing a new games parachute; the biggest was £300,000 to SENSE, the Deaf Blind Rubella Association, to help build a family centre in Scotland.

With the help of BBC radio and television, Comic Relief in 1988-89 raised £23.6 million. In this year there was no full-scale appeal by the charity – which itself is responsible for the administration of donations – but BBCI presented five short documentaries on consecutive evenings showing how the money was spent. Comic Relief Red Nose Day will be back in 1991.

An emergency appeal was broadcast during the year, in aid of the victims of famine in Ethiopia. Made on BBC Television and Radio, on ITV and through the national press, the appeal raised over £10 million.

The total amount raised by The Week's Good Cause appeals on Radio 4 during the calendar year 1989 was £786,314. Notable results included the St Martin's Christmas Appeal, £206,896; the Muscular Dystrophy Group, £71,062; the Royal Star and Garter Home, £51,748; Alone in London, £49,821; PAFA Benevolent Fund, £28,978; the Anti-Slavery Society, £27,128; Disfigurement Guidance Trust, £24,705; and Cecil Houses, £21,983.

The regular television appeals, including those broadcast in the national regions, raised a total of £346,970. The largest sums were for Queen Elizabeth's Foundation for the Disabled, £56,322; Development Trust for the Young Disabled, £49,238; Camphill Village Trust, £37,403; Home Farm Trust, £35,736; Leukaemia Care Society, £26,700; and Asthma Research Council, £23,500.

*Children in Need publishes its own Annual Report which can be obtained by sending a request and a large sae to BBC Children in Need, Broadcasting Support Services, PO Box 7, London W3 6XJ.*

## 7 Regional Broadcasting

Regional Broadcasting is a large part of the BBC: it employs a quarter of its staff and spends a quarter of its money, making a wide range of programmes for local, regional and national audiences – over a third of networked television and nearly 4,000 hours of networked radio come from outside London. The vital role Regional Broadcasting plays was reaffirmed this year with the introduction of a new local radio charter and with developments in regional television to strengthen aspects of the service it provides.

But it was a difficult year for the directorate which needed to play its part in meeting the television quota for independents and in delivering far-reaching economies under the 'Funding the Future' review. Much careful strategic thinking was required to strike the necessary balance.

A development in Belfast, which will end the need for expensive leased premises in the city, was started and radio studios in Swansea which had been closed for 20 years were reopened. The South & West region's new headquarters building in Bristol was opened, a new broadcasting centre for the East Midlands in Nottingham brought together local radio and regional television – which got the go-ahead for an East Midlands television news magazine – and the shell of the Southampton centre was completed. And two more local radio stations – Wiltshire Sound (April 1989) and CWR, covering Coventry and Warwickshire (January) – burst into life, with Radio Suffolk following in April 1990.

With the start of television broadcasting from the House of Commons, the national regions invigorated their political coverage (and Wales' new Parliamentary Unit began providing Welsh language reports for S4C) and the English regions launched weekly political programmes.

More computerised joint radio and TV newsrooms were installed – soon information gathered anywhere in the country will be instantly available at every BBC newsdesk. An injection of finance began to help Scotland increase its output by 50 hours a year for its own audiences. And, as a further demonstration of its belief in the importance of 'grass roots' journalism, the BBC initiated its first regional training scheme in Bristol, for six young people from different parts of the UK.

Under an editorial charter for local radio introduced in February 1990, journalistic standards will be toughened and minorities, especially ethnic groups, must be more strongly identified and catered for (see panel page 53). Speech content is local radio's strength, particularly its journalism which not only operates on the spot but is 'locked

in' to the BBC's national and worldwide news grid at every level, and the charter emphasised this by laying down a policy of a minimum 60-40 speech to music ratio between 6am and 6pm and up to 100% speech at peak periods of breakfast and 'drive times'. Each station has been set performance targets.

As a result of the economies made necessary by the 'Funding the Future' review, the English North West and North East regions were merged into one, BBC North, under a single head of broadcasting and one management team, and plans were finalised for reducing the number of regional television opt-outs. In local radio, plans for BBC Radio Dorset, which will be the 39th and last station in the English chain, were scaled down and its opening is to be delayed. The opening of the Reading base of Radio Berkshire & Surrey, which was scheduled for October 1990, has been put back six months, to open at the same time as the Guildford base.

The number of prestigious awards won during the year was an ample indication of the contribution Regional Broadcasting makes to the BBC's output and to its prestige.

*The annual reports of the three National Broadcasting Councils which follow are submitted to the BBC Chairman under Article 10 (8) of the Corporation's Charter.*

### SCOTLAND

To ensure that BBC Scotland's public service broadcasting was being maintained at an appropriate level, and that its radio and television programmes were both adequate for Scotland in the 1990s and vigorous enough to contribute to the networks, the Broadcasting Council began a comprehensive review in autumn 1988.

A significant increase in opt-out programmes was thought to be essential if BBC Scotland was to respond to social and political circumstances and compete in the expanding television market. The Council's most ambitious recommendation, therefore, was the preparation of a list of priorities for daily television development.

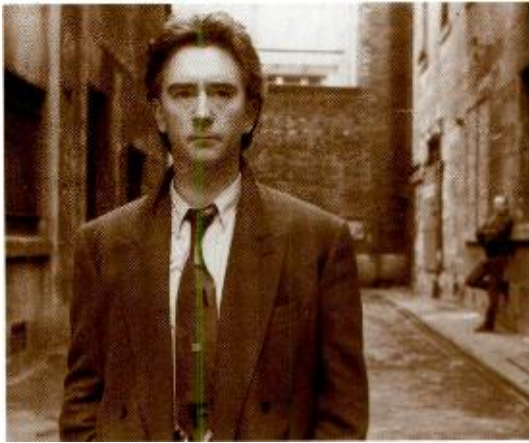
Scottish management responded with a six-point plan to be achieved within the BBC's financial constraints, and in July 1989, the National Governor, Watson Peat, was pleased to report to the Council that the Board of Governors, well understanding the current debates within Scotland, supported the proposed measures.

With the help and approval of the Director-General and the new Managing Director Regional Broadcasting, a financial strategy was devised and,



almost immediately, the first phase of the plan was realised when *Focal Point* was extended. The current affairs series, which includes the work of independent producers, has since enjoyed success with its contributions to network, the most notable being a meticulous and sober investigation of Rottweiler dogs.

Tenders for more independent programmes were advertised and the returns assessed by the end of 1989; these included proposals for leisure,



Gaelic, education, and a number of specialist subjects.

The Council watched with satisfaction the success of drama which BBC Scotland contributed to network – *Some Time in August*, a film for *Screen Two*; a second series of *Play on One*, which doubled its audience; and two series of *The Justice Game*. It was also pleased with the maturing of the situation comedy *City Lights*, which at its peak drew 1.8 million viewers in Scotland, and with *Scotch and Wry*, which continued its phenomenal record of success at New Year, attracting half the nation.

The Gaelic Television Department changed its programme priority from current affairs to young people's programmes and enjoyed great success with *Brag*. In spring 1989, under the title *Gaelic Harvest*, a festival of Gaelic programmes was scheduled across one week, the quality and diversity of the material drawing considerable acclaim. In autumn, the *Mod* was staged in Stornoway and there was praise for the imaginative coverage.

Daytime programmes were part of the pattern of quiet success on network during the year. A second series of *Garden Party* was broadcast from the Botanic Gardens in Glasgow, and during the year *Catchword* showed its popularity with audiences of three million.

When the Council was reviewing Radio Scotland's policy and programming, it warmly approved the existing output and clearly endorsed

management objectives. However, the Council wished to see more comedy, more drama written for Scottish audiences, and a further strengthening of news and current affairs. Accordingly, a new editorial structure for Current Affairs Radio was announced in spring 1990, and 10 short plays were commissioned, encouraging new Scottish writing and contributing to Glasgow's celebrations as European City of Culture.

The innovations which brought *Head On* to the morning radio schedule, and revised afternoon programming, were not at first universally popular with the public, but by the beginning of 1990, research figures showed Radio Scotland's weekly reach at a highly satisfactory level not far behind ILLR and Radio 1, the most popular stations. The revised schedule for Radio Scotland launched in spring 1990 re-inforced speech-based programmes for daytime listening, but for evenings introduced music programmes and a new team of young presenters.

#### Programme innovations

The Council took pleasure throughout the year in the success of new approaches to programming on both television and radio. *Reporting Scotland*, the flagship of television news and current affairs, was redesigned and an authoritative and youthful team of presenters, Jackie Bird, Eddie Mair and Alan Douglas, brought a revitalised programme to a large and loyal audience. John Milne produced and presented *News Gallery*, a Sunday summary of weekly news and Parliamentary affairs, which provided a showcase for the talents of BBC Scotland's Parliamentary Correspondent Ian MacWhirter and was an immediate success. And Kirsty Wark's established reputation for fair and incisive interviewing was enhanced when she

Left: *The Justice Game*: Denis Lawson in taut thriller

*Reporting Scotland*: new presenters Eddie Mair and Jackie Bird



## 7 Regional Broadcasting *continued*

interviewed the Prime Minister in a programme broadcast in March.

The most consistently original and adventurous ideas came from Music and Arts Department inspired by John Archer, a programme-maker of distinction and a welcome recruit to BBC Scotland. *Edinburgh Nights* brought the best of the international festival to the British audience. A new magazine, *Excess*, observed the arts around Scotland with style and technical skill. Ashkenazy's return to Moscow was recorded in the Soviet Union, but it was a performance in Glasgow of the *Te Deum* by Berlioz which produced a near-perfect combination of musical excellence and delightful viewing. Scottish music continued to be well served with coverage of the premier fiddle and piobaireachd championships.

Radio Scotland's young staff were no less active in bringing fresh thinking to productions. *The Litmus Test* proved an immensely enjoyable and accessible quiz on scientific topics, and the *Business Programme* added a dimension to BBC coverage of the developing Scottish economy. Work from two promising newcomers compiling their first programmes came to the attention of the Council: *A Case of Ginger Beer*, concerning a landmark legal judgment, and *River of Disappointment*, a Canadian travelogue.

A new series, *Above the Belt*, offered a lively account of events north of the central belt of Scotland – and in so doing fostered the Council's policy of ensuring that all the regions of Scotland are represented in programmes.

Lesley Riddoch brought characteristic clarity of thought and forthright reporting to a topical series, *The Fact Is...*, and an historical perspective on current problems was shaped in a first-rate production, *The Scots of Ulster*.

The national interest was seen to have been well served by the small team which reported on Scotland's achievements at the Commonwealth Games to a responsive audience.

### Council matters

After a review inspired by the Government White Paper, the Council decided to reform Scotland's advisory bodies, winding up the Scottish Music Advisory Committee, the Gaelic Religious Sub-Committee, and the Piping Sub-Committee. The advisory committees to the four community stations in Shetland, Orkney, Solway and Tweed were dissolved but, with the help of the Council, encouraged to form independent clubs styled 'Friends of BBC Scotland'.

The National Governor, Watson Peat, retired in

1989 and was succeeded by Professor Sir Graham Hills, Principal of Strathclyde University. Three members retired: John Pollock, Professor Neil MacCormick, and Sir Robert Cowan; and Council welcomed Ms Yvonne Strachan and Professor David Carter.

During the year, the Council met in Melrose, London and Aberdeen, as well as Glasgow.

### WALES

At the beginning of the year, the Council received a report on the completion of a major round of staff cuts and savings, required as a result of the current licence fee settlement and to finance the transfer of television output to independent producers. Towards the end of the year, the Council discussed the implications for Wales of a new round of savings, as a result of the 'Funding the Future' review.

Against this undoubtedly unsettled background, the year also saw major programme innovations and successes in all sections of the output, as well as substantial developments in facilities for programme-making. Foremost among these was the reopening of the main radio studios in Swansea in February after a period of over 20 years. The ceremony was performed by BBC Chairman Marmaduke Hussey and marked a recognition of the importance of Swansea's contribution to both radio and television output in Wales.

The Government's Broadcasting Bill, published late in 1989, contained a number of measures of specific relevance to Wales. In particular, the Council welcomed the intention to maintain S4C and to provide it with a stable source of income.

The Bill included a statutory requirement for the BBC to provide a minimum of 10 hours a week of programmes 'to meet the reasonable requirements' of S4C, financed out of the BBC's normal income, an output which was already being provided following a request from the Government in 1980. Another measure proposed the removal of all restrictions on the broadcasting of advertisements during and around BBC programmes transmitted on the channel.

After discussion, the Council decided against making representations on either of these matters. Assuming that they become law, the practical implications will have to be worked out as part of the continuing dialogue between the BBC and S4C. The co-operation between the two organisations from the outset has been an essential element in S4C's success, and there is no reason to doubt that this will continue.

The experience of a television service for Wales in the Welsh language has led to considerable

*The Litmus Test:*  
Michael Scott  
presents on  
Radio Scotland





pressure on the broadcasting organisations for more television programmes in English for Wales. While the Council recognises the depth of feeling on this subject and the concern felt for the long-term future of Welsh identity in English, it is unable to offer any hope of an increase. Nor has any practicable proposal been made for providing a joint service in English analogous to that of S4C.

The Council will continue to discuss this important issue and to participate in the public debate on it.

**Television**

Three major new series in English were introduced during the year. *Time for Sport* on Sunday mornings dealt with all major sporting events in Wales in a magazine format; together with the results programme *Wales on Saturday*, it ensured that BBC Wales continued to provide comprehensive coverage for an important section of the audience.

Another essential service was strengthened when *Farming in Wales* began to be transmitted weekly for the first time. Produced in Bangor by the same unit as the popular *Awyr Iach* (Fresh Air) series for S4C, it made innovative use of new technology and was received enthusiastically not only by the farming community in Wales, but by a much wider general audience.

*Wales in Westminster* was the first regional Parliamentary programme to be produced following the decision to allow television coverage of the House of Commons, giving a full account of political affairs from a Welsh perspective. BBC Wales also provided S4C with a weekly Parliamentary programme, *San Steffan*, a task which faced some difficulties because of the linguistic aspects, but which was tackled convincingly.

The strength of the BBC contribution to S4C was clearly demonstrated early in 1990 when its programmes consistently occupied nine or even 10 of the top 10 audience ratings. The most popular of these, the daily serial *Pobol y Cwm* (transmitted with



*Below left: 1996: futuristic police investigation with Keith Barron*  
*Below: Cardiff Singer of the World: Russian baritone Dimitri Hvorostovsky*

English sub-titles) also appeared in the channel's total audience top 10, an astonishing achievement.

The series *Sioe Werin* (The Folk Show), a unique blend of folk music and information about antiques, was another to make an impact with S4C viewers, and the BBC-provided news programme *Newyddion* benefited greatly from its joint presentation between Cardiff and Bangor and from the increased contribution from the new facilities in Swansea.

Among the programmes made for the BBC networks during the year were the futuristic thriller 1996, concerning an internal police investigation; a



documentary series on *Women in Politics*; and two series on health matters, alcoholism and cancer. The *Cardiff Singer of the World* for 1989 was Dimitri Hvorostovsky, a bass singer from Russia who has already embarked on an impressive international career.

The most unusual experiment was a week of community television produced for residents in the Cynon Valley in Mid-Glamorgan. An outside broadcast unit was installed at the leisure centre in Aberdare and two hours of programmes were transmitted each evening, broadcast as BBC2 opt-outs. There was unanimous praise for this special service in an area which has suffered considerable industrial decline in the past decades. The community's new sense of identity and purpose was both demonstrated and re-inforced by this imaginative venture.

**Radio**

In November, Radio Cymru celebrated its 10th anniversary. The occasion was marked by a number of public events, by special programmes, and by the publication of a book of extracts from broadcasts of the past.

Major changes were made in the programme schedules. A new weekday morning series, *Heddiw* (Today), brought a greater emphasis on news and current affairs – the joint presentation from Bangor

*Left: Pobol y Cwm: popular daily serial made for S4C*



and Cardiff was greatly helped by means of an internal teletext linking system devised by BBC Wales resource staff. The difficulty of attracting an audience to Radio Cymru in the middle of the afternoon, following school programmes, was tackled by a new show featuring one of the most popular Welsh broadcasters, Hywel Gwynfryn. And a new late-night series, *Hwyrach*, was introduced, consisting of a number of different shows on six nights a week, some made by independent producers. It is already clear that this series is reaching a new and enthusiastic audience.

During the year, audience figures for Radio Wales reached an all-time high and the public perception was greatly strengthened. This was achieved by means of a consolidation of the regular sequence programmes and an enrichment of the range of programmes. Particularly impressive were the quality and variety of features such as *Long Headed Rats and Redundant Canaries* and *Stranger Things*.

There was also a notable increase in programme-making from different centres within Wales. The new arts programme, *Firsthand*, quickly established a confident voice, while the commitment to encouraging new writing in Wales was demonstrated in the series *Single Voices*. Sir Harry Secombe delighted listeners with a series of readings from his autobiography *Arias and Raspberries*.

Radio Wales maintained its regular contribution of individual features to Radio 4 and provided a new Friday afternoon series, *Tea Junction*. Contributions to Radio 2 included an extremely popular music series presented by Dennis O'Neill.

It was another busy year for the BBC Welsh Symphony Orchestra. The highlights were two overseas tours, one to Amsterdam and Ghent (the Flanders Festival), the other to Spain. And there were three appearances at the Proms, as well as several concerts in the Royal Festival Hall. A contract was signed with Nimbus Records, which has its headquarters in Gwent, for a series of recordings which will include music by Welsh composers.

#### **The Council**

During the year, the Council met at Cardiff, Llandrindod Wells, Bangor and Swansea. Three members retired at the end of 1989: Mrs Elan Closs Stephens, Mr Hefin Davies and Councillor Tyssul Lewis. Welcomed as new members were Mrs Branwen Jarvis, Mrs Jennifer Napier and Mr D.H. Davies.

#### **NORTHERN IRELAND**

A ceremony on the Blackstaff site near Broadcasting

House, Belfast, in February 1990 marked the start on a development which will house a 6,500 sq ft television studio and office accommodation for production departments and support staff. It is due for completion in the early summer of 1991, when costly leases in several city premises will be terminated. The Broadcasting Council sees this development as a tangible expression of the BBC's commitment to public service broadcasting in Northern Ireland.

The region's network of unattended radio studios was extended to Armagh and will be followed by Ballymena, where suitable premises have been acquired and installation work begun.

In April 1989, the Council was pleased to view the new Studio 8 complex, which contains two identical self-operated studios, a talks studio, and a booth for FM transmissions.

#### **News and current affairs**

Violence continued, with the murders of policemen, soldiers and civilians, and the IRA's continued bombing campaign taking its toll on life and property. Two members of the region's staff faced a new hazard of threats to themselves and their families following their subpoena in the cases arising out of the murder of two army corporals at Andersonstown in March 1988. A report by one of the region's journalists on apparent evidence of collusion between some members of the security forces and loyalist terrorists became a major news story, with further allegations being brought and the eventual setting up of the Stephens enquiry.

1989 saw the arrival of Peter Brooke as Secretary of State, and much of Northern Ireland's political reporting centred on his thoughts on establishing a framework for local political development. Anglo-Irish issues continued to dominate and the thorny question of extradition took up substantial airtime.

A second year under the Government's broadcasting restrictions came to an end, still creating dilemmas for journalists and throwing up new problems, but fair and accurate reporting was maintained within the constraints.

An electronic newsroom system (ENS) was installed and offered significant operational advantages, including links to Londonderry, Dublin and London. The region took advantage of the timing of the scheme to carry out rebuilding works in the radio current affairs production area, where the offices had remained largely unchanged for many years and were poorly suited to today's needs.

In January 1990, coverage of the Andersonstown events won a silver award at the New York Film and Television Festival.

### Television

Over the year, the region began to develop a range of programmes relating more closely to the everyday concerns of the community and which reflected the more positive social and cultural aspects of life in the Province. These included *29 Bedford Street*, a monthly music and arts magazine; *A Room with a View*, for gardening enthusiasts; and regular coverage of events in Northern Ireland such as *The Newtownards Air Show* and *The Ulster Motor Show*. The region also maintained its commitment to specialist areas such as agriculture, religion, education and documentaries.

Considerable controversy followed the screening of the first edition of a new live late-night programme called *The Show* – designed as an alternative to the traditional Saturday night chat programme – the satirical sketches in the mix of live band music and interviews offending a significant number of people. Certain adjustments were made and *The Show* has now found its audience and has just completed its second series.



The Council congratulated television staff on winning the BP arts journalism award with *Playing Belfast*; the Celtic Film and Television Festival award with *Showbands*; and the special feature category at the San Francisco International Television Festival with William Trevor's drama *Beyond the Pale*.

### Radio

In September, Radio Ulster introduced new schedules, reflecting its commitment to speech-based social action broadcasting. *Break Out*, a programme about disability presented by people who are themselves disabled, and launched last year, continued to develop. *Get on Course* pushed up attendance at the Province's 27 colleges of further education by between 10% and 30%; a *Debt Week* persuaded hundreds of people to seek professional assistance; and a project which highlighted the plight

of the homeless resulted in donations and offers of help which enabled BBC staff to organise Christmas dinners for 650 homeless people.

The region continued to contribute music, drama, short stories, documentaries and editions of *Woman's Hour* to Radios 3 and 4. Current issues were examined and aspects of normal life in Northern Ireland were reflected in the BBC's World



Service, and these opportunities were welcomed by Council.

### Radio Foyle

BBC Radio Foyle celebrated its 10th birthday in September, secure in the knowledge that in the course of its first decade it had established itself as the most popular radio station in the north west. Council was pleased that the latest addition to the schedules was a programme about business in that area. *The Business Game*, although aimed at a general audience, has been welcomed by the business community. The station's latest contribution to Radio Ulster is a series entitled *Flashpoints*. It examines the myths which have grown up around major events in Irish history in the light of modern historical research.

### Economy

Conscious of an ever-increasing need for economy, the region has been able to implement a scheme which will allow significant savings to be made in the use of fuel and energy in its buildings. The BBC has been partly able to defray the capital cost of the equipment with an energy grant from the Northern Ireland Department of Economic Development.

### The Council

During the year, the Broadcasting Council met in Belfast and Londonderry. Dr Maurna Crozier, Sister Genevieve, Mr Bryan Johnston, and Mr Duncan Pollock retired. Mr Dennis Faulkner, Mrs Mary McAleese, Mr Donagh O'Neill and Mrs Anne Tannahill were appointed.



Above left:  
Sean Rafferty of  
Radio Ulster with  
guests  
Above: *29 Bedford  
Street*: music and  
arts with John Kelly

Left: *Beyond the  
Pale*: with Prunella  
Scales, Robert  
Lang and Ronald  
Hines

## 7 Regional Broadcasting *continued*

Rosemary Kelly was appointed Secretary in September, succeeding Virginia Hardy MBE, who retired after 32 years' distinguished BBC service.

### ENGLISH REGIONS

#### NORTH WEST

Bi-media journalism, which enables staff in local radio and regional television to work in both, made significant progress with the opening in October of a new computerised newsroom in Manchester for GMR (Greater Manchester Radio) and regional TV magazine *North West Tonight* – which achieved a record 1.9 million audience in December and consistently outpaced its ITV rival.

Regular feature strands, with a high level of viewer participation, supplemented the news coverage, and the environment campaign *Clean Sweep* won a special Civic Trust award; the BBC2 Friday opt-out provided a wide range of documentary, discussion and entertainment, including the real-life series *Lovat Road*, which in the autumn followed the lives of the inhabitants of a Preston street; and the new regional Parliamentary TV programme *Northwestminster*, which began in January 1990, quickly drew support from MPs.

BBC North West's four local radio stations broadcast 18 hours a day with the help of a strand of shared programmes in the afternoon and evening, each station supplying its own hourly news bulletins and maintaining its distinctive local character with strong speech-based sequences. Radio Cumbria proved itself 1989's most popular station in the North of England, with an average weekly reach of 40% – attracting more listeners than Radios 1 and 2 – and Radio Merseyside's coverage of the Hillsborough football disaster demonstrated the station's identification with the feelings of the community.

The newsroom collaborated with BBC North East on a special programme, *After Hillsborough*, in the wake of the tragedy.

In Network Television, the BBC1 competition and series *It's My City!*, launched by the Prince of Wales in 1988, came to a climax in June with a live gala awards show at the end of a week in which six documentaries showed the most imaginative regeneration schemes in the short-listed cities (Glasgow, Belfast, Dundee, Sunderland, Liverpool and Leicester). Another major production, *The Look of Love*, seen on BBC1 on New Year's Day, was a musical based on the songs of Burt Bacharach and Hal David, directed and choreographed by Gillian Lynne.

*The Travel Show* and *The Travel Show Guides*

were as successful as ever. The evergreen quiz *A Question of Sport* entered its 21st year and regularly continued to attract over 10 million viewers for BBC1. *On the Line* (BBC2) brought a current affairs approach to the sporting headlines and was supplemented by extended specials such as *Drugs, Lies and Finishing Tape* which prophetically examined drug abuse in sport on the eve of the Commonwealth Games.



With the biggest outside broadcast fleet outside London, the region continued to provide coverage of darts, bowls and snooker for the networks, as well as technical support for many other sporting programmes.

A highlight of the autumn on BBC2 was *Eminent Victorians*, six film essays on leading figures of the age such as Josephine Butler and Cardinal Newman, which gave novelist A.N. Wilson a striking television debut as writer and presenter. *Open Air* (BBC1) returned for a fourth season, and the tradition of independent production was continued with further series of the futuristic comedy *Red Dwarf* (BBC2) and *Hudson and Halls* (BBC1), the cookery entertainment programme.

A significant contribution to youth programming on BBC2 was made with *Reportage* and the *Rough Guides* to cities series, and the prolific Children's Department output included the Saturday morning shows *On the Waterfront* and *UP2U*, the multi-faith *Umbrella* and the sports series *Move It*.

The North West is the only region supplying programmes to all four radio networks and produces more than 1,500 hours a year. It provides much of the live concert music for Radio 1 as well as established strands such as *The Chart Quiz* and *The Mike Read Collection*; it makes specialist music programmes for Radio 2 (Paul Jones' *Rhythm and Blues*, Nigel Ogden's *The Organist Entertains*), along with comedy favourites like *The Grumbleweeds*; and through its regional orchestra, the BBC Philharmonic,

*A Question of Sport:*  
21 years on screen





Far left: *Cat's Whiskers*: Andy Crane presents radio's only entertainment programme for children

Left: *Red Dwarf* – futuristic space comedy on BBC2

it contributes to Radio 3.

For Radio 4 during the year, the North West provided the massively popular *Gardeners' Question Time* (in its 42nd year) and *The Gardening Quiz*, further successful series of *Conversation Piece* and *Round Britain Quiz* and made a number of acclaimed contributions to *Soundtrack*. In *Carry On Up the 50s*, Harry Thompson recalled some of the lighter social phenomena of that decade.

*File on 4*, the flagship current affairs programme made for the network, delivered incisive reports from all around the world and the team was extended to form a special documentary unit to investigate major subjects from primary sources; the first such programme in December was *The Zero Option* on the disposal of toxic waste.

The Drama Department continued to be the single biggest patron of new writing in the North, providing the network with over 40 single plays, among them *After Agincourt*, which marked Bob Hoskins' return to radio, *My Mother Said I Never Should*, the radio premiere of Charlotte Keatley's award-winner, and the classic serials *Villette* and *Jim Davis*. *Waiting for Mrs Forbes* won the Prix Futura in Berlin.

*Cat's Whiskers*, the only radio entertainment programme for children, began its third series with a new presenter, Andy Crane, from BBC Children's Television.

Manchester contributed strongly to all the regular strands of religious programmes on Radios 2, 3 and 4 – *Seeds of Faith*, *Prayer for the Day*, *Good Morning Sunday* and many more.

BBC North West enhanced its presence in the region by involvement in a variety of community and cultural events. Major exhibitions were mounted in Manchester, St Helens, Blackburn and Windermere. In June, the Manchester Lecture was delivered by Michael Heseltine MP on the

economic prospects for the region in the single European Market. In November, the Portico Prize for the best literary work set in or about the North West was awarded to Anthony Burgess for his novel 'Any Old Iron'.

#### NORTH EAST

Radio and television operations in Newcastle and Leeds were brought into a closer working relationship, leading to a number of joint initiatives, particularly in newsgathering.

Cameras are to be installed in local radio newsrooms at Humberside, Cleveland and Sheffield to enhance the bi-media approach and these, together with additional inject points, will facilitate the fastest possible response to emerging news stories.

Regional television output was boosted in January by the new Sunday Parliamentary series *North of Westminster*, presented by Nigel Kay (also manager of Radio Sheffield).

Both regional news magazines had a busy year. *Look North* from Newcastle, which lost one of its presenters, Tom Kilgour, who retired after 25 years with the programme, covered a succession of major topics including the publication of the Butler-Sloss enquiry into the Cleveland child abuse controversy, the Monkseaton shootings, a fighter-plane crash over the Tyne Valley and major environmental issues relating to the burning of toxic waste and dumping in the North Sea.

*Look North* from Leeds covered the Hillsborough disaster – for which Ian Young won the Royal Television Society news cameraman of the year award – the Sheffield World Student Games controversy, the collision of two oil tankers off the coast of Humberside, and the complex local ramifications of the Salman Rushdie affair.

All of these stories were given detailed coverage

## 7 Regional Broadcasting *continued*

by the region's six local radio stations as part of BBC North East's general emphasis on sharpening its journalism and improving its news and information services. Radio Leeds moved into a new all-electronic newsroom shared with television colleagues, and the newsroom and production offices at Radio Sheffield were fully renovated. A new shared evening service was launched in the summer, extending the stations' broadcasting hours to midnight, seven days a week, while allowing individual stations to opt out on medium wave for local sports coverage and for specialist ethnic minority programmes.

*Above right: Everest: The Hardest Way – brave struggle to the top by disabled John Hawkridge*  
*Below: Byker Grove: powerful drama for children*



Programme-making for Network Television continued to play a small but important role in the region. The Geordie accent returned in a powerful new children's drama series *Byker Grove*, an independent production from Zenith North mainly resourced by BBC Newcastle staff; two further series totalling 40 programmes are now planned for the autumn of 1990 and 1991. The legendary fell-walker Alfred Wainwright went from St Bees Head in Cumbria across 190 miles of some of the North's finest landscapes to Robin Hood's Bay in North Yorkshire for *Wainwright's Coast to Coast Walk*.

Railway themes were developed in two programme strands during the summer – the independent series *Awayday*, in which celebrities such as Bernard Cribbins and Mike Harding revisited their favourite railway lines; and, also from Newcastle, Michael Palin's witty review of the lost art of the railway poster, *The Art of Travel*.

Gardening interests were well represented by the Newcastle series *The Allotment Show*, attracting nearly three million viewers to BBC2 on hot July afternoons, and by the popular daytime phone-in *Gardeners' Direct Line* from Leeds, with its now regular series in the spring and late summer.

A remarkable documentary, *Everest: The Hardest Way*, portrayed the struggle of disabled Bradford climber John Hawkridge to achieve a lifelong ambition to reach Mount Everest. Also from Leeds, *The Home Front* represented television's first in-depth look at the history and problems of 20th century British housing, seen through the eyes of architect Professor Patrick Nuttgens; and *Tinniswood Country* saw Peter Tinniswood return to the Northern cities which dominated his youth – Liverpool, Scarborough, Sale, Sheffield – in the company of the irrepressible Brandon family which he created in the much-loved Seventies comedy series *I Didn't Know You Cared*.

A segment of the six-part *The North Sea* won the European Parliament prize at the Environmental Film Festival in Lyons.

*Right: The Local Network: light-hearted investigations on Radio 4 with David Clayton and Neil Walker*



The region's leading networked radio programmes, *The Local Network* on Radio 4 and *Listen to the Band* on Radio 2, continued to win healthy audiences each week.

Among the subjects given the light-heartedly quizzical *Local Network* treatment by David Clayton and Neil Walker during the year were the effects of 1989's drought, house names, creches, time capsules, and the rise of Britain's country and western cowboys. Around 40 different brass and military bands were featured on *Listen to the Band*, the highlight of which was a Christmas special attended by the 'father' of the brass band movement, Harry Mortimer.

Earlier in the year, 87-year-old Harry had achieved a lifetime's desire by conducting a brass-and-voices version of Handel's *Messiah*. The region's Network Radio team not only recorded the performance for Radio 2, but also created a documentary for Radio 4 about this remarkable





and emotional achievement.

Other notable programmes networked during the year included the musical documentaries *Geraldo's Navy*, *A Beautiful Flower that Withered and Died* (about Judy Garland), and *Christmas Bursting through the Blackout* – all on Radio 2. A six-part locally written comedy series, *The Blackburn Files*, based on the adventures of a former South Yorkshire coalminer turned private detective, was heard on Radio 4.

BBC North East and North West regions were merged into BBC North under one head of broadcasting in March 1990.

### MIDLANDS

It was BBC Midlands' strongest year in drama since *Boys from the Blackstuff* in 1982, with the Network Television Department producing *Nice Work* from David Lodge's own adaptation; *First and Last*, written by Michael Frayn and starring Joss Ackland; and *The Man from the Pru*, starring Jonathan Pryce and Anna Massey.

Over 500 networked television programmes came from Pebble Mill during the year.

In addition, the Afro-Caribbean programmes unit continued its distinctive coverage of developments in southern Africa, with programmes such as *Biko*, *Namibia – Stirring Sands*, and *South Africa Under the Skin*. The Asian Programmes Unit reported on the Indian and Pakistan elections in *Network East*, presented the drama *Tamas* about partition, and produced two documentaries about the biggest film industry in the world, based on Bombay, *The Bollywood Story*.

The end of the 1980s was marked by *Talk of the 80s*, a series of 30 interviews with personalities who had made an impact on the decade, including Sebastian Coe, Sir Clive Sinclair, Anita Roddick and Arthur Scargill. Documentaries included *A Rose for Winter*, an impression of Laurie Lee's account of his return to Spain 15 years after the Civil War, which won Spain's Golden Avocado award for its producer, John King; *Silent Revolution*, two programmes examining the fundamental changes in food production since the war; and *I Want to Be Normal Again*, a moving account of two Parkinson's Disease sufferers undergoing experimental brain implant treatment.

A special performance of Mendelssohn's oratorio, *Elijah*, given by the Birmingham Symphony Orchestra to mark the city's centenary celebrations, was broadcast simultaneously on BBC2 and Radio 3 from the town hall, where the work was first performed in 1846.

Regional programmes concentrated on current affairs documentaries such as *The Squad* and *Midlands Coal*, as well as producing popular series such as *Biking Butler*, a sequel to Birmingham broadcaster Tony Butler's *Boating Butler*.

The official opening by the Director-General of the East Midlands Broadcasting Centre in Nottingham marked another stage in the bringing together of the region's radio and television journalists. The introduction of a computer system linking newsrooms across the Midlands continued the process of collaboration among regional news staff, and a new fast-response vehicle made possible live coverage of events from outside locations.

Productions of Dostoyevsky's *The Brothers Karamazov* and Ibsen's *Pillars of Society* were in the region's strong tradition of radio drama. *Lady Chatterley's Lover*, read by Ian Hogg for *Book at Bedtime*, also came from Pebble Mill and attracted



considerable attention. *The Archers*, with over seven and a half million listeners, celebrated its 10,000th episode with a gala dinner at Pebble Mill and looked forward to its 40th anniversary at the beginning of 1991.

The Princess Royal visited Pebble Mill to present the Radio 4 Enterprise awards.

The opening of the *Asian Network* gave six hours of ethnic programming on Radio Leicester and Radio WM on medium wave, and WM Heartlands extended Radio WM's reach into the centre of Birmingham, helping the station to its highest audience figures and overtaking its commercial rivals.

The opening in January of BBC CWR, serving Coventry and Warwickshire, completed the chain of local radio stations in the Midlands. Radio Derby won a silver medal at the New York Radio Festival for its coverage of the M1 air crash.

Management of local and Network Radio was brought under one head, Owen Bentley, with

Below left: A boating Butler gets on his bike – a Midlands regional TV programme  
Below: **First and Last**: journey of discovery with Joss Ackland





## 7 Regional Broadcasting *continued*

*New local radio station BBC CWR: on air with Anne Chinery and Jim Lea*



award-winning producer Peter Everett joining the Midlands team as Editor, Network Radio.

### SOUTH & WEST

Christopher Patten, Secretary of State for the Environment and MP for Bath, in January 1990 officially opened the new South & West headquarters building on the BBC's Whiteladies Road site in Bristol. Paying tribute to BBC South & West he said, 'You exemplify one of the most important aspects of the BBC's history: the way in which it both strengthens and represents our sense of community'.

The new Broadcasting House includes an important post-production centre which houses the latest film and videotape editing and dubbing facilities and represents a major investment in Regional Broadcasting.

The region's local radio stations demonstrated their involvement with their communities during the storms and flooding which struck at the turn of the year. All eight – including Wiltshire Sound, officially opened in April 1989 by the then Home Secretary, Douglas Hurd – delivered a sustained service of emergency and practical information when their listeners needed it most. Both the public and the emergency services expressed their gratitude.

In quieter times, stations achieved some notable developments. Radio Devon moved into city centre studios in Plymouth and then used its medium-wave frequency to provide the city with a dedicated service. And Radio Bristol extended its opt-out service, Somerset Sound.

The region's new political programme *Westminster South and West* in January added a vital dimension to the national televising of Parliament.

Of the programmes made by the region for network showing, the *Nature* series of specials, *The State of Europe*, had a dramatic impact. After the first episode, presented by Michael Buerk, which

told the story of the environmental crisis facing Poland, the Medical Aid for Poland charity received an extra £60,000 in donations. A *Nature* special, *Climate in Crisis*, which dealt with global warming and the environmental threat facing the world, included an interview with the Prince of Wales.

Another programme which provided great drama was *Africawatch*, the Bristol-based Natural History Unit's most ambitious live outside broadcast, which tracked the migration of the wildebeest in the Masai Mara and was seen in four countries.

Like all major natural history productions, *Africawatch* was made possible by extensive co-production arrangements with other broadcasters. *Land of the Eagle*, an eight-part series on the natural history of North America which began transmission in January, was a big, inspiring co-production with WNET of New York.

*Survivors*, which presented nature's view of the world, and *Lost Worlds, Vanished Lives*, Sir David Attenborough's programme on fossils, were other major series.

The children's programme, *The Really Wild Show*, won its third BAFTA award.

Bristol's Television Features Department delivered more than a dozen series to the networks, including the ever-popular *Antiques Roadshow* and *Whicker's World; 10 x 10*, which gave first-time film-

*Right: Africawatch: migration of the wildebeest, filmed by the Natural History Unit*



makers a chance to produce a programme; *Notes in the Margin*, which offered some personal reflections on the Eighties; and *Byline*, which established itself as a series of personal documentaries. The Tony Harrison *Byline*, a reflection in verse on the Salman Rushdie affair, raised controversy; it was also nominated for a Prix Italia.

Television *Victoriana* again proved popular, with a reconstruction of *The Victorian Kitchen*.

On radio, *Age to Age*, the programme which relates the events of today to those of the past,



became an important and growing part of the schedule. A revamped *The Natural History Programme* and the *Any Answers?* phone-in programme grew in popularity.

The Network Radio Department produces some 850 programmes a year. Among its extensive serious music output were two specially commissioned works, a string quartet by Elis Pehkonen and *Rosanes Lieder* by Patrick Piggott, a composer living in the region. The first broadcast performance of *Rosanes Lieder* by the Bournemouth Symphony Orchestra in Bristol was a notable event.

BBC South & West continued to invest in the future during the year. In Southampton, the new building which will house Radio Solent and BBC South was completed and its fitting-out has begun; and work began on renovating and improving BBC South West's studio and accommodation in Plymouth. The region also launched its own training scheme for young journalists.

### SOUTH & EAST

As the storms of early 1990 battered Britain, BBC South & East's nine local radio stations implemented their well-rehearsed crisis management schedules. Special news, travel and weather bulletins were broadcast as thousands of homes were left without power, schools and businesses closed early and rail commuters were left stranded.

*Newsroom South East* attracted a record audience of nearly 2.5 million on a January night which saw its own Elstree studio windows shattered by the gales. In East Anglia the *Look East* audience peaked at almost one million as reporters and cameramen captured the scenes of devastation. Radio Suffolk's newsroom made its debut three months early to report events for television.

The people of Kent used their local radio to air their feelings after the IRA bomb attack on the Royal Marines School of Music in Deal and

donated £27,000 in two days in response to an appeal. Later, *Friday Report* (the regional opt-out on BBC2) returned to Deal to report how the community was recovering from the outrage.

In February, *Friday Report* won the Royal Television Society's award for the best regional current affairs programme with *Condition Critical*. Transmitted in the autumn of 1989, the film had given an early explanation of the issues behind the ambulance dispute which was to last more than five months. It was the second time in three years that the award went to the region: BBC East won in 1987 with *Ruth's Story*.

Both early evening news magazines consolidated their position during the year. A Saturday news and sport service started from Elstree in November. *Newsroom South East* benefited from small studios in Kent and Oxford and *Look East* was later able to use a similar facility in Cambridge to improve coverage of the growing western part of BBC East's editorial area. Norwich TV newsroom started to use the electronic news system which will soon be extended to the whole region.

In 1989, Norwich provided 30 single, half-hour programmes to the daytime network. Two major documentaries, *A Family Apart*, which dealt with a Norfolk family facing up to a crippling disease, and an *Everyman* special *Going Home*, the story of a Norwich couple who adopted two Colombian babies and nine years later took them back to their roots, were produced for BBC1 and 2.

In early 1990, Sue MacGregor of Radio 4's *Today* began presenting *Around Westminster*, the region's new political programme from Elstree, which makes use of television pictures from the House of Commons.

It was a year in which local radio staff appeared from unexpected quarters. Radio Norfolk tackled the three East Anglian MEPs in Strasbourg and broadcast a three-hour live programme involving various European Community leaders and other UK MEPs in a two-way phone-in. Radio



Above left:  
**Father Quinton:**  
subject of two  
programmes on  
BBC South West  
Above: **Byline:**  
personal view from  
Enoch Powell in  
Moscow

**Everyman: Going Home** – return to Colombia for two adopted children





*A Family Apart: in the shadow of a crippling disease – the Willday family from Norfolk*

Bedfordshire had a reporter in Hong Kong talking to students from Bedford who had witnessed the Tiananmen Square massacre and Radios Bedfordshire and Sussex accompanied relief convoys into post-Ceausescu Romania.

The community help theme was continued by a number of stations: BBC Essex launched a novel appeal to collect enough travel vouchers for one seriously ill youngster to go to Disneyworld and was able to send three. Radio Cambridgeshire set up Careline to deal with listeners' problems and received 5,000 calls in 12 months. Radio Sussex produced major programme series on issues of particular relevance to the county and Radio Oxford and Radio Northampton continued to give active support to local music and young musicians – Northampton with its busarries and gala concert and Oxford as co-promoter of the annual Oxford Music Festival and Young Musicians' Platform.

Radio Suffolk, which opened in April 1990, was the first of the region's local radio stations to begin broadcasting on FM only. A station covering Surrey and Berkshire will follow – building work is well under way at both Guildford and Reading.

Out of local radio came the region's small but growing Network Radio Unit and such programmes as *Roy's Recipes* (Radio 2) and *My Dear Jamal* (Radio 4), along with features on Joe Loss and the boxer Freddie Mills.

Leading politicians featured in the region's growing Network Television output. A *Timewatch* special, *Night of the Long Knives*, paralleled the Prime Minister's cabinet reshuffle with that of her predecessor, Harold Macmillan; and, from the opposite side of the political spectrum, examined the career of *Denis Healey: The Man Who Did the Dirty Work*. *Timewatch* also produced a number of

controversial films: *Summer of the Bomb*, on why America used the atomic bomb on Japan; *Fascist Legacy*, a two-parter on atrocities allegedly committed by Italian forces; and, following the death of Hitler's deputy, *Hess: An Edge of Conspiracy*.

*Chronicle* returned after an absence of four years, its offerings including *The Skeletons of Spitalfield*, *The Portland Vase* and *Digging for Slaves*. For the bicentenary of the French Revolution, the region produced a number of BBC2 programmes including four dramatic monologues written by Peter Barnes, documentaries, the National Theatre of Brent's offbeat interpretation of events in France 200 years ago, and live coverage of the Bastille Day celebration in Paris.

The South & East continued to be a major producer of quiz programmes: *Mastermind*, *Going for Gold*, *Matchpoint*, *Turnabout*, *Four Square*. *Master Chef* is the latest addition to its output.

*Great Journeys* saw famous travellers trekking along the world's great highways. William Shawcross tried the Salt Road, Dame Naomi James crossed the South Pacific and Colin Thubron took China's Silk Road. Edward Behr returned to China for the acclaimed *Red Dynasty* trilogy and, in the wake of Tiananmen Square, examined 50 years of Chinese history. The year also saw transmission of the first two series of *Under the Sun*, a major anthropology strand commissioned for BBC2, and of the South & East's first major independent production, the highly praised series *Midas Touch*, in which Anthony Sampson gave a world financial overview.



*Timewatch: Fascist Legacy – two-part special on alleged wartime atrocities*



**Local radio strengthens its base**

Nearly 10 million people in England tune to BBC local radio stations every week, attracted to a service that is distinctively speech-based and increasingly so under a new charter laid down in early 1990.

Nowhere is that more vividly demonstrated than in Northern Ireland, where Radio Foyle – voted local station of the year in the 1990 Sony awards – has spoken to a divided community for 10 years. But there are many other examples – Radio Kent’s appeal for the victims of the Deal bombing in the autumn of 1989, or the service virtually all stations gave during the gales and floods of early 1990 when public transport was unpredictable, roads were blocked and schools closed.

There are many ways in which local radio shows its commitment to its communities. Radio Sheffield’s hypothermia helpline, for instance, established over the last few winters, has proved so successful that Sheffield City Council has taken over the project and appointed a co-ordinator, while still using the station’s airwaves to impart the information. Radio York’s blood donor project won a broadcasting industry award. Radio Humberside’s integrated campaigns to encourage people to take up learning opportunities or set up their own businesses brought the Open College four times the response to certain courses previously experienced.

And local radio broke new ground in ethnic broadcasting when two stations for the first time embraced ‘mother tongue’ output from BBC World Service.

From 17 October, listeners to Radio Leicester

were able to hear the external Hindi service evening news sequence; later in the month, listeners to Radio WM were able to tune to the Urdu service. Both stations are also now carrying a range of other programme material from the Hindi, Urdu and Bengali services, including specialist weekly programmes on sport, culture, science and medicine, as well as programmes for children.

The venture meets a long-expressed wish by Asians in Britain to have access to a comprehensive news service which the BBC’s external broadcasters provide for audiences in the sub-continent.

The BBC’s first LR station, Radio Leicester, opened in 1967. Radio Dorset, the 39th station on air, will complete the long-planned chain, giving 90% of the population in England access to BBC local output.

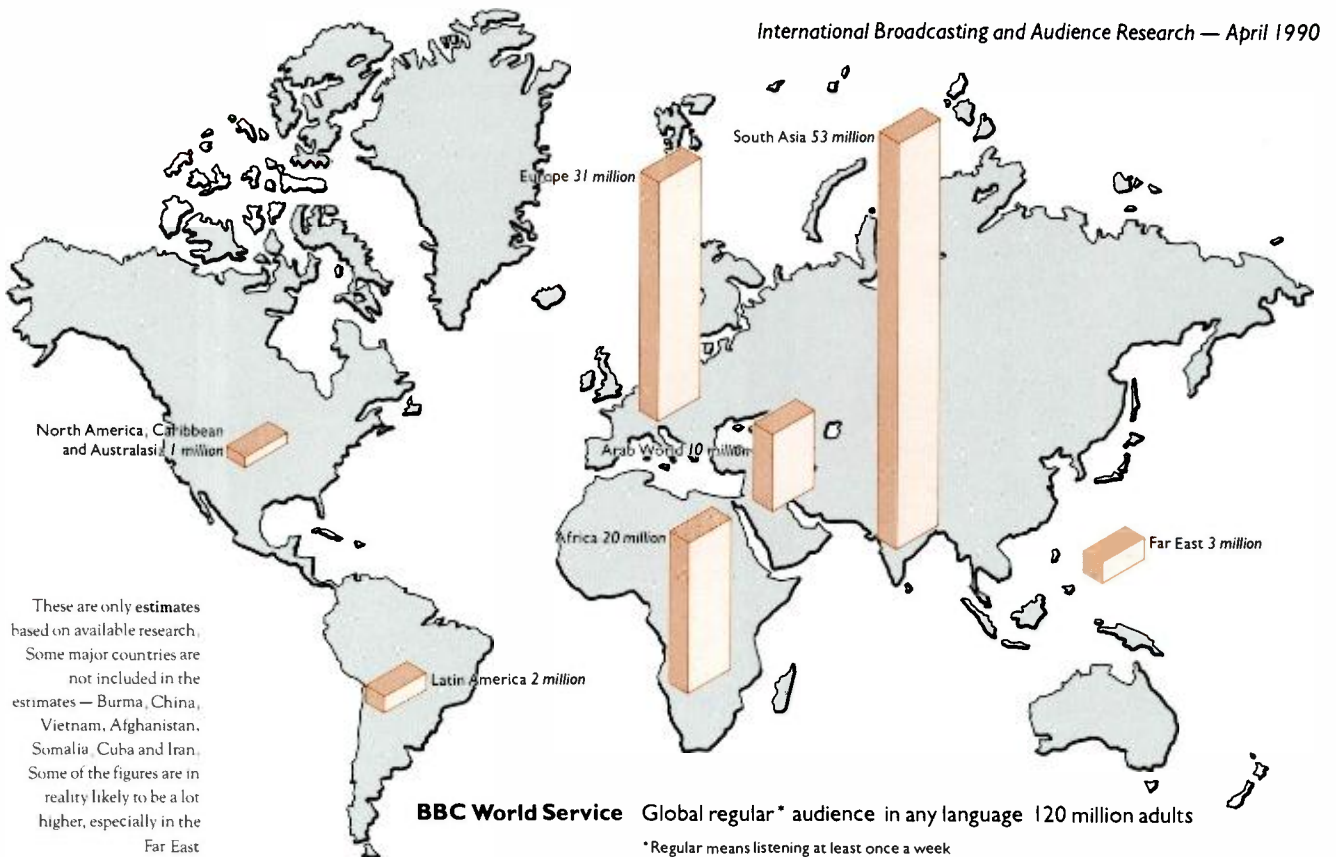
Audience research indicates that BBC local radio continues to be among the most listened-to radio services. In a four-week period in August, Radios Guernsey and Jersey were heard by at least two-thirds of their respective island’s population. On the mainland the most popular stations, Radios Cornwall and Northampton reached 50%, with Cumbria and Lincolnshire hitting 41% and Norfolk 39%.

But as a result of the Broadcasting Bill, dozens, even hundreds, of new local commercial stations are likely to spring up in the coming years, creating more and more competition for audiences – which BBC local radio will meet by being clear about its function and by being increasingly relevant to the communities in which it is rooted.

*Far left: BBC Hereford & Worcester’s Jane Garvey receives her Sony award for best breakfast show from Mike Smith  
Below left: Radio Cambridgeshire reporter joins forces with the police to produce a ‘Driver Survival’ tape  
Below: BBC Somerset Sound reporter captures a quick word with a pilot from RNAS Yeovilton*



## 8 World Service



During his visit to Britain in March, Vaclav Havel, President of Czechoslovakia, told a group of BBC World Service broadcasters how grateful his country was for the 50 years of solid, reliable and authoritative programmes of the Czechoslovak section. 'It is very important that these broadcasts continue as part of Czechoslovakia's change to democracy,' he said.

On the other side of the world, students struggling for democracy in China in mid-1989 waved banners one of which was inscribed: 'Thank you BBC'.

The tributes highlight the part the World Service helped play in the two ferments of people-power that rose up in the year.

All 37 language services, the newsroom, BBC Monitoring and the support departments were stretched. Monitoring, at Caversham, was the first to catch the events as they broke. News re-inforced its teams in the field and the broadcasters restructured schedules and worked many extra hours to bring the momentous happenings to their audiences. As always during crises, listening increased sharply.

On a single, astonishing day in June, the English schedule was rearranged to take a series of special news programmes covering not only the crushing of the uprising in China, but also the death of

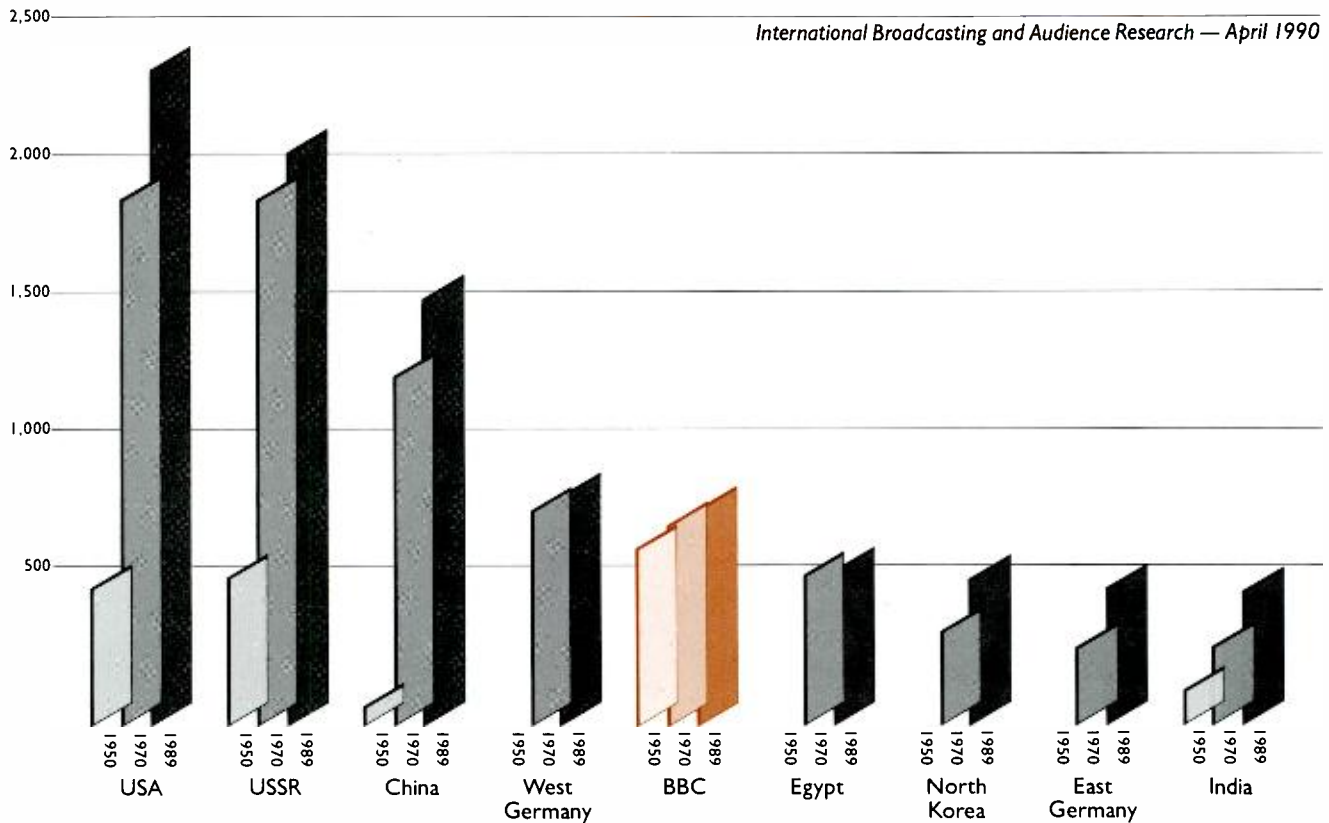
Ayatollah Khomeini, the Polish Communist Party's loss of office, and a disastrous explosion on the trans-Siberian railway.

### Eastern Europe

The BBC has broadcast to the countries of Eastern Europe since 1939 and to the Soviet Union since 1947. Despite periods of jamming, audiences have always been substantial and listeners in the Soviet Bloc have trusted the London voice for its truth and its accuracy. Among the leaders of the democracy movements were many faithful listeners to the BBC.

The democratic awakening in East Germany caused many more people to tune to the German language service, which broadcast a link-up with a leading member of the vanguard New Forum, Jens Reich. Studio guests in Berlin and London participated in a new series of monthly discussions, and in March an exhibition of the service's work was shown for the first time in East Germany. And correspondence increased significantly.

Vaclav Havel's play *Redevelopment* went out in English when the president-to-be was in the thick of things in Prague. The Czech service produced a programme based on his drama *Slum Clearance* when he was in jail and, two days after his release, interviewed him by telephone. In



**External broadcasting** Estimated programme hours per week of some external broadcasters All figures at December

January 1990, the head of the service was able to visit President Havel in Prague Castle.

The Hungarian service in June reported the reburial of Imre Nagy – Prime Minister during the 1956 revolution – and from September it focused on the start of the East German exodus through Hungary. After the dramatic breach of the Berlin Wall in early November, it briefed its audience on world reaction – including the comments from Hungary’s disgruntled West German neighbours. The Transylvanian dimension meant that the Romanian revolution was a far-reaching story, with much material first available from Hungarian sources.

By December, the process of democratisation sweeping through what had been Communist Europe appeared irreversible, and a new magazine launched in Hungary included in its first issue transcripts from the BBC Hungarian service programme *The Westminster Model*, which explained the British system of Parliamentary democracy.

When the Romanian revolution erupted in December, Mark Brayne – a key figure earlier in the month when a World Service team went to Malta for the Bush-Gorbachev summit, and at the Commonwealth summit in Kuala Lumpur in the autumn – was quickly on the spot. One of

the first Western correspondents to get into Bucharest as the Ceausescu dictatorship crumbled, he spent three weeks in the country, during which he filed 75 news despatches as well as countless interviews and packages.

The newsroom was quick to spot the Romanian story developing – the trouble in Timisoara was leading bulletins before any news agency copy had arrived; and the response to the upheavals in other areas of Eastern Europe was equally effective. Again, the role of correspondents was vital. Misha Glenny, who became Central Europe Correspondent only in April, provided particularly authoritative and comprehensive coverage from Prague, and Ben Bradshaw in Berlin – another spring appointment – delivered a constant flow of graphic and weighty reports. Sallie Ecroyc in Budapest and Jim Fish in Belgrade more than proved the worth of their new posts.

An English service series, *The Flight from Communism*, emphasised the significance of events in Eastern Europe.

When the World Service opened an exhibition in Warsaw, the change which had occurred over a decade was clearly emphasised – in 1979 a similar one was cancelled by nervous Polish authorities, on the eve of the opening. The exhibition ran for a fortnight at the Dziekanka Gallery and then went to



Krakow, Wroclaw, Poznan, Lodz, Gdansk and Lublin.

On 5 February 1990, Poland's Radio III started live broadcasts of the two BBC early morning Polish news broadcasts, and Polish Radio began rebroadcasting the main Polish evening news and current affairs programme in the spring.

A dramatic moment occurred in the first Bulgarian transmission after the overthrow of Todor Zhivkov. In a telephone call, a leading dissident member of the Communist Party, Academician Sheludko, said he had first heard the news on the BBC and, in a voice shaking with emotion, added that his reaction had been 'tears, tears of joy'.

In an interview, the Bulgarian Prime Minister Andrei Lukanov said: 'I have a high esteem for your programmes. Even if my personal views and opinions do not always coincide 100% with those put out by you, I still think that you are the most objective, and certainly more objective than our own domestic media'.

Perhaps the most striking tribute to the Russian service's continuing effectiveness was the dramatic increase in the number of letters received – up more than three times on 1988. The service's disc jockey, Sam Yossman, was again confirmed as one of its most popular personalities and during the year presented a special programme, which featured members of British pop groups, in support of the Armenian earthquake appeal.

The opening up of previously closed societies did not lessen the hunger for BBC broadcasts: in Eastern Europe generally the demand for reliable, objective information is, if anything, greater than during the past 40 years. In February 'The Spectator' wrote: 'There is a huge need for popular re-education here, much greater than that which faced the Allies in Germany after the war. Far from being wound down, the external services of the BBC and their sister services (Radio Free Europe, Deutsche Welle, etc) should be extended and funded more generously than ever before.'

The World Service was quick to respond to the immediate need to provide training for journalists from Eastern Europe.

Drawing on the 'know-how' fund provided by the British Government, the first batch of 36 broadcasters came to Britain from Poland to study the techniques of reporting pluralistic societies. Welcoming the scheme, the Polish Prime Minister Tadeusz Mazowiecki (himself a former regular contributor to the BBC Polish service) said: 'What we need in Poland is the BBC style of journalism.'

Similar training courses are envisaged for

journalists from Hungary.

### China

While the democratic revolution in Eastern Europe achieved many of its aims, the attempt in China met savage repression.

The scenes in Tiananmen Square were covered by a team that combined journalistic skills, specialist knowledge and exceptional stamina – most notably, the current Peking correspondent, James Miles, his predecessor Mark Brayne (now the World Service Diplomatic Correspondent), Tim Luard and Simon Long.

The opening of the Hong Kong relay station in 1988 meant that a strong BBC signal was reaching



northern China and providing many more listeners to the Chinese service. An additional 30-minute transmission was added the day after the 4 June massacre. The Chinese authorities started to jam BBC broadcasts, but with limited success.

A six-part series, *The Chinese People Stand Up*, set the events in Peking in the vivid context of the history of China since the communist take-over of power. Made in collaboration with Radio 4, it was presented by Elizabeth Wright, a diplomat in Peking during the Cultural Revolution, who now runs the World Service's Chinese section.

Before the crackdown in the People's Republic, the Chinese service's postbag had been 40,000 a year, but 14,000 fewer letters came in 1989-90.

### Language services

In Latin America, drugs, debt and the environment set the agenda for BBC broadcasts in Spanish and Portuguese, and Brazil's presidential candidates discussed them in a widely publicised link-up between Radio Nova Eldorado in São Paulo and the Brazilian service in London, marking Brazil's first direct elections in 30 years.

For the Spanish American service, Anglo-Argentine relations continued to be a running story,

Right: World Service Diplomatic Correspondent Mark Brayne talks to students in Tiananmen Square

culminating in a televised radio link-up between London and Buenos Aires. Journalists and academics in the Bush House studio took part in an hour-long debate with Argentine politicians including Nicanor Costa Mendez, Argentina's foreign minister during the Falklands conflict. Radio America of Buenos Aires linked up in turn with Cablevision TV which networked the programme throughout Argentina.

The release of Nelson Mandela was a major item for all World Service languages, but for the African service it meant the most comprehensive coverage of a single event ever attempted. Staff volunteered to work overtime and five hours of live programming in Hausa, Somali, Swahili and English covered the event, reaction to it and analysis of its significance. A feature programme compiled from Mandela's prison letters was given a Peabody award in the United States.

The new transmitters on the Seychelles and on Ascension Island improved audibility considerably: there was evidence from grateful listeners and correspondence to the Swahili service doubled. The BBC local 'stringer' in Kampala, Hussein Abdi, was arrested and imprisoned because his reports upset the Ugandan authorities.

Listening throughout the African continent continued to grow. Independent surveys found, for instance, that the audience in Nigeria had risen to 8.6 million in Hausa and 7.2 million in English.

A special magazine, 'Focus on Africa', was published to mark the African service's 50th anniversary and, after research had shown that the BBC was not as well known in South Africa as in the rest of the continent, went on sale in the Republic. A mailshot of the magazine was sent to all radio and television dealers, as well as to prominent people.

In Africa as a whole, both the Portuguese and French services continued to attract attention from, and interviews with, leading personalities. The French service started its own Topical Tapes operation for African radio customers.

Leaders throughout the Arab world continued to be regular patrons of the Arabic service, among them King Hussein of Jordan, Sheikh Hamad of the United Arab Emirates and Sheikh Khalifa, the Crown Prince of Abu-Dhabi. During the year, the service spread its influence, with the Arab Network of America taking material which is being rebroadcast by a station in the Washington DC area.

The death of Ayatollah Khomeini in Iran, and the defeat of Rajiv Gandhi in India, demanded intensive coverage.

The rupture of diplomatic relations between

Britain and Iran following Khomeini's call for the death of the author Salman Rushdie, left the BBC Persian service as one of the few means of direct communication between Britain and Iran. The implications for Iran and for the world of the Ayatollah's death were matters of wide interest and the service contributed its expertise to the reporting and analysis of them, in the BBC and outside.

In Afghanistan, in the aftermath of the withdrawal of Soviet forces – and most Western embassies – Lyse Doucet continued to report for



'Focus on Africa' magazine: published to mark the African service's 50th anniversary

the BBC from Kabul. The Pashto service carried a live interview with President Najibullah in May.

Journalists and aid workers continued to testify to the effectiveness of the Pashto and Persian services in reaching audiences in Afghanistan, both in government- and mujahideen-controlled areas. A special bilingual transmission of an hour a week in Persian and Pashto was started in November to broadcast material of practical, humanitarian and educational interest to refugees and displaced persons from Afghanistan. Also in November, the Pashto service's reporter in Peshawar, Hamid Elmi, was the first to draw the attention of the international agencies to a group of 3,000 Afghans who had arrived otherwise unnoticed in Pakistan.

During the Indian election campaign in November 1989, the Hindi service broadcast an extra 30 minutes a day; the BBC's correspondents

Mark Tully and Satish Jacob were joined by journalists from the World Service, reporting both in English and directly in Hindi and Urdu, helping to give the campaign coverage a sharp edge. After the defeat of Rajiv Gandhi's ruling Congress Party, some of his supporters were inclined to blame what was called 'the BBC factor' for their defeat, but the former prime minister was not among them.

The Burmese service remained under constant attack in Burmese official media. The lawyer U Nay Min, who had been arrested and detained a year for having allegedly passed false information to the BBC, was sentenced by a military court in October to 14 years' hard labour. Despite the heavy restrictions on reporting and the absence of a BBC stringer in Rangoon, the evidence continued to indicate sustained listening to BBC output.

From Sri Lanka, the BBC's correspondent Chris Nuttall, working in harrowing conditions, reported for the English and Tamil services on the civil conflict which has given the country one of the highest regular death tolls of any in the world. From March 1990, the BBC was authorised to resume a weekly 30-minute live broadcast to Sri Lanka in Sinhala, restoring a language service which had been discontinued for reasons of economy in 1976.

A number of special programmes marked the 40th anniversary of the Indonesian service, including a series of features which showed how domestic BBC radio during 1945-50 reported Indonesia's struggle for independence. A video about the series was shown at prime time on Indonesia's national TV network.

### World Service English

The World Service in English mounted a series of programmes to mark the bicentenary of the French Revolution, centred on *Hurrah for Revolution!* Revolutionary change was the theme of two other related series, *Khomeini's Children* and *What Do Muslims Believe?*, which both sought to bring about a better understanding of the Iranian revolution and the worldwide Islamic revival.

*Newshour*, the current affairs flagship, continued to do well. Audience research indicated it was attracting more listeners and holding their attention for longer. An extended edition of *Twenty Four Hours* was launched on Sundays.

The corner of the output devoted to developments in the United Kingdom, *News About Britain*, was broadcast from locations around the country – Glasgow, Birmingham and Belfast.

In February, the focus was on health, and in March on the environment, with related series of phone-ins and other special programmes. The

growing international importance of these subjects was recognised by the decision to run the successful series *Global Concern* and *Health Matters* all the year. *Our Common Future* was a worldwide broadcast to raise global awareness of environmental issues.

The annual season of plays, *Globe Theatre*, produced jointly with the domestic Radio Drama department, scored some notable successes in its fourth season, with commissions from modern playwrights all over the world. A drama competition attracted a vastly varied and exciting crop of more than 900 scripts from 95 countries; the winning play, *Truckin' Maggie* by American Diane Ney, and the entries of the two runners-up were broadcast.

Official biographer Martin Gilbert featured in a

*Right: Penelope Wilton and Martin Jarvis star in Redevelopment by Vaclav Havel – part of the Globe Theatre series*



10-part series, *Churchill at War*, broadcast to coincide with the 50th anniversary of the outbreak of the Second World War, while three programmes analysed *The Lives of Joseph Stalin*. More contemporary political figures were the subject of *Leaders and Leadership*, a series in which Geoffrey Stern talked to prominent politicians, among them Helmut Schmidt, the former West German chancellor; Lee Kuan Yew, Prime Minister of Singapore; and Edward Heath. Benazir Bhutto, Prime Minister of Pakistan, attracted the greatest number of calls in the World Service phone-in series *It's Your World*.

A programme to mark *Ten Years of Mrs Thatcher* included an exclusive interview with the British Prime Minister who listens to, as well as appears on, World Service. Mrs Thatcher was visiting Austria when the Thames pleasure boat, the *Marchioness*, sank in August 1989 with heavy loss of life. Civil servants phoned her urgently with the news, to discover that she had heard it already on the World Service.





### BBC 648

The pioneering and unique trilingual stream, BBC 648, which serves north west Europe in three languages – English, French and German – consolidated its hold on a growing audience.

BBC 648 was developed with more news summaries in the three languages, an early morning review of the British press focusing on European subjects, and a scheme to promote schools links in different countries, in association with leading educational bodies.

The German service took full advantage of the potential of 648. In May, listeners were able to put questions to Franz Andriessen, European Commissioner for External Affairs; and a November phone-in brought together the Federal Republic's Ambassador to Britain, Baron Hermann von Richthofen, and Britain's Ambassador in Bonn, Sir Christopher Mallaby. Berlin was linked with London in a special bilingual discussion programme the weekend after the Berlin Wall was breached.

### BBC English

The worldwide growing demand to learn English – the key to so many jobs – meant BBC English had full production schedules. It was a particularly active year in Eastern Europe, with a major conference organised in Budapest in conjunction with the British Council. Efforts were made to meet the needs of learners, and in the USSR the highly



successful TV cartoon series *Muzzy in Gondoland* was screened from February 1990; in Romania, *Follow Me* was broadcast.

In India, a major new radio series, *Tiger's Eye*, was prepared. In Japan, the basic English text book 'BBC Beginners' English' became well established with young adults.

The department's interactive videodisc co-production with IBM and Vektor, *The European Connection*, was launched in Germany and versions in Swedish and French are in preparation.

An important step towards closer contact with Europe was made by appointing a BBC English representative in Italy to work with teachers and learners, ensuring effective use of radio, video and audio materials.

Once again the department was successful at the Duke of Edinburgh's language competition, organised by the English Speaking Union, with prizes for *The Carsat Crisis*, a video course for science, and *The Lost Secret*, a video course for young adult learners.

### Transcription

BBC Transcription continued its worldwide diffusion of programmes and development of revenue, exploiting markets which for the first time contributed over £1 million towards operating costs.

Japan continued to be the fastest growth area, where the demand for English programming is increasing rapidly as more commercial stations and networks start up. FM Tokyo renewed its rock music agreement and also took several serious music programmes.

*Above: Helmut Schmidt talks to Geoffrey Stern for the Leaders and Leadership series*  
*Left: Pakistan's Prime Minister Benazir Bhutto takes part in the live international phone-in series It's Your World*



*BBC English launches The European Connection: the first interactive videodisc course teaching business English*

The rock music category flourished in the USA under the care of Westwood One Radio Networks which also undertook distribution in Canada. Serious music distribution in America was increasingly competitive, with the syndication of orchestras competing for airtime, but WFMT Chicago continued to be successful with BBC serious music packages. WFMT also gained a considerable audience for other syndicated programmes such as *My Word* and *My Music*, now firm favourites in over 70 US stations.

The Radio 1 series *McCartney on McCartney* enjoyed great success, reaching huge audiences in 46 countries and getting network broadcasts in the USA, Canada, Australia and New Zealand. Coverage of the main British music festivals continued with concerts from Bath, Aldeburgh and Edinburgh and the biggest-ever release of some 24 hours of Proms concerts.

As well as producing the regular nine weekly and two monthly programmes, Topical Tapes offers special programmes and series to its subscriber radio stations, syndicators and satellite distributors in over 50 countries. One series, *Europe 92 – The Silent Revolution*, examined the creation of the European Single Market. A new Topical Tape, *Health Watch*, was launched and material for the English-language teaching market achieved greater recognition and acquired major European distributors.

### Rebroadcasting

A feature of the year was a marked increase in rebroadcasting.

Arrangements with national networks and individual stations took to 75 the tally of French FM stations taking BBC French service news

bulletins. In Portugal, a survey showed an audience of some 400,000 for the late-evening half-hour which is relayed across the country on FM by an independent network.

The German service increased its audience significantly by signing a new distributor, its material going to over 60 commercial stations in West Germany, and by having its programmes fed into the cable networks of Hanover and Vienna.

In Finland, World Service was rebroadcast by 17 stations: 37 hours on FM, 50 hours on cable. The daily news and current affairs coverage was particularly appreciated by Finnish audiences during a journalists' strike on Finnish national radio and television and, over Christmas, during the Romanian uprising, when Finnish broadcasters cancelled news programmes on television for 48 hours and on radio for over 24 hours.

Daily rebroadcasting of the Yugoslav service began on two stations in Slovenia.

The Greek service was rebroadcast by FM stations and by Greek National Radio, but also provided programmes on tape to a number of these stations. In Australia, the BBC was heard via a satellite link for Sydney and programmes became available to all five major cities and their networks.

English broadcasts were placed on a cable network in Tokyo; four stations took material in Japanese. In the United States, World Service became potentially available in 44 million cabled homes via C-Span.

The substantial Asian community in Britain welcomed being able to hear broadcasts in their own languages when BBC local radio stations in the Midlands began to take feeds from the World Service in Hindi, Urdu and Bengali.

### Audience research

Events in Eastern Europe and the USSR presented exciting new opportunities for measuring audiences in the field, and random sample surveys were undertaken in Lithuania, Estonia, Yugoslavia, Hungary and Poland, which gave much-needed feedback on listening habits in a time of change.

But if the disappearance of information monopolies in time lessens the audience for international output, rebroadcasting – the supply of broadcasts to radio stations, usually via satellite, which then place them on their own airtime – can be a way of expanding them again. Five years ago, the BBC audience for Portuguese was thought to be less than 1% of the adult population; since rebroadcasting was started, the combined audience for the BBC on short wave and on Portuguese radio has risen to almost 7%.

In the Indian sub-continent, where information on the audience was mostly out of date, a national survey in Bangladesh showed the BBC to be almost as popular as All India Radio and dominating other international broadcasters, with more than eight million adults listening in Bengali at least once a week. A survey in Uttar Pradesh and Delhi again showed the BBC as the most popular international broadcaster in both Hindi and English.

1989 saw a record mailbag for the World Service, with well over half a million letters. Almost a fifth came from Burma (which receives the BBC in Burmese for a mere 7½ hours a week). The largest increase was in mail from the USSR, up four times on the previous year.

### Monitoring

In a year of breathtaking international occurrences, BBC Monitoring at Caversham provided exclusive after exclusive, from China to the USSR. As the post-war settlement in Eastern Europe collapsed and new parliaments and even new governments were set up, proceedings in many countries began to be broadcast in great detail, meaning a huge increase in work for monitors.

Coping with this upsurge in information was made easier when a new computer system, one of the most sophisticated in the world, and a new listening room to replace the one that had been in use since 1943, came into service. The new wing at Caversham which houses them was opened by the Duke of Kent in February 1990.

The upheavals in Eastern Europe have led to an increasing number of commercial organisations buying information from BBC Monitoring; the new computer has aided the development of tailored packages which augment revenue.

### Engineering

BBC engineers continued to make World Service transmission signals clearer and stronger.

The relay station on Ascension Island was enhanced with a pair of powerful 250 kW transmitters and work continued on a new 100 kW medium-wave sender in Lesotho, which will beam the BBC into South Africa.

The complex of transmitters in Cumbria, Skelton B, which had been on air since 1943, finally closed down; a new complex, Skelton C, will replace it. There was progress at Rampisham, Dorset, where two 500 kW transmitters will replace the last 100 kW models, completing a major project which will have put 10 500 kW transmitters on the site by the end of 1990.

At Bush House, a replacement control room,



the nerve centre of the broadcasting operation, was completed and training for it began. The switching equipment, governed by computer, permits much greater flexibility for programme-makers.

*The Duke of Kent visits BBC Monitoring's new listening room*

### Resources

Britain spends less per thousand audience than any of its competitors in international broadcasting yet, from the evidence, provides the best menu of news, comment and entertainment that is available in the global radio showcase.

A new budget system pioneered by World Service is designed to shift resources from the fringe departments to the central broadcasting core and Value for Money scrutinies are ensuring that every pound is used to full effect.

Six joint studies were completed during the year involving line managers working in conjunction with external management consultants. These covered the Russian and the Latin American services, Premises Administration Departmental Organisation, Capital Project Management, International Broadcasting and Audience Research, and Transcription. In addition, a review of the effectiveness and lessons learned from previous Value for Money scrutinies was undertaken internally, confirming that improvements in performance were achieved; that underlying problems identified in the reviews were solved; and any wider lessons for other parts of World Service learned.

It is now planned to provide resources that will enable managers to continue with Value for Money scrutinies as part of their normal in-house management activity. Partly to assist with this, some 30 senior managers in the resources disciplines



completed an intensive training course organised by the London Management Centre, with the co-operation of the Treasury's Central Unit on Purchasing.

At an operational level, further progress was made with market testing the provision of in-house services. Although this exercise led to a significant reduction in posts and a number of redundancies, a constructive attitude was adopted by BETA, the staff union involved. The negotiations resulted in the elimination of residual demarcations between different categories of House Services staff.

#### **Financial problems**

The World Service is funded in three-yearly periods based on forecasts that have to be made several years ahead. As with other publicly funded bodies, inflation proved a major problem in 1989-90, the middle year of the triennium, far outstripping the provision made by the Treasury which was in any case less than that sought by the World Service.

The resultant shortfall during the year was met by economies within World Service, but with inflation continuing at a high level, the gap in the third year could only have been bridged by savage cuts in the prescribed output. The interim solution reached with the FCO and Treasury was the 'virement' of some £5 million from capital to operating costs. This entailed the postponement of a number of projects, though the most vital, such as redevelopment at the Skelton transmitter site, were kept to plan.

The Foreign Affairs Committee showed itself sympathetic to the World Service's plight, publishing a report in July which asked the Government to help with the problem of the rent of Bush House and to look at ways of safe-guarding the grant-in-aid by providing a mechanism to correct the losses caused by inflation.

#### **World Service television**

In February, BBC Chairman Marmaduke Hussey urged the Government to consider again the question of extra investment to fund a BBC World television news Service. 'Surely the time has come to add images to the existing armoury of the World Service,' he said.

Since the Government last declined to fund such a service, in March 1988, the BBC has undertaken a joint study with a leading merchant bank, J. Henry Schroder Wagg, on ways of getting the project off the ground commercially. Schrodgers has been asked to raise the necessary £10 million launch capital for a sales and distribution company which will have

the task of marketing and distributing the service under contract with the BBC.

In March 1990, the BBC announced that it had reached outline agreement with the international news picture agency Visnews. The World Service is proposing to broadcast by satellite three 30-minute programmes a day using material from Visnews, the American group NBC and BBC Television.

#### **The future**

To prepare for the new triennium which begins in April 1991, a special team was set up to prepare the World Service case for funding the future – for the next three year period and then for the next decade – and it undertook an examination of every aspect of Bush House's work. Staffing, remuneration, efficiency, effectiveness, broadcasting opportunities, untapped audiences, the possibilities offered by new technology and many other ideas were explored.

The results have been presented to the Foreign Office and form the BBC's case for the World Service and for the level of funding which is required if the United Kingdom is to continue to have the world's most trusted, most influential and most listened to international broadcasting service.

**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 80 and 49 languages respectively. (Figures have been rounded to the nearest whole hour.)

	BBC	USA	USSR	China	West Germany	Egypt	North Korea
English (world-wide)	205	387	310	130	82	54	64
<b>Services to West &amp; South Europe:</b>							
French	12	—	92	32	5	9	23
German	21	—	69	18	335	7	12
Portuguese	12	—	14	11	6	—	—
Bulgarian	13	73	14	7	18	—	—
Greek	12	4	21	—	6	—	—
Romanian	18	113	35	7	18	—	—
Serbo-Croat	11	9	21	11	17	—	—
Slovene	6	4	4	—	5	—	—
Turkish	12	7	21	7	12	7	—
<b>Services to East &amp; Central Europe:</b>							
Finnish	9	—	14	—	—	—	—
Czech/Slovak	21	167	25	7	24	—	—
Hungarian	18	144	14	11	14	—	—
Polish	27	180	70	7	18	—	—
Russian	46	280	185	84	35	—	23
<b>Services to Africa:</b>							
French	23	33	91	28	24	14	23
Portuguese	12	11	14	7	8	—	—
Hausa	9	5	21	7	12	14	—
Somali	7	—	7	—	—	7	—
Swahili	9	5	21	11	20	14	—
<b>Arabic Service</b>	<b>63</b>	<b>67</b>	<b>74</b>	<b>21</b>	<b>35</b>	<b>223</b>	<b>23</b>
<b>Services to South Asia:</b>							
Bengali	9	14	16	7	6	7	—
Burmese	8	11	11	11	—	—	—
Hindi	14	14	18	14	5	7	—
Nepali	2	—	7	7	—	—	—
Pashto	8	21	28	7	6	7	—
Persian	13	25	56	11	12	14	—
Sinhala	1	—	7	7	—	—	—
Tamil	3	—	7	7	—	—	—
Urdu	10	14	21	7	5	11	—
<b>Services to Far East:</b>							
Chinese (Cantonese)	5	7	21	53	—	—	—
Chinese (Mandarin)	21	53	158	576	9	—	29
Indonesian	11	21	21	21	12	11	—
Japanese	7	—	35	46	6	—	64
Malay	2	—	7	14	—	7	—
Thai	7	—	7	14	—	7	—
Vietnamese	9	14	21	84	—	—	—
<b>Services to Latin America:</b>							
Brazilian	9	7	25	14	16	9	—
Spanish	32	184	103	28	25	9	29

International Broadcasting & Audience Research—March 1990

## 9 Religion

### Television

The newly established pattern of year-round documentaries on BBC1, alternating between *Everyman* and *Heart of the Matter*, produced a wealth of good viewing and high audience appreciation. The breadth of subjects was wide and programmes always tried to get at issues relating to values, meaning and truth – a difficult task in a society where there is no longer any deep consensus about ethics or religion.

*Everyman* ranged from Tibet to Colombia, from the extinction of Buddhist culture to the endurance of journalists faced by death threats from the drug barons. There were well-crafted films on forgiveness, life under occupation in Gaza, attitudes to AIDS, religious persecution in Romania, the

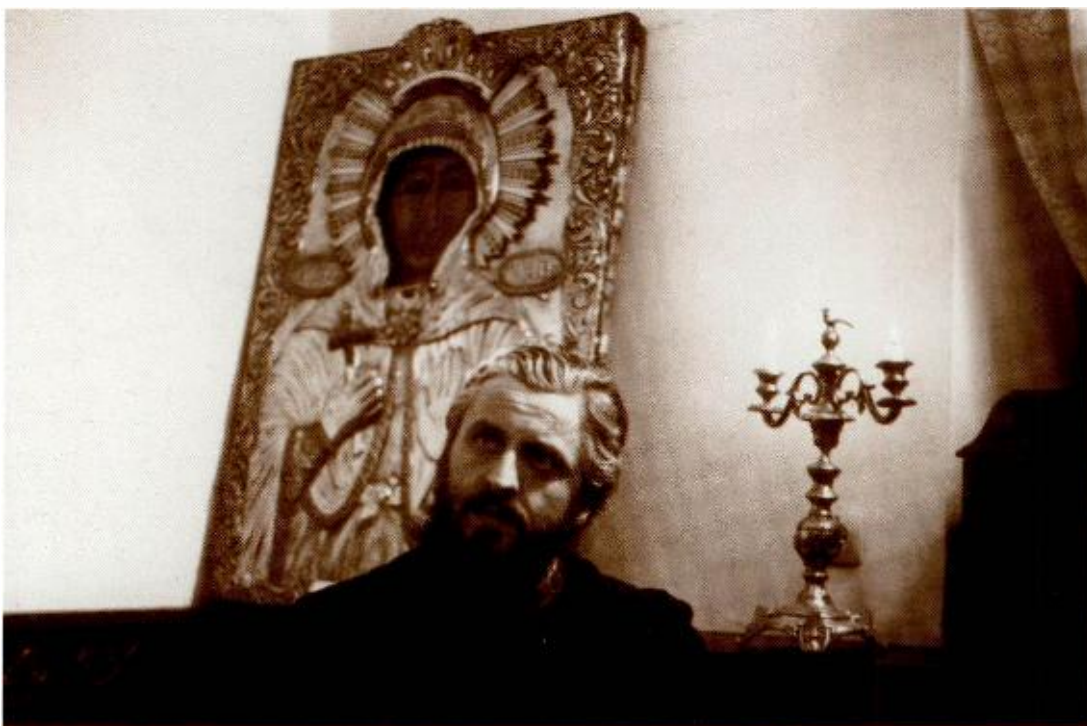
of about six million. The image is perhaps cosy and familiar, but that belies the reality of a programme that reflected Archbishop Tutu's mission to Birmingham, the work of the Church Urban Fund and the National Children's Home, and broadcast movingly from Johannesburg – the first BBC programme to be made there for some years.

Alongside these difficult issues went stories and songs of faith from up and down the land, from Falmouth to Nairn, Banbridge to Lincoln, and Fleetwood to the House of Commons.

Elsewhere on BBC1, the audience was served by a variety of other programmes. These included *Umbrella*, a multi-faith series for children telling the stories of the great faith traditions and exploring what they mean to the lives of believers; and adult

### **First Easter: The Builder:**

Romanian Abbot  
Panaite with the  
medieval icon which  
he hid until recently  
from the Securitate



abortion debate, murder in the family, reconciliation, the stories of ordinary people who hid Jews from the Nazis, the place of prayer, and the case for Muslim schools. An increasing proportion of the series was made by independent producers.

In *Heart of the Matter*, Joan Bakewell reported on ethical issues of the moment, including the rights of refugees in Europe, the threat of porn-TV, prisoners' rights, schism in the Church of England, gay 'marriages' in Denmark, genetic engineering, the role played by the Church in East Germany as the Wall came crumbling down, and the rights of women in Islam.

The most watched programme continued to be *Songs of Praise*, which attracted substantial audiences

study programmes such as *Making Sense*, dealing with the great issues of belief. Although these programmes are broadcast early on Sundays, the audience reaches as high as one million, while the book accompanying the *Making Sense* series sold over 15,000 copies.

A further development in the year was the counselling series *Living with Dying*, in which Martyn Lewis dealt sensitively with death, dying and bereavement. The independent production *Five to Eleven* brought prose and poetry with a purpose to the daytime schedule. And the interview series, *When I Get to Heaven*, hosted by the Bishop of Edinburgh, provided some memorable conversations featuring Patricia Routledge, David Hayman



Bishop Barbara Harris, Dave Brubeck, Wendy Perriham and Rabbi Lionel Blue.

Worship took the form, for the most part, of *This Is the Day*, which was broadcast live each Sunday from a viewer's home. There were notable editions which responded instantly in a thoughtful, Christian way to major weekend news events: the Hillsborough tragedy, the massacre in Peking, the release of Nelson Mandela. The programme's postbag reveals that it addresses real needs.

There were a number of special services, including an Easter Eucharist from Peterborough Cathedral, a celebration of the Cranmer anniversary from Lancaster Priory, and the first live outside broadcast from Belfast on Christmas Eve.

The traditional messages from the Archbishop of Canterbury and the Pope at Easter were broadcast. During the month of Ramadan, *Friday Prayers* came from the London Mosque.

On BBC2, the year began with *The Cry*, in which five contemporary composers were invited to respond in music and pictures to the events of Holy Week. The series was an inventive piece of work.

In the wake of the Archbishop of Canterbury's autumn visit to Rome, a *Heart of the Matter* special was mounted, with Joan Bakewell interviewing Dr Runcie at length on the moves to unity and their implications. *The Last Gulag*, a remarkable *Everyman* special, recorded a day in the life of one of the last political prisons in the USSR and revealed the terrible cost of belief. 'The Observer' wrote: 'Nothing like this has been seen or heard on television before.'

Christmas found BBC2 at King's College Chapel for a celebration that was less formal than usual: *Carols from Kings* interspersed readings from the bible and works of literature which illuminate the meaning of Christmas. At Easter, *The First Easter* was a testimony to the faith that endured in Poland, Romania, the USSR, East Germany and Czechoslovakia through the years of Communist rule.

*Everyman's A Time to Forgive*, and *The Cry* were both awarded prizes, first by the WACC-UNDA Christian Television Festival, and then by the Sandford St Martin Trust. *Everyman* was also shortlisted at the RTS and BAFTA.

## Radio

Interest in religious broadcasting remained high in Britain and this was reflected in continuing good audiences. The majority of the output consisted of daily or weekly programmes supplemented by a strong schedule of occasional documentaries and features and there were elements of comfort as well as controversy and challenge.



On Radio 1, *The Dream*, a tribute to Dr Martin Luther King, was a particularly creative use of radio. The network was also at *Greenbelt*, the annual Christian arts and music festival, and broadcast a concert by *Ladysmith Black Mambaza* from South Africa. *Scruples*, the ethical panel game, returned for another series, again hosted by Simon Mayo.

On Radio 2, British black gospel music was reflected and encouraged by the BBC's *Gospel Music Festival*, culminating in a lively concert by the winners. In different vein, Ruth Fortey from the Midlands became BBC Choirlord of the Year and performed on a number of programmes – on Radio 4 as well as Radio 2.

Roger Royle continued to present *Good Morning Sunday*, one listener writing to say that his dedications, prayers and concerns made the whole country 'one big parish'. Roger Royle took his programme to scorching Scarborough for a summer seaside special, to cold Bradford for harvest, and to freezing Lapland (minus 22°C) to celebrate Christmas, proving that fun and theology can mix.

On Radio 3, *Choral Evensong* was live every Wednesday, bringing the best of the choral worship tradition which exists in Britain's cathedrals. A regular feature of Sunday evening was the *Sunday Sequence* which presented the finest music from Christian and other religious traditions within the context of worship.

Worship on Radio 4 continued to be a mainstay of religious programming. The *Daily Service* had some fine tuning with, again, a broadening of musical traditions as well as an increase in outside broadcasts; flutes, violins, trumpets and saxophones were heard accompanying some of the best of today's contemporary hymns and songs, and the BBC Singers contributed in strength to a programme

*Politicians and House of Commons staff sing Songs of Praise in St Margaret's, Westminster*

that listeners of all ages found valuable.

An indication of the importance of the *Daily Service* in national life was seen at the time of the resignation of Nigel Lawson as Chancellor of the Exchequer, one newspaper listing '48 hours that changed the political odds' and including in its hour-by-hour chronicle '10.45, the *Morning Service* on Radio 4 offered prayers for all those involved in the political events'.

During Advent, the *Sunday Service* invited four powerful preachers into the pulpit: Archbishop Derek Worlock, Bishop Barbara Harris (the first Anglican woman bishop), Bishop David Jenkins and Professor John De Gruchy. Former Reith lecturer, Rev Dr Edward Norman met four more *Turbulent Priests* and discussed what motivated these controversial clerics: Archbishop Desmond Tutu, Rabbi Meir Kehane, Fr Daniel Berrigan SJ, and Rev Suzanne Fageol.

Representatives of major world faiths contributed to a number of programmes. A prominent Sikh, Indarjit Singh, became a regular on *Thought for the Day* and the affairs of the various faiths represented in Britain were regularly covered in *Sunday. Prayer for the Day* also had multi-faith contributions.

The Hibbert Lecture on Radio 4 was given by Fr Bede Griffiths, a Benedictine monk who has lived on an ashram in India for many years. He explored what happens when Western and Eastern spirituality meet and the programme generated much listener interest. Former BBC Religious Affairs Correspondent, Rosemary Hartill, presented *Writers Revealed*, interviewing well-known authors such as John Mortimer, Bernice Reubens and A.N. Wilson whose works are influenced by their beliefs.

Among Christmas programmes, *In Royal Company* was a portrait of the Chapel Royal and, in a new departure, the Lent Talks were given by six people who were not Christians but who were invited to reflect on the Passion story leading to Easter from their own perspective; they included Dr Pauline Cutting (well-known for her work in Beirut's refugee camps), Chapman Pincher, Rabbi Hugo Gryn and Dr Marietta Higgs.

The worship highlight of the year was the service broadcast live simultaneously from Coventry Cathedral and the Kreuzkirche in Dresden on the 50th anniversary of the outbreak of the Second World War.

*Heart of the Matter: Joan Bakewell interviews Nelson Mandela*



The year kept Educational Broadcasting Services, BBC Education's policy and liaison department, at full stretch.

Coming to terms with the requirements of the national curriculum and the massive in-service help now needed by the nation's teachers – particularly in science which became a compulsory subject in state primary and secondary schools – created a hectic workload.

Then there was a major adult literacy and numeracy initiative (see panel page 68); the need for training and re-training adults as the Single European Market of 1992 approaches; and a new Copyright Act which opened up all the BBC's output to teachers and learners alike. And, hard on the heels of what all this entailed, there was the need to plan for the imminent arrival of Radio 5, which offers hugely exciting prospects of increasing educational output.

The direction of programme output was shaped by these activities and guided by the Educational Broadcasting Council and its programme committees.

### School Radio and Television

A survey commissioned by the BBC and the ITV Association from the independent Broadcasting Research Unit showed that 92% of primary teachers and 80% of secondary teachers use school television regularly as part of their teaching. A separate BBC census of schools showed a high use of school radio – 93% of primary schools and 70% of secondary schools are regular users.

School Television expanded its programming during the year and offered support in all the main areas of the national curriculum at every age level. In primary, a strong emphasis on science and technology led to the introduction of two new series, *Science Challenge* (7-9 years) and *Search Out Science* (9-11 years). Both encouraged investigation and problem solving and marked the beginning of a four-year commitment by the BBC to science in primary schools – a commitment supported by extra funding from the Director-General.

Religious Education also received increased support. A lively new series, *Questions*, introduced key religious concepts by arousing children's natural curiosity about their own experiences and the world around them. The 50th anniversary of the outbreak of the Second World War was noted by *Landmarks* (9-11 years), which included archive film and present-day recollections of people in Britain and Europe who were children at the time.

For secondary schools, School Television provided more support in core areas such as English



(*Language File*) and reflected national curriculum proposals through a wider provision in modern languages (*Quinze Minutes, Diez Temas, Lernexpress*). New ventures included *Sports-Science* – a look at scientific aspects behind sporting activity, and *Techno* – an insight into the world of design and technology. The dramatic events in East Germany and their effect on the country's young people were captured in an *Issues* special recorded from the Berlin Wall.

International co-funding continued to play an important part with, for example, a new geography series on the Soviet Union.

In 1989, School Television won the Royal Television Society's award for primary school programmes with *Independence*, from the *Who-Me?* series.

School Television's teacher training project, *INSET* – which included units of programmes on school management, modern language teaching, science at both primary and secondary levels, mathematics and religious education – proved itself to be accessible, attractive and cost-effective in helping teachers update their professional skills at a time of major change in schools. It has been supported by finance from industry, educational charities and various government departments.

The national curriculum's emphasis on listening skills confirmed School Radio's role. It continued to work to its strengths by providing a wide range of programmes to support three key areas of the primary curriculum, where there is often a lack of teacher expertise: movement, music and drama. In religious education, the two assembly series, *Together* and *Something to Think About*, were a major source of advice as teachers set about putting into practice the collective worship requirements of the Education Reform Act.

Secondary school output concentrated on modern languages and resources for GCSE.

**Landmarks:** a School TV series for 9-11 year olds to mark the 50th anniversary of the Second World War

**Below: Questions:** School TV series  
**Bottom: Jane Asher,** regular storyteller on School Radio's **Listening Corner,** judges hundreds of entries in the programme's story-telling competition





Contact with the National Curriculum Council resulted in a number of successful in-service education programmes for teachers and a major initiative to provide resources to support cross-curricular teaching in the primary sector. Meanwhile, a number of joint ventures with School Television prospered, particularly in science where the series *Active Science* successfully complemented television's *Search Out Science*.

During the year, School Radio was reorganised to become Schools, Children & Youth Programmes, Radio, reflecting the department's wider role on Radio 5. It is now responsible not only for providing programmes for use in schools, but drama, features and magazine programmes for



*Above: Independence from the Who Me? series: winner of the RTS award for primary school programmes*  
*Right: Chris Serle helps adults Step Up to Wordpower*

children and young people to hear in their own time. These new programmes will inform and entertain young audiences and greatly extend and enrich the educational resources provided by the BBC.

To ensure that schools can continue to receive educational programmes after the transfer from Radio 4 FM to Radio 5 AM, the BBC has made certain arrangements, including the provision of a free adaptor to schools which have FM-only receiving equipment, and the overnight repeat on Radio 3 FM of the daytime output.

#### Continuing Education Radio and Television

Listeners to CE Radio were able during the year to follow series which ranged from health, fitness and pregnancy, to the working of Parliament and the City's financial institutions.

An important contribution was made to the literary and numeracy initiative with two series of advice and material for tutors and, at a different level, a series on travel writing which attracted hundreds of entries to a competition. CE Radio

#### Adult literacy

A three-year basic skills initiative launched on television and radio for adults with difficulties in reading, writing and numeracy, is the largest single venture ever undertaken by BBC Education.

The BBC-led initiative, in partnership with the Department of Education and Science and the Department of Employment, involved the introduction of a City and Guilds Certificate and is linked to the setting up of 60 open learning centres, some in existing colleges and some in high street shops.

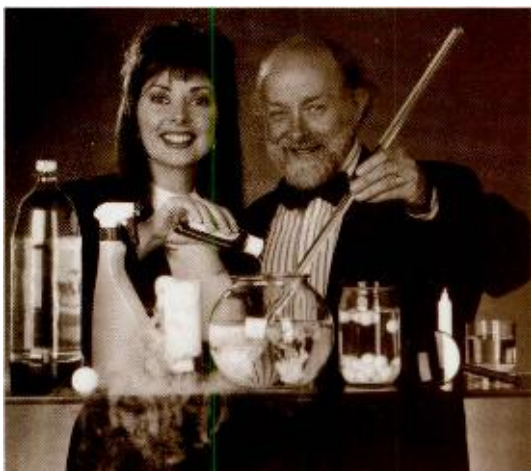
The broadcasting elements of the £6 million venture, which offers to an estimated six million people the chance to step up to a higher level of competence, involves a BBC investment of £2 million.

The campaign began on air in October, with a week of local radio promotion, followed by Radio 4 FM's *Options: Using Your Word Power*, six 30-minute programmes for tutors; and BBC1's *Stepping Up*, eight 10-minute segments designed to stimulate interest in written and spoken word skills, featuring celebrities including Gilly Coman, Jasper Carrott, John Barnes and Alan Titchmarsh. These were followed in November by *Options: Wordpower Writing*, five 30-minute programmes on Radio 4 FM featuring stories written by and for people on basic skills courses; and by *Step Up to Wordpower*, a 20-part communications skills series on BBC1, presented by Chris Serle.

In 1990-91, the emphasis will move from communication skills to numeracy and in 1991-92 radio and television will repeat broadcasts from the previous two years.

The Minister of State for Employment, Timothy Eggar, described the project as being of great importance in helping to create the flexible and skilled workforce needed by the country.





looked back with a series on oral history and the origins of the Second World War – to coincide with the 50th anniversary – and even further into the past with *The Riddle of the Stones*; and looked forward with *Time Will Tell*, a series which predicted, with considerable accuracy, the momentous events which followed in Eastern Europe months later.

The understanding of religious faiths practised in Britain today was the subject of *Behind the Ritual*, while *Applying the Micro* delved into new ways in which computers affect our daily lives. Those wanting to learn or brush up a language had French, German, Spanish or Italian to choose from, while new languages – Russian and Turkish – were added to the highly successful ‘Get By In’... range of elementary language guides for visitors. The joint radio-television course book, ‘A Vous La France’, was placed sixth in the non-fiction paperback best-seller list for the whole decade of the Eighties.

In 1989-90, CE Television embarked on three major undertakings: the adult literacy initiative, the *Mosaic Project*, and *Who Cares?*

The *Mosaic Project*, concerned with equal opportunities in multi-cultural Britain, examined discrimination and how it is being combated in housing, immigration, mental health and counselling, and at industrial tribunals. Aimed at a general audience, the documentaries formed a unique resource for trainers of professional and community groups and teachers in schools and colleges, and were accompanied by comprehensive notes. *Who Cares?* aimed to raise awareness of the problems facing the six million people who look after the sick, handicapped or elderly at home. The series was made in collaboration with a number of organisations including the DHSS and produced a large response from viewers.

Modern languages continued to be a staple of CE Television’s output and in 1989 the 10-part

beginners’ course in spoken Hindi and Urdu, *Hindi Urdu Bol Chaal*, marked the department’s first venture into ‘community languages’. The popular DIY science series, *Take Nobody’s Word For It*, carried off three TV awards: The Vermeer special – which reconstructed the room in the Dutch artist’s painting *The Music Lesson* to demonstrate his use of the camera obscura in obtaining a ‘photographic’ perspective – was runner-up in the prestigious Japan Prize, and won the RTS education award in the adult/continuing education general category; and the final programme in the series won a certificate of merit at the Film and Television Awards of the British Association for the Advancement of Science.

### The Open University Production Centre

It was a difficult year financially, with the increasing rate of inflation outstripping the grant given by the university, but the mix of programme production was maintained.

Major new undergraduate courses included a co-production with Turkish Radio and Television on Ottoman architecture, and televised dramas included *Faustus* and *Endgame*, the Beckett play involving Stephen Rea (from the original stage cast) and Charlie Drake. The new *Environment* course attracted external funding from the Worldwide Fund for Nature, the International Development Research Centre, and the International Crop Research Institute for the Semi-Arid Tropics.

Continuing Education packs were produced for the National Curriculum Council, the National Council for Vocational Qualifications, and the adult literacy project. A video for the EC-funded project on cancer prevention was recorded in part at the Lisbon Colloquium on Prevention of Cancers and is available to health workers in Europe and groups concerned with health and safety policies.

As part of OUPC’s work for outside agencies, the centre collaborated on its largest-ever undertaking with a consortium of 15 local education authorities (LEAP) to produce video, audio, print and other materials for two projects, *Management in Education* for heads and senior staff, and *Locally Managed School* for heads and governors. LEAP training materials are now being used by over one-third of authorities in their management training programmes.

The German language training pack was followed this year by *Frankly Speaking*, an introductory pack on French for business use.

OUPC received the Golden Eagle award at Cine 89 for *Julius Caesar*, part of its *Shakespeare in Rehearsal* series.

*Take Nobody’s Word for It: DIY science series for Continuing Education*

## II Policy and Research

### POLICY ISSUES

#### Broadcasting in the Nineties

The year was dominated by debate about the future shape of British broadcasting, as the Government translated its White Paper proposals into a Broadcasting Bill. As a result, the agenda for the Policy and Planning Unit (created in 1987 to advise Board of Management) was largely set by Westminster.

The White Paper had proposed to assign overnight-use of one of the BBC's television channels to the Independent Television Commission for allocation to a commercial user. The BBC, however, had evolved a strategy for a night-hours subscription service on both BBC1 and BBC2, including information and leisure packages which would draw upon its vast archives, and in July the Home Secretary endorsed this use. Following the appointment of a chief executive for the service, a business plan is being developed (see BBC Enterprises page 84).

In December, the Broadcasting Bill was published and began its passage through Parliament. Its main purpose was to create a new structure for commercial broadcasting in the United Kingdom both in television and radio, but certain clauses directly affected the BBC, and MPs were briefed on main areas of concern.

#### Regulation and funding

The regulation of broadcasting was the big policy issue of the year in legislative, economic and editorial terms. The unit published new factual programme guidelines, in a companion volume to the general producers' guidelines (see panel page 72) and it commissioned research from Oxford Economic Research Associates and from Touche Ross on the key elements in fair competition as far as the BBC's commercial activities are concerned. In recent years, the BBC has done a good deal to realise the commercial potential of its resources, from the sale of programmes and associated products to the sharing of its transmitter sites. These activities create a useful additional source of funding and it is important that trading practices are seen to be fair and in the public interest.

#### The Sadler enquiry

In December, the Government asked Mr John Sadler, a former member of the Monopolies and Mergers Commission, to look into standards of cross-media promotion; the enquiry is expected to last a year. Mr Sadler invited the BBC to give its views and the unit, in conjunction with BBC Enterprises, Network Television and Network Radio, compiled an early response.

Pointing to the encouragement it had received from government in the development of its commercial potential, particularly in recent years, the BBC argued that the undoubted benefit to sales from promoting Enterprises' products on its airtime was very much in the public interest as all profits are returned to programmes and help minimise the licence fee. Furthermore, as Enterprises is established as a separate subsidiary company and promotion of its activities comes under the supervision of radio and television presentation staff, the BBC's editorial standards are not compromised by its commercial objectives.

#### Regulation and transmission

In July, the Government announced a decision to set up two national transmission companies based on the existing BBC and IBA networks. While the IBA operation is to be privatised, the BBC's will remain in the public sector, at least until the Charter is due for renewal in 1997. Much work was done, in collaboration with Engineering and Finance, to establish and agree with government the framework for fair competition in a mixed economy of this kind. The BBC's concern is to manage broadcast transmission in a cost-effective way and to minimise the proportion of licence income diverted from programme-making. Where it can use its transmission resources to generate income, from site rental agreements or services to users, it seeks to do so. At the end of the year, discussions with the DTI and OFTEL were continuing.

### PROGRAMME ISSUES

#### Editorial issues

Arising from the terrible scenes at Hillsborough, the violent suppression of the demonstrations in China and from attacks on British security forces, sensitivity in the treatment of individuals remained a major topic for policy consideration.

Discussion heightened the awareness of news and other programmes to the need of avoiding gratuitously explicit scenes of violence and distress: programmes, for example, tried not to put Chinese students into more danger from authority and, elsewhere, took precautions against giving information, verbally or in pictures, which might have helped terrorists.

A television technique known as 'pixelation' or 'mosaicing', used to mask the identity of individuals in sensitive situations, was seriously called into question. As a result of representations from viewers, extensive editorial discussion and a special study, programme-makers were advised not to rely on this technique, in which the frame or part of it is broken into small disjointed squares – and either to enhance it or in some situations to use other methods. As a result, the technique was seen less often.

#### Privacy and freedom

Issues of privacy were prominent, partly because of the deliberations of the Government-appointed Calcutt Committee which, although dealing with intrusions by print journalism, asked the BBC whether it wanted to make a representation. The BBC did so on the grounds that any law on privacy would probably also apply to broadcasting, and argued that, as such matters require delicate balances between public and private interests, they are best left to self-regulation by reputable organisations. If protection for privacy is not twinned with freedom of information, the public will not be given some information it ought to have and some individuals in public positions will escape the proper pressures of accountability.

Another editorial issue to disturb



broadcasters as well as newspaper journalists was the increased tendency of the courts to deliver very wide, restrictive injunctions in connection with wardship cases. The BBC has a very protective attitude towards the young, particularly in painful circumstances, and it heeds calls for anonymity when children are taken into care. But current wardship injunctions are being drawn so widely that programmes cannot even report under which local authority a case has occurred; worse, such court orders forbid programmes from trying to find out about the cases. This seriously impedes public discussion of highly important issues, notably at local and regional level, which can be addressed without identifying or jeopardising those involved.

#### Untransmitted material

Requests by the police for untransmitted material – usually television pictures – have become common and raise editorial questions in which the unit is closely involved. The BBC understands the need to prosecute criminal matters and does not seek to impede investigation, but reporters, producers, camera crews and others already take risks in certain situations, such as violent demonstrations. Were newsgatherers seen as a ready source of information for the police, such situations could become even more dangerous; and if programme-makers were prevented by threats and attacks from gathering their material, society would have less knowledge about incidents needing informed understanding.

In virtually all cases where untransmitted material is sought, the BBC requires the police to apply to a judge for an order. Generally, the BBC furnishes transmitted material when requested.

#### Constant review

Controller Editorial Policy, John Wilson, is the BBC's central point of reference for advice on all the above matters and on interpreting for programme staff the restrictions imposed by the Government on coverage relating to Northern Ireland (see News and Current

Affairs panel, page 16). During the year he continued to chair a fortnightly forum of senior editors, keeping the difficult issues arising in factual programme-making under constant review.

#### Broadcasting research

In anticipation of the Broadcasting Bill, the British Market Research Bureau was commissioned for the second successive year to establish the latest trends in public perceptions of BBC programme performance, both in absolute terms and relative to the competition.

In 15 of 21 categories, the BBC was judged to offer the best programmes. Two-thirds of respondents thought the BBC outstandingly good with national news coverage, and half or more held that opinion of its plays, nature output, current affairs, sport, series, comedy and chat shows. ITV was judged better for regional news, films, soap operas, quizzes and variety shows.

Paralleling this survey, Broadcasting Research department's summary of the costs and the audience delivery of different TV programme strands commanded a high level of interest. It demonstrated, for example, that television drama attracts the same audience as light entertainment, but at three times the cost. Light entertainment shows, features, documentaries and education programmes cost similar sums to make, but a light entertainment show generates on average three times as many viewers as features and documentaries – and six to eight times as many viewers as education programmes.

As the new commercial channels must concentrate on programme sectors that cost less to make, and/or deliver large audiences, there is a concern about the economic realities they face and, paradoxically, how the viewer could find that increased channel choice leads to programme choice narrowing.

The department was again extensively involved in evaluating the BBC's *See For Yourself* accountability activities. Its principal function, however, is to serve management's and programme-makers' needs on a daily basis and the range of the department's activity was demon-

#### BARB to improve methods

Television viewing measurements will become more comprehensive following a decision by BARB, the joint BBC-ITV Broadcasters' Audience Research Board, to appoint two firms – AGB Research and RSMB Television Research – as joint contractors for seven years from August 1991.

The number of homes in the sample panel will be increased by nearly 50%, enabling the viewing of demographic minorities to be more closely scrutinised, and a new meter, capable of monitoring Sky and BSB satellite services as well as existing channels, will be introduced.

Also for the first time, the gender and age range of guest viewers in panellists' homes will be monitored – the information will be entered into panellists' push-button handsets. And it will be possible to identify timeshift viewing of programmes that have been video-recorded and, for the first time, assess total audiences. The timeshift audience is currently missing from BARB's figures and probably accounts for about 4% of viewing.

RSMB will deal with the recruitment and maintenance of the panel and be responsible for quality control procedures. AGB will be responsible for the supply, installation and maintenance of the electronic metering equipment in homes, the retrieval of data from the meters and for the processing and distribution of it to television companies, advertisers and agencies.

strated in its 'Annual Review', which for the first time this year was published by an outside company (John Libbey, £14.50), in order to reach a wider audience. The review includes a report on public attitudes to the BBC and its funding, a survey submitted by the BBC in its formal response to the broadcasting White Paper, which reveals that 71% of those interviewed would prefer the licence fee as a future method of funding.

## II Policy and Research *continued*

A survey commissioned by Network Television during the year showed that 87% of interviewees were aware of the nine o'clock 'watershed'. More than two-thirds agreed that the time, before which material unsuitable for children should not be transmitted, was 'about right'. Of those who disagreed, most favoured a later time being set, with 10pm being the most popular alternative.

A landmark among research undertaken for News and Current Affairs was a joint project with the IBA, monitoring the televising of the House of Commons both from the point of view of MPs and the viewing public. The department continued to perform the time-consuming role as guardian of professional standards in journalists' use of opinion polls, whether commissioned by the BBC itself or made available to it

by third parties.

The main research preoccupation of Network Radio during the period was the public's use of wavebands for each of the networks and the likely problems that listeners will face as the medium-wave frequencies are phased out or re-allocated. Pilot research was undertaken on behalf of Radio 5 and consultations with the Association of Independent Radio Contractors continued to explore the need to set up an all-industry radio audience measurement body along the lines of the television BARB model.

New ground was broken with an original survey of the musical tastes of listeners in four local radio editorial areas and, by long-standing practice, pre-launch research was conducted at Radio Suffolk, the latest station about to join

the LR chain.

The department's latest quinquennial time budget study, 'Daily Life in the Late '80s', became available to schedulers as a highly detailed source of information about people's availability to view television and, already, over 40% of the costs of this major work has been recouped by sales to ITV companies and advertising agencies.

During the year Dr Guy Cumberbatch of Aston University was commissioned to repeat his 1986 content analysis of television output, updating his views on the portrayal of violence; more broadly, he will also examine representations on the screen of women, ethnic minorities and the disabled. His analysis will involve a sample of 4,000 hours across four months of 1990.

### **Factual guidelines**

A volume of guidelines for the makers of factual programmes was issued at the beginning of 1990. The result of two years of consultation, discussion and drafting, it reflects many years of programme-making wisdom and will be updated in the light of further experience.

Arranged in 86 alphabetical sections, the guidelines include anonymity in programmes, conflicts of interest, many aspects of the law, Northern Ireland, Scottish dimensions, the use of specialists, sexism and terrorism. 'They advise and guide and rarely prescribe,' states the foreword, 'because the proper course is often to

be determined by detail which differs from case to case'.

The volume is a companion one to the general 'Producers' Guidelines' and a successor to the 'News and Current Affairs' Index first issued in 1980. They are also published in ring-binder format for ready updating.

Copies were sent to all factual programme-makers in the BBC and to nearly 100 universities and colleges with courses in journalism and communications. 'Guidelines for Factual Programmes' is available to the public (price £5 plus £1 for post and packing) from BBC World Service Shop, Bush House, PO Box 76, London WC2B 4PH.





The Broadcasting Bill had its second reading in the House of Commons on 18 December 1989 and the BBC's Legal Adviser was involved in preparing the response to it and drafting amendments to the clauses affecting the BBC.

The BBC's interest in Europe were represented on the legal committee of the European Broadcasting Union and its working parties.

Sadly, as the year ended, the death was announced of Antony Jennings, the BBC's Legal Adviser for 12 years until ill health forced his retirement in early 1989. A man held in deep affection and professional respect, he was succeeded in November by Gareth Roscoe.

#### Solicitor's Department

Much time was spent advising production and editorial staff on media law and looking after the litigation arising from programmes. There were fewer libel claims against the BBC than in recent years and in most cases settlements were generally reached out of court. A number of injunctions threatened investigative and consumer programmes.

In October, the BBC successfully resisted an application by a member of the West Midlands Serious Crime Squad to stop the transmission of a programme in the regional series *Friday Documentary*, which dealt with the suspension of a number of officers in the squad by the West Midlands Chief Constable. The Court of Appeal unequivocally upheld the BBC's broadcasting right.

The year showed the readiness of the police to use the Police and Criminal Evidence Act 1984 to gain access to journalistic material held by the BBC but which it had not transmitted. Applications were resisted, with some success, at the Old Bailey and the Swindon, Southwark and Guildford Crown Courts.

Round-the-clock legal advice to News and Current Affairs programmes continued to be provided and the department helped in the preparation and presentation of the BBC's cases against complaints made to the Broadcasting Complaints Commission.

On the employment front, the department undertook the defence of several applications to the Industrial Relations Tribunal.

The Commission of the European Community showed more interest in BBC matters and a detailed response had to be prepared to a complaint by the Independent Television Association over the Football Association's agreement granting the BBC UK TV rights for domestic FA matches and a number of internationals until the end of the 1992-93 season.

#### Programme Contracts Department

The department issued some 200,000 contracts during 1989-90 to actors, musicians and other freelance contributors to television, radio and World Service.

One of the department's main tasks during the year was to reach agreement with Equity, the actors' union, and the Musicians' Union, on a move from a residual basis of payment – based on artists' fees – to a royalty basis – related to income received by the BBC – in connection with television programmes sold for overseas broadcasting and other secondary uses. An agreement was also reached with Equity and the MU which gives the BBC greater freedom to repeat performances.

#### Copyright Department

The Copyright, Designs and Patents Act 1988 came into force on 1 August 1989 and the implications occupied the department through the year.

Programme-makers were informed of the significant changes to the law at a dozen presentation and question-and-answer sessions; an updated guide for producers was made available; and a training pack consisting of a 40-minute video, with associated audio and written material, was produced, primarily for News and Current Affairs.

One of the changes in the legislation which benefits both educational establishments and the BBC is the provision enabling off-air recordings for educational purposes, subject to the terms of a licensing scheme. The department

drew up the terms of the scheme and set up Educational Recording Agency Ltd to operate it, collect the revenue from licences granted, and distribute the money to the company's members who include BBC Enterprises.

Enterprises became the first plaintiff to test in the courts a section of the new law, acting against a company, operating without its authority, which sold receiving equipment used to decode the BBC TV EUROPE service. Enterprises' claim that its rights were infringed was unsuccessful in the first instance, but was unanimously upheld by the Court of Appeal. The case is going to the House of Lords.

In Ireland, Mr Justice Lardner confirmed that the BBC was entitled to copyright in its programme listings just as it was in England. At the end of April 1989, the European Court of Justice agreed to suspend the effect of the European Commission's decision – that the BBC's refusal to grant licences for seven-day listings was abusive – pending an appeal. In the autumn, the Home Secretary announced the Government's decision to remove from broadcasters the right to deny publishers the opportunity of publishing seven-day listings, which led to the inclusion of draft clauses in the Broadcasting Bill.

In the course of the year, discussions took place on the renewal of the BBC's blanket agreement with the major societies which control the right to broadcast and record copyright music and sound recordings and a new three-year deal for television was reached with the Mechanical Copyright Protection Society. Negotiations were also successfully concluded with the Performing Right Society, and continue with Phonographic Performance Ltd, and British Phonographic Industry Ltd.

Agreements with the writers' unions on minimum rates and other terms and conditions for radio drama scripts were renewed, as was the agreement with the Music Publishers' Association on rates for music hire and the broadcasting of operas, musicals and ballets.



## 13 Public Accountability

**A**t the heart of the BBC's public service role is accountability to its viewers and listeners.

The annual *See For Yourself* range of programmes, now established after three years, was further refined for the week of broadcasting in January 1990. Some of the changes were in direct response to audience reaction to the previous year's activity.

The flagship of these 20 hours of broadcasting throughout the UK was *See For Yourself* on BBC1, a 75-minute report to licence-payers presented by Terry Wogan, in the form of short films about aspects of the BBC's output: the complex logistics of transmitting Wimbledon tennis; profiles of Radio 3, Radio Foyle in Northern Ireland, and the BBC World Services' Chinese section; the making of the hit comedy series *Bread*; and the Natural History Unit filming in Australia with Sir David Attenborough. The seventh film, showing the Television newsroom at work, recorded feverish activity – it was the day Nigel Lawson resigned as Chancellor.

ask their questions in the live programme which Sue Lawley chaired, and raised issues which ranged from the independence of the BBC to costume drama on TV and the future of the licence fee.

*Speak For Yourself* had an average audience of 3.4 million.

In the same week of activity, the controllers of the two television networks, of the four radio networks, the national regions, and the heads of broadcasting in the English regions, faced questions in a series of phone-ins. All regions carried a televised report on the past year's output and performance in their area.

A four-page review of the BBC's year appeared in the Christmas double-issue of 'Radio Times', reaching a massive readership of 25 million.

Research on the reactions to all these activities, and the public's perception of the BBC, will help to determine how the BBC will make itself accountable in the future. The two major areas of concern to emerge from both letters and phone calls during this year's campaign were

older generation, began in November.

The BBC maintained a high profile around the country during the year with its own 'Radio Goes to Town' travelling exhibition (see Network Radio panel page 36) and with a presence at county shows, Motorfair '89, and the Ideal Home Exhibition, from which numerous TV and radio programmes were broadcast and where a colourful and informative magazine about the BBC, also entitled 'See For Yourself', was given away to the thousands of people who visited the BBC stand.

The BBC continued during the year to give licence-payers the opportunity to question panels of senior executives about programmes and policy by arranging five public meetings in Oxford, Exeter, Coventry, Galashiels and Durham.

As in other forums, audiences expressed worry that competition with satellite channels would push the BBC downmarket, and sought assurances that this would not happen. In Coventry a question concerning the BBC's political impartiality led to a response from BBC Governor Dr John Roberts who emphasised that, though members of the Board are appointed by the Home Secretary of the day, they remain independent of government.

A distinctive identity is as important in broadcasting as in any other industry, and faced with mounting competition – within the next few years there will be Channels 3, 4 and 5, five BSB satellite channels and at least 11 Astra channels – the BBC continued vigorously to brand its services, a practice which began in earnest last year. A new family of logos linking the four existing radio networks with the new Radio 5 which opens at the end of August 1990, was launched as the year ended, and strong new identities for BBC1 and 2 will be unveiled later in the year.

The effort which has gone into external communications was matched this year with major developments to improve internal communications. A specialist in the field, seconded as a programme-maker to the BBC from IBM, was asked to make recommendations



More than 1,000 people sent in questions for Chairman Marmaduke Hussey and Director-General Michael Checkland in *Speak For Yourself*

The average audience for the programme was 5.4 million.

Well over 1,000 people took up the invitation to send in questions in advance about BBC programmes and policy to put directly to the Chairman and Director-General in *Speak For Yourself*, also on BBC1 in the same week; 35 of those who wrote in were in the studio to

whether the BBC would be able to maintain its high standards in the face of deregulation and increased competition, and how sufficient funding will be obtained.

As a direct result of a question put on screen to the Director-General during 1989's *See For Yourself, Primetime*, a television afternoon programme aimed at the

and his report was distributed widely to staff, and their feedback incorporated, before being accepted by Board of Management. Like all managers in large, complex companies, those in the BBC will be expected to become better communicators with the staff who work with them.

In February 1990, a major advance in the flow of information between management and staff took place when TELFAX, a high-speed teletext information system for the Television Service came into use, providing up-to-date news about the BBC itself, such as press reviews and comment, BBC statements and news releases.

In another significant development, the Director-General was interviewed on video after liaison meetings and major announcements to explain corporate decisions. These interviews were played internally to staff and subsequently were made available as both video and audio cassettes.

#### Audience reaction

With the benefit of new technology, the BBC's information offices at Television Centre and Broadcasting House, which deal with phonecalls, and the Viewer and Listener Correspondence section, which deals with letters, responded during the year with increased efficiency to the public's short- and long-term concerns.

The number of unsolicited letters and calls received centrally by the BBC remained at levels comparable with previous years at around 200,000 and a weekly analysis of them continued to be circulated at senior level and to the Board of Governors.

The single most common cause of complaint, as in other years, was unannounced scheduling and programme changes; often, these were the inevitable result of over-runs in sporting events, though scheduling changes such as the interruption of *Antiques Roadshow* to accommodate coverage of the release from gaol of Nelson Mandela prompted a very large number of calls.

Sports generally produced large numbers of calls. In one week in July, they accounted for over half of all

telephone complaints about television programmes, mainly relating to Wimbledon tennis. The largest number of complaints for a single programme came at the very beginning of the year when over 450 callers rang because, contrary to press billings, the Real Madrid v AC Milan soccer match was not transmitted in Scotland. The tragedy at Hillsborough stadium prompted almost 300 calls, on the day itself and during the following week, complaining about excessive coverage (particularly on radio) or about premature speculation concerning the causes of the disaster.

A large number of complaints involved claims of political bias. Two programmes, very different in character, which marked 10 years of Mrs Thatcher's premiership, provoked strong reactions. *Mrs Thatcher's Children* resulted in about 250 charges of bias, both for and against, while 200 calls complained that the vaudeville-style *Ten Glorious Years* was 'puerile' – though 49 people rang to say how much they had enjoyed it. The appearance of Neil Kinnock on *Wogan* during the European election campaign provoked bias charges.

Interviewing techniques came in for close scrutiny and many callers linked their dislike of certain interviewers with claims of political partiality. Some 120 viewers telephoned to complain of 'intrusiveness' and 'aggressiveness' in Jonathan Dimpleby's interview with Sir Geoffrey Howe in *Panorama: Hong Kong – A Matter of Honour*; and 255 complaints followed Michael Buerk's interview with Francis Maude in an edition of the *One O'Clock News*.

The treatment of sexual themes continued to generate criticism, with Dennis Potter's TV serial *Blackeyes* provoking over 200 complaints about its 'gratuitous' sexual content and *Oranges Are Not the Only Fruit* receiving criticism of its lesbian scenes as well as its alleged anti-Christian content, though the drama also amassed a wide range of calls and letters of appreciation, as did *Summer's Lease*, *Mother Love* and *First and Last*.

Many viewers took exception to the language used by *Ben Elton – the Man from Auntie*, and *Dave Allen*, but both

series also received considerable appreciation – an indication of the difficulties faced by programme-makers in such indefinable areas as taste.

*Byline: The Blasphemer's Banquet* – a personal response by poet Tony Harrison to the Salman Rushdie affair – provoked over 300 letters and calls before or after transmission, two-thirds of which registered appreciation, though there were some complaints of blasphemy from Muslims as individuals or groups.

Among other television programmes which drew appreciation were *The Visit*, *Around the World in 80 Days*, and the Elvis Presley film season.



**Oranges Are Not the Only Fruit:**  
Charlotte Coleman and Geraldine McEwan  
in one of the year's most popular dramas

Almost 150 people, many identifying themselves as 'Friends of John McCarthy', wrote asking the BBC to show photographs of hostages at the end of television news bulletins; around 2,000 letters and postcards were received protesting at the lack of coverage of a pro-life lobby of Parliament in late June, many reflecting the views of the Society for the Protection of the Unborn Child; and the decision to end the Telesoftware service on Ceefax brought 600 complaints from users.

On radio, the broadcasts of Gilbert and Sullivan on Sunday afternoons, though praised in themselves, caused 400 complaints from the supporters of Alan Dell and Benny Green who were necessarily rested from their Radio 2 slots; Nina Myskow, who stood in twice for Derek Jameson, provoked lively correspondence, the majority critical;



and the edition of *Desert Island Discs* featuring Lady Diana Mosley provoked over 200 calls from listeners, most of whom felt that, while she was entitled to her opinions, this programme was not a suitable place to express them.

Particular praise was registered for the transmission of Monteverdi's *Vespers* from Venice on Christmas Eve, and the *Morning Service* from The Ark in Bristol; and few radio drama offerings enjoy such a response as *Second Honeymoon* received.

### International Relations

With rapidly developing technologies and fast-changing strategies and policies in broadcasting around the world, the BBC and its role in the UK attracted very high interest from overseas. There were ministerial visits and large numbers of delegations including parliamentary broadcasting commissions, media employees' groups, and broadcasting boards.

All of this interest was reflected in the demand for BBC documents such as the newly published 'Guidelines for Factual Programmes' and the continuing demand for the 'Producers' Guidelines'.

During the year, the BBC reaffirmed its commitment to try to meet requests for foreign broadcasters to attend BBC training courses, and for BBC staff to travel abroad to instruct and advise international colleagues. The entire cost of such training must be met by external or governmental agencies. Funding remains difficult, but the dramatic events in Eastern Europe and the appeals for assistance from newly liberated broadcasters have helped to create a more enlightened understanding of the value of broadcast training.

The European Broadcasting Union, of which the BBC is a leading member, also kept pace with the broadcasting revolution. The Community Directive on Broadcasting, designed to stimulate the free flow of programmes and to lay down common standards in areas of taste and decency, was formally adopted. The closer links forged during the debate on the directive continued between broadcasters and the Commission, whose MEDIA 92 programme is providing an

appreciable aid to production and post-production. BBC staff are playing important roles in several different projects.

Another initiative, Audiovisual Eureka, was launched, bringing together government representatives and professionals to stimulate and strengthen European production in television and the cinema, and to provide a further forum for debate – there is already the firmly established Technological Eureka, in which BBC engineers have made important contributions in efforts to establish a European HDTV system.

The BBC continued to play a leading role in Eurosport, a dedicated satellite sports channel broadcast by a consortium of 15 European television organisations. By early 1990, Eurosport was reaching more than 17 million homes

throughout the continent and broadcasting in English, German and Dutch.

Regular links with major broadcasters world-wide were maintained via the Commonwealth Broadcasting Association and the Asia-Pacific Broadcasting Union, and by direct programme co-operation with individual organisations.

In the course of the year, the BBC's offices in Paris and Delhi were transferred from International Relations to News and Current Affairs. The New York office continued to be administered by International Relations and was reorganised by its new head, Jonathan Crane, to meet the needs of the Nineties. It now serves as a flexible, responsive production base for all television and radio, and has helped considerably in raising the BBC's profile in America.

### Complaints and standards

**The Broadcasting Complaints Commission** is a statutory body which adjudicates on complaints of unfair treatment or unwarranted infringement of privacy in television and radio programmes. Its powers are set out in the Broadcasting Act 1981 and the Cable and Broadcasting Act 1984; similar provisions are incorporated in the Broadcasting Bill which was before Parliament at the time of writing.

In the year under review, the Commission adjudicated on 22 complaints concerning BBC programmes. Six were upheld, 10 dismissed, and six partly upheld. Seventeen of the complaints related to programmes on BBC1 and 2 (including one on BBC1 Wales), four to Radio 4, and one to BBC local radio. One complaint was withdrawn following agreement between the BBC and the complainant on a statement of apology.

In accordance with the Commission's procedures, summaries of the adjudications were broadcast on the relevant channels and published in 'Radio Times'. The BBC also publicised the work of the Commission through periodic announcements on television

and radio at network, regional and local levels.

The members of the Commission on 31 March 1990 were the Marchioness of Anglesey (Chairman), Mr Henry McKenzie Johnston, Mrs J. Brigid Wells, Mr David Holmes, and Mr Tony Christopher. The Secretary is Mr Richard Hewlett, and the Commission's address is Grosvenor Gardens House, 35 & 37 Grosvenor Gardens, London SW1 OBS Tel 071-630-1966,

During the year, the BBC was invited to comment on the draft code of practice which was drawn up by the Broadcasting Standards Council and subsequently published in November 1989.

The Council was set up by the Government in 1988. Its brief was to draw up a code on, and monitor, standards of taste and decency and the portrayal of sex and violence on television and radio; and to consider complaints on these matters.

The Council, which is chaired by Lord Rees-Mogg (a former Vice-Chairman of the BBC), is expected to be given statutory status when the Broadcasting Bill becomes law.



Faced with increasing competition in the marketplace, the BBC began a number of initiatives to attract, train and keep its staff, which place it in the forefront of the broadcasting industry.

Employment conditions were improved, maternity provisions extended, and flexible working arrangements introduced, and there was an increasing use of the career-break scheme. Conditions for health and safety at work were also consolidated, a health promotion officer was appointed, and a staff nursery at White City was completed.

In a three-month period during the summer, the unions took industrial action over pay with a series of strikes, the majority of 24-hour duration, which disrupted radio and television schedules. However, while some programmes were lost or curtailed, a service was maintained.

Initially, the BBC, constrained by the index-linked licence fee and the World Service grant-in-aid, had applied an across-the-board increase of 7% in its pay package. When a settlement was reached with the help of ACAS, the unions, which had made a 16% claim, accepted 8.8% to cover a 13-month period. During the course of the strike, the BBC set up its 'Funding the Future' review to seek ways



*Above: Trainee journalists on the Asian and Afro-Caribbean Reporters Trust Scheme interview the Director-General  
Left: The new workplace nursery at White City*

of releasing resources for a more competitive pay structure (see *Finance* page 95).

In general terms, the local and corporate negotiating machinery proved effective in resolving disputes and introducing change, such as computerised newsrooms in regional centres and the introduction of the Parliamentary

television experiment.

In August 1989, the BBC announced details of its intention to improve the ethnic make-up of its workforce, to reflect more fully Britain's multi-cultural, multi-racial society.

**Employee Relations Division**

Pay rates were increased by 8.8% and London Weighting by £350 from 1 July 1989 in a 13-month settlement which followed the industrial dispute which took place from April to July.

The negotiations also produced a commitment to move to a more competitive pay structure and, following advice from independent consultants, plans were agreed for a significant change in the BBC's pay strategy to be implemented during 1990-93. In June 1989, the 'Funding the Future' committee was set up to recommend ways of releasing resources to fund these developments and their recommendations were approved in January 1990.

BBC pensions were increased by 7.7% in line with inflation recorded in December 1989.

To strengthen the BBC's health and safety provisions, a committee comprising senior managers from all directorates was set up to review and approve corporate policy. The primary cause of

injury and dangerous occurrences at work remains the gap that exists between policy and practice and the priority has been to heighten awareness of the need for safety and proper evaluation of risk.

To this end, a one-day foundation safety course for managers and production staff was developed to accelerate basic safety training. In addition, it is



intended to produce a series of information booklets presenting health and safety standards in an attractive format.

During the year, provisions were introduced to enable women with as little as one year's service to take up to 29 weeks' maternity leave after the birth of their baby. In June 1990, a new workplace nursery for the children of London-based staff was due to open at White City; it will provide 65 places when fully operational. A variety of childcare arrangements have been set up or are being considered in the regions. A childcare information exchange was held at Broadcasting House in February.

For over 50 years, the BBC has provided pre-retirement courses, but these were expanded to two days, and there are plans to introduce a 'money matters' seminar for staff aged 48-50 to encourage them to plan for their retirement.

A cycle of counselling skills workshops was established, primarily for personnel officers.

**Corporate Management Development Division**

The primary focus of the year was to increase the reach of management development activities throughout the BBC, so that everyone's potential can be developed; to ensure that policies and practices in recruitment, equal opportunity, and training and development reflect the best professional practice; and to increase the skills of the division's staff.

Development activities were extended to cover those at the top of the BBC – by

the end of the financial year, 120 of the most senior 240 managers had attended a seminar entitled *Managing Performance in a Changing World*.

In support of this, Corporate Management Training department successfully launched a new range of courses designed to be linked to 'The Next Five Years' – the BBC's statement of strategic direction. The department carried out pioneering work, breaking new ground, for example, with the highly popular career development workshop and the personal development programme for women.

The number of people attending management training courses doubled. Furthermore, the work of the Office Technology Unit in training staff in word processing and desktop publishing skills continued to be in such demand that new ways had to be found to meet it.

A reference point for those wishing to take responsibility for developing their careers was set up.

Policies and practices in recruitment also came under scrutiny. A major report led to significant changes in the way selection procedures are carried out and these now reflect some of the best practices in industry generally. The BBC's advertising work was placed with a new agency.

Re-inforcing the claim that the BBC is an equal opportunities employer, the initiatives started last year were developed and new projects were started. The results of the BBC's ethnic monitoring exercise pointed the way to the setting of targets for the composition of the workforce in each directorate.

By the year 2000, Network Television, Network Radio, News and Current Affairs, and World Service (excluding the language sections) will aim for an ethnic composition of 8%, while the regions will aim for between 1% and 7%. Non-output directorates such as Engineering, Personnel, Finance and Corporate Affairs will aim for between 10% and 13%. These targets may be



*Encouraging staff to look after their health: an exhibition organised by Occupational Health Department*

amended after the 1991 national census.

The development of practical actions to ensure that the BBC affords equal opportunities to women and people with disabilities is nearing completion, and almost all directorates now have an equal opportunities officer and a committee structure for dealing with issues.

#### **Occupational Health Department**

A health promotion officer was appointed to provide staff with the information and facilities needed for them to take more interest in, and responsibility for, their own health care. Individual counselling, seminars, training groups and exhibitions were all used to educate staff about a wide range of topics including stress, smoking, alcohol and coronary heart disease.

Following the practice of other large employers, the BBC introduced a formal policy to help with problem drinking; this recognises that specialised help is required and focuses on rehabilitation. An information pack was made available to managers.

By the spring of 1990, a cervical and breast cancer screening programme for all female staff was completed.

## 15 Advisory Bodies

In response to the Government's broadcasting White Paper and on the recommendation of the Home Affairs Select Committee, the BBC carried out during the year a review of its advisory structure.

The resulting report recommended that the role of the General Advisory Council at the heart of the BBC's advisory structure should be re-inforced, and that its links with the other advisory bodies should be strengthened. The report also concluded that in the areas of music, business and industry, and engineering and technology, it would be

more appropriate for the BBC to receive advice through the General Advisory Council and through other less formal means such as seminars, conferences and discussion sessions arranged on an ad hoc basis.

As a result, the Engineering Advisory Committee and the Central Music Advisory Committee met for the last time, and the Consultative Group on Business and Industry, which had not met since 1988, was not reconstituted. Steps were taken to enhance the representation of these interests in the GAC.

#### **General Advisory Council**

Drama on radio and television was the focus of the Council's April meeting, with much of the discussion centring on the high costs involved and whether productions were put under any constraints by joint financial ventures. Editorial problems relating to the vast range of BBC drama also drew much comment, and the financial and editorial difficulties of commissioning new work were raised.

The World Service came under consideration in July. A range of issues was aired, including the incidence of jamming of BBC programmes, the

rationale behind continuing transmissions to Europe in French and German, competition from, as well as shared facilities with, other world broadcasting organisations, and continuing discussions over World Service funding by the Foreign and Commonwealth Office. This was a timely presentation and debate in the light of imminent major political changes in Eastern Europe.

The proposed World Service television news was on the agenda in October, when the GAC made news and current affairs the subject of its meeting. A lengthy discussion ranged over other matters including foreign news intake, political pressures and the wider use of regional reporters. Against a summer of industrial unrest, the problems of recruitment and retention of staff were raised, and the newly revamped Ceefax teletext service was discussed.

Turning its attention to light entertainment, the February meeting found the dominant issue was the matter of taste, an issue causing concern both within and outside the BBC.

Many members commented on the type of language used in light entertainment programmes and the need for close monitoring by the BBC. It was recognised that the margins of taste were notoriously difficult to define, but the BBC had to remain responsible to the changing moods and boundaries of public feeling, and the Council felt that producers should continue to test the water, rather than err on the side of caution.

#### Science Consultative Group

There was widespread praise from members for the scientific output of the radio and television departments, but two programmes caused some concern.

In April 1989, the group discussed the three-part drama *First Born*, and agreed it would have preferred the series to be labelled 'science fiction' rather than 'fiction'. While accepting the dramatic conventions of the piece, there was criticism, reiterated when the series was repeated in the autumn, that it might

convince members of the public that scientific experimentation of this kind was either possible or permissible.

Members were also disappointed by the *Animal Night Debate*, broadcast in December as part of BBC2's *Animal Night*. Considering it at their meeting in March, they felt that the main speakers had been ineffective, although there had been some good contributions from the floor, and they regretted that an opportunity had been lost to examine some of the moral and ethical issues associated with animal experimentation.

Meeting formally three times during the year and once at an informal supper with editorial staff from radio, members reviewed the regular output of science programmes and continued to provide ideas and suggestions for programme items.

#### Rural and Agricultural Affairs Advisory Committee

The committee noted the formation of the BBC's Countryside Unit and welcomed the executive editor to its meetings. During the year, it discussed a wide range of topics including broadcasting research, the role of independent producers, and the Hyde Park Celebration of Food and Farming Year 1989.

The Duke of Gloucester was guest of honour at a working lunch in July 1989 where the theme 'living and working in the countryside' was discussed.

At the beginning of 1990, John Hearth CBE, the former chief executive of the Royal and Agricultural Society of England, became chairman, succeeding Lord Carter who had given six years of service.

#### Central Religious Advisory Committee

The committee, which advises the BBC and the IBA on matters of policy, met during the year under the chairmanship of the Bishop of Liverpool.

Drawing its members from the main religious traditions in the United Kingdom and including the chairmen of the religious advisory committees of Scotland, Wales and Northern Ireland, the committee gave particular attention to the provisions of the Broadcasting Bill

and the likely effect on religious broadcasting; it also considered the coverage of religion in news and current affairs.

#### Central Appeals Advisory Committee

Advising both the BBC and the IBA, the committee met three times to give advice on charity policy and on applications from charities for the regular five-minute appeals broadcast on radio and television.

A sub-committee advised on the distribution in England of funds raised by the Children in Need appeal; the regional appeals advisory committees in Scotland, Wales and Northern Ireland performed a similar task. In October 1989, the Children in Need Trust was established, assuming responsibility for the distribution of funds.

#### Central Music Advisory Committee

The last meeting of the committee was concerned with the future representation of music in the BBC's advisory structure. At its meeting earlier in the year, discussion centred on the role of public service music broadcasting in a rapidly changing broadcasting environment.

#### Engineering Advisory Committee

This committee also met for the last time. During the year it discussed a number of topics including High Definition Television and the management of engineering research and development work.

#### Regional and Local Radio Advisory Councils

The chain of four regional and 37 local radio councils plays a vital part in forging and maintaining links between the BBC and the communities it serves in England. During the year, the councils provided help and advice across radio and television on a wide range of matters including programme support and programme policy, legal affairs and fund-raising. As in previous years, they continued to provide valuable support to the annual Children in Need appeal.



After the Government stated its intention of moving the transmission responsibilities of the BBC and the IBA into the private sector, considerable time and effort were spent in providing information for the consultants appointed to advise on the best means of achieving privatisation. On the evidence presented, the Government accepted that the BBC should retain control of its transmission activities, at least until the present Charter expires at the end of 1996.

In September, BBC Transmission headquarters staff moved from the London area to a new purpose-built HQ in Warwick. Substantial economies have been made by the move, planned and executed in under two years, which also involved departmental reorganisation and staff reductions. The new location has good access to major travel routes – imperative for an organisation whose responsibilities extend not only from one end of the country to the other, but to the four corners of the world.

Major improvements were made to the FM transmission network during the year, particularly for Radio 1 which now reaches more than three-quarters of the population.

In April 1989, the Government shelved plans for a sixth terrestrial television service – good news for more than 350,000 people (about 0.7% of the UK population) still unable to receive the existing four services because, as a result, the BBC, in co-operation with the IBA, has been able to resume plans to build further relay stations.

Important developments took place during the year at studio centres around the country. In particular, the new East Midlands broadcasting centre opened at Nottingham, and a new post-production block, carefully styled to complement the main accommodation, opened on the BBC site at Bristol. It received a design commendation for its imaginative use of natural stone.

The computerisation of newsrooms, interconnected over a data network, continued at regional and national centres and at local radio stations. On completion, the system will be one of the largest of its kind in the world. An advanced

computer system for text handling was provided for BBC Monitoring at Caversham, a much-needed facility especially in view of the increasing quantity and diversity of broadcasts monitored from Eastern Europe.

Engineering's small energy management section continued to make an impact out of all proportion to its size, effecting considerable economies across the BBC; planning is well under way to take advantage of the opportunities that will come with the electricity industry's privatisation.

### Transmission

Presenting a convincing case against the broadcasting White Paper's recommendation that the transmission responsibilities of the BBC should be moved into the private sector with those of the IBA, was a major concern during the year. There was also the upheaval of the move from London to Warwick.

Despite these matters, the department sustained its major effort of improving FM coverage, the most spectacular results being achieved for Radio 1, which in December got high-power transmitters at Blaenplwyf in west Wales, Sandale in Cumbria, Tacolneston in Norfolk and Wrotham in Kent – the Wrotham transmitter replacing a temporary installation at Crystal Palace. In addition, Radio 1 transmitters at Holme Moss near Manchester, Sutton Coldfield near Birmingham, and Wenvoe near Cardiff were switched to their permanent frequencies and brought up to full power. In February 1990, a new Radio 1 FM transmitter entered service at North Hessary Tor in Devon, followed in April by one at Pontop Pike in Durham.

The Radio 1 FM service now reaches some 80% of the population.

Improvements were also made to the other national FM services, with new filler stations opening at Kirkconnel (Dumfries and Galloway), Haslingden (Lancashire), Chesterfield and Buxton (Derbyshire), Bow Brickhill (Beds and Bucks), and Cornholme, Hebden Bridge and Todmorden (West Yorkshire). Radio 4 FM coverage in Wales received a big boost with the opening of a new

transmitter at Blaenplwyf.

Transmitters were commissioned for three new local radio stations, Wiltshire Sound, CWR (Coventry and Warwickshire Radio) and Radio Suffolk, and work is under way on the two remaining stations – Surrey & Berkshire, and Dorset – which will complete the chain in England. The new stations are FM-only – they will have no medium-wave transmitters.

During the year, a new digital transmission system was brought into operation carrying BBC national radio services to the Channel Islands. Previously, signals were picked up at Alderney off air from high-power transmitters on the mainland, but a new international frequency plan requiring a reduction in the power of signals directed towards France meant that off-air reception was no longer viable. Fortunately, BBC engineers were able to design a system that allows the radio signals, in digital form, to share an existing link to Alderney which carries television services from the mainland. This method affords considerable savings compared with conventional alternatives such as a satellite link or a submarine cable circuit.

Work continued on improving the transmission networks for the television services: 24 new relay stations came into use and the re-engineering of the more elderly main and relay stations continued, with transmitters being replaced with modern, energy-efficient designs. Work also proceeded on making a large part of the transmission network ready for the start of the NICAM 728 stereo service in the autumn of 1991.

More improvements were made at BBC World Service transmitting stations. New antennas are being installed at the Atlantic relay station on Ascension Island and the Far Eastern relay station in Singapore. The BBC-designed, fully automatic monitoring and control system used so successfully at Daventry, Rampisham, Hong Kong and the Seychelles is being installed at Ascension.

## Television

Work continued at Television Centre to provide post-production facilities on the five technical levels of the new Stage V addition.

The eight-storey building houses technical facilities, office accommodation, and a new music recording studio which entered service in July. The first completely new studio of its type to be built by the BBC for a number of years, it has room for 40 musicians and the design provides some control of the acoustics, so that a wide range of musical material can be handled with ease.

Comprehensive technical facilities are provided, including a 48-channel console with automation, and 2-, 8-, and 24-track audio recorders, all synchronised to picture. A headphone monitoring system gives musicians a warning if sound levels exceed prescribed limits.

Considerable work was completed at Television Centre for the launch of NICAM 728 stereo.

New electronic graphics equipment was installed for the preparation of photo stills used for the links and trails presented at programme junctions, and a new network stills 'library' was brought into use: pictures are stored in digital form, a much more flexible and accessible method of holding information than the old system, which used 35mm transparencies.

A transmission area was created for BBC Enterprises, controlling the programme feeds for two satellite-delivered television services to Europe.

The BBC Television Theatre, which started life 80 years ago as the Shepherds Bush Empire, was out of commission for eight weeks during the year while building maintenance staff carried out essential repairs. A new cooling tower and chiller plant were put in, the front of the theatre was restored to its original decor and the plaster ceiling of the auditorium was renovated.

Television production facilities at Elstree underwent considerable expansion. Studio A, formerly an unequipped stage used for filming or as a 'drive-in' facility was fully equipped as a general-purpose studio, with five cameras and all

associated back-up. A completely new production facility was provided for London's regional television news programme, formerly provided at the Lime Grove studios in London. Improved contribution arrangements for the programme include new single-camera studios at Oxford and Chatham, both controlled from Elstree.

In studios around the country there were numerous improvements in graphics facilities, and conversion from film operation to the new  $\frac{1}{2}$ -inch video recording format.

In the East Midlands at Nottingham, television operations were moved to join local radio at York House, where a television studio and editing suite were added. New OB vehicles entered service in the Midlands and the North East, and in the North West a new base for OB vehicles is being constructed at Manchester. In the South West a new post-production block was completed at Bristol and technical installation is progressing, finally replacing the wartime wooden huts in the car park.

## News and Current Affairs

News and Current Affairs is in the process of changing over to a new  $\frac{1}{2}$ -inch television recording format (Betacam SP) for editing, transmission and location shooting. Another innovation in location operations has been the introduction of the Camcorder – combined camera and video cassette recorder – with its potential for single-operator assignments.

When News and Current Affairs in television and radio were combined, it became apparent that the separate ENS (Electronic Newsroom Systems) would not be able to accommodate the combined programme activities. This problem has now been overcome with the installation of three new computers at Television Centre which handle all script preparation, diaries and wire services.

Improvements in Ceefax computer equipment have helped launch an improved teletext service. In particular, faster access can be provided for pages most likely to be in demand at particular times of the day.

Parliament's decision in June 1989 to allow the proceedings of the House of Commons to be televised for an experimental period, starting with the Queen's Speech in November, involved several Engineering departments in an intensive installation programme.

Overseas, major bureaux in Paris, Moscow, Tokyo and Washington were modernised.

## Radio

Following the decision not to build a new Network Radio centre on the White City site, a major new development plan for Broadcasting House in central London began to be formulated.

Aside from this, studios 8A and 3G re-entered service following major refurbishment, and three new one-man-operated studios were commissioned, which will offer operational economy for appropriate productions. A new Travel Centre was built to improve and speed up the dissemination of travel information throughout the BBC using a computer-based information system. A major project to update the fire alarm systems in Broadcasting House is under way, and installation of dry chillers for the air conditioning is complete.

At Maida Vale, studios 4 and 5 were completely rebuilt to form one of the country's most comprehensive music recording studios; and the Radiophonic Workshop was again in the forefront of innovation – its two latest studios represent a radical departure in technology and layout and are attracting worldwide interest in the electronic music field. At the Royal Festival Hall, the BBC's installation was modernised; simpler concerts are now handled by a permanently installed 24-channel control desk, while conventional and optical-fibre tie-lines to a new control point allow the use of a full-facility OB vehicle for more complex programmes.

A major technical innovation was the successful introduction of a mobile satellite system to relay stereo programmes back to Broadcasting House from events all over the country. Making use of the Eutelsat 1 satellite, the system economically shares a transponder with tele-

**HDTV progresses**

High Definition Television – HDTV – is the next major development in a medium that has progressed from 405-line black-and-white to 625-line colour. HDTV will provide a wide-screen picture four times sharper than conventional television and with digital sound equal to compact disc.

The first full-scale HDTV production to be seen in this country was *The Ginger Tree*, screened on BBC1 in December 1989. Viewers, however, could not appreciate HDTV's qualities – the four-part drama series, made in co-operation with the Japanese broadcaster NHK using the 1125-line system developed in Japan, was necessarily transmitted in conventional 625-line format.

The BBC began work on HDTV research in the late 1970s and is a leading member of Eureka 95, a European consortium which is co-ordinating massive European research resources in order to develop a 1250-line HDTV standard. This standard will be compatible with the present 625-line production studios and the MAC satellite television receivers that will soon be available in the United Kingdom. The Eureka 95 HDTV system, therefore, allows both

broadcaster and viewer to progress in an 'evolutionary' way, similar to the progression that occurred in the change-over from black-and-white to colour. In contrast, the Japanese system is 'revolutionary' and does not offer compatible advancement.

One of the many key contributions made by BBC engineers to the HDTV project has been the development of Digitally Assisted Television – DATV – which allows the 1250-line pictures to be squeezed through 625-line transmission channels. Original work has also been undertaken on the measurement of detailed motion in every part of the picture, using phase correlation techniques. This will form the basis of many improvements in future picture quality.

The BBC's first programme in HDTV was made at the Open University to describe the principles of the system to delegates at the International Broadcasting Convention in Brighton in September 1988. High-definition screenings of the 1989 FA Cup Final and the Wimbledon tennis finals were shown in August at an international broadcasting convention in Berlin.

In addition to the crystal-clear HDTV pictures, surround sound was

used for the crowd effects and the commentaries were recorded in four languages. In fact, BBC HDTV provided many Germans at the Berlin demonstration with their only opportunity to see Steffi Graf and Boris Becker win their Wimbledon finals because, in Germany, Wimbledon was shown live only on cable networks.

Among other assignments, the Viennese night at the Proms and Tina Turner on *Top of the Pops* have been covered in HDTV. Other productions planned included participation in an Open University course on materials sciences, Covent Garden opera, and further sports coverage.

A joint initiative by the European Community, broadcasters and industry which will give economic access to HDTV programme-making facilities – mainly OB units – is nearing completion. For its part, the BBC believes that HDTV could form the basis of a future satellite-delivered BBC premium subscription service.

The BBC presented HDTV to the public for the first time at the Ideal Home Exhibition. The Duchess of Kent was among the many thousands who saw the demonstration.



HDTV camera at Wembley for the 1989 Cup Final

vision signals. The radio signal is transmitted in digital form, a 3m receiving dish on the roof of BH completely obviating the need for expensive terrestrial circuits and allowing the BBC to control the whole operation from venue to studio.

The satellite system is now the first choice for an outside broadcast stereo circuit and is used, on average, three times a week.

At Birmingham, Studio 5 returned to service after refurbishment which included the construction of the new studio in what was the control room, and vice versa. The installation, previously mono, now has a modern control desk with 18 stereo channels and can handle a much greater variety of



programmes. New or refurbished national regional facilities completed included a new transmission suite for Radio Ulster, and new presenter-operated continuities for Radio Scotland. In Wales, work is proceeding at Swansea on rebuilding the radio facilities, and in Bangor on a new newsroom and television studio. In Scotland, the Edinburgh Queen Street premises are being extensively modernised.

Two new local radio stations opened and Radio Derby was converted to stereo operation.

### Research and Development

A large part of Research and Development's work is aimed at introducing new digital techniques or refining existing digital systems.

In digital form, a sound or picture signal is represented by a succession of coded pulses (bits). In a correctly designed system, the digital signal is virtually immune from distortion or corruption, and programmes can be sent over long distances, or can be almost endlessly recorded, edited and re-recorded. The BBC pioneered digital systems in the early Seventies when they were introduced to distribute radio and television sound from studio to transmitter. Ceefax which followed was the first example of a digital signal broadcast directly to the home.

More recent developments include the RDS system, heralding the 'intelligent' FM radio, and NICAM 728 digital stereo sound for television. Current developments include bit-rate reduction of video signals; digital editing of video and audio programme material; and the transmission of television signals in digital form, where the BBC is playing a major role in conducting tests on alternative systems and is represented on the committee that is drafting a worldwide standard.

The compact disc has whetted the public's appetite for the quality that can be obtained from digitally coded sound, and the BBC has been investigating possible frequency allocations for a future digital audio broadcasting service.

This could be transmitted by satellite or terrestrial means, or possibly with a mixed approach. The practical introduction of such a system is now the subject of a co-operative European study under the Eureka umbrella. BBC engineers are playing an important part in the project and have already conducted transmission tests.

BBC engineers are also heavily involved with RACE (Research into Advanced Communications in Europe), a very large group of co-operative European projects established with the broad aim of producing an integrated broad-band communications network for the 1990s. One important RACE investigation, which the BBC is leading, is the development of an optical/electronic system for routing and switching audio and video signals in the all-digital studio centre of the future; this will be required to handle multiple standards, including HDTV (see panel).

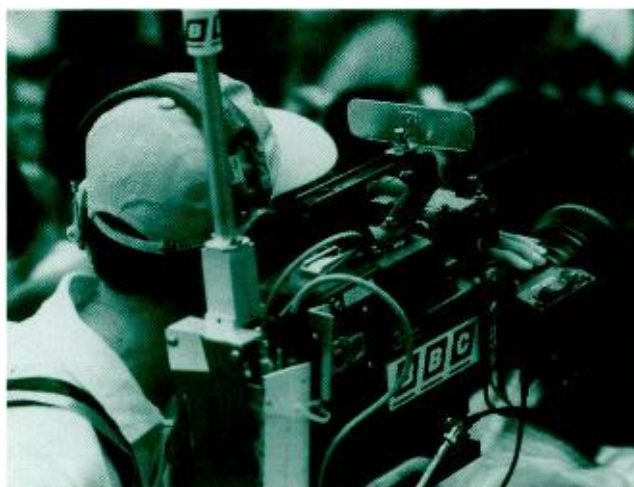
A lot of research and development effort ensures that the BBC is using the most appropriate and economic techniques for present-day production and transmission. A typical example is the BBC-designed digital audio interface 'transceiver' which will be used extensively in studios in digital audio applications. BBC engineers have succeeded in incorporating all the necessary circuit functions on a single silicon chip which, as well as offering small size and low-power consumption, lends itself to low-cost volume production.

In the transmission field a new low-cost, compact, easily installed FM transmitter has been designed which will be used in many of the low-power relay stations being built to improve FM coverage throughout the country. New radio equipment has been designed to carry a high-quality music programme from source to studio. Fifty of these systems, which make much more efficient use of the frequency spectrum than earlier equipment, are in use in the BBC.

Designed by BBC engineers, a small medium-wave-to-FM adaptor will enable schools having FM-only receiving installations to receive schools' broadcasts on Radio 5 after 27 August 1990; 2,500 have been ordered for distribution.

BBC-designed control systems have been supplied for HF transmitting stations in the Seychelles and on Ascension Island, and design work has started on new control systems for stations at Cyprus and Skelton (Cumbria).

The Television Service frequently uses a 'walking cameraman' to follow the action at such events as the FA Cup Final, the signal from the camera being sent over a radio link to a static receiving point. In the past, there were naturally problems in keeping down impairments caused by multiple propagation paths, but BBC engineers have designed special antennas which, mounted on the mobile camera, overcome this problem.



*A one-man radio camera with specially developed antenna: a BBC development which received an RTS technology award*

## 17 Enterprises

A year ahead of schedule, BBC Enterprises achieved the target set by the Director-General of doubling turnover from the 1985-86 base of £100 million. This was thanks to another year of expansion which saw BBC Enterprises firmly established, both at home as a leading multi-media publisher, and abroad as Britain's principal exporter and co-producer of television programmes.

The increasing scope of Enterprises' activities resulted in total business, including co-production deals, of £214 million. Enterprises sales were £184 million, an increase of 19% over the previous year. Pre-tax profits were up by 24% to £14.3 million.

Funding of over £45 million went directly into new BBC television and radio programme production by way of re-invested profits and co-productions.

### Programme Sales Division

One of the major highlights of the year was the conclusion of an arrangement with British Satellite Broadcasting, the first ever made between BBC Enterprises and another UK broadcaster. The deal, worth £3.5 million, covers a large package of programmes which BSB will select from the huge archive of the BBC.

New arrangements were reached with Equity, the actors' union, and with the Musicians Union which will introduce a royalty-based system of payment for performers in BBC TV programmes which are sold overseas. By simplifying clearance procedures, this agreement will make BBC programmes more easily available to world markets and is expected to result in increased sales.

The continuing growth of new channels, both terrestrial and satellite-delivered, in Europe presented many new opportunities for increased programme sales. BBC Showcase, the annual sales forum and screening event held in Brighton, was the biggest yet, attracting nearly 300 international buyers, and resulting in the initiation of sales worth a record £10.5 million.

Best selling programmes included *Around the World in 80 Days*, *Mother Love*, *Miss Marple*, *Blackadder*, *The Chronicles of Narnia* and a range of

TV movies from the *Screen Two* series.

Significant among the developments in Europe was a joint buying agreement between the public broadcasters in Denmark, Sweden and Norway, who will have a first option deal on BBC programmes. In Holland, buying for the various public broadcasters has also been centralised.

A three-year agreement was signed with the Israel Broadcasting Authority, covering 300 hours of programming including all 37 plays of the BBC Shakespeare series.

For the first time, an agreement was signed with the Mexican state channel Imevision, for 300 hours drawn from drama, documentary and children's programmes.

In Australasia, the Sydney office had a record year for programme sales and for training videos. In Australia, ABC continues to showcase the very best of BBC television across all areas of programming, while, despite the financial troubles of commercial broadcasters, the Seven Network enjoyed great success with BBC comedy programmes, including *'Allo! 'Allo!* and *Blackadder*. Television New Zealand, subject to commercial competition for the first time, retained its position as the BBC's leading customer in terms of programme hours purchased.

In the USA, Lionheart Television, the BBC's wholly-owned sales and distribution company, returned to profitability and saw a significant demand for BBC programmes, largely because of the



*Miss Marple: best seller*

boom in cable television. In 1986, cable television accounted for less than 10% of Lionheart's programme sales; that proportion is now 55%. Arts and Entertainment remains the largest customer, with Discovery, Bravo and the Disney Channel demonstrating increased appetites for BBC programmes. The Discovery Channel is developing the series 'The Best of the BBC', which will draw from the vast supply of science, history and natural history programming.

In tandem with cable sales, programme sales to Public Television in the USA, both nationally and to individual stations, continue undiminished. Recent successes for Lionheart include *Forest of Fear*, a documentary on the co-



*EastEnders: popular in the United States*

existence between natives and the Bengal tiger, sold to Nature, the adaptation of the London stage play *Road*, sold to KCET, and *A Vision of Britain*, Prince Charles' personal view of architecture and the environment, sold to PBS network.

In addition, two series, *EastEnders* and *Doctor Who* and two mini-series *The Singing Detective* and *Pennies from Heaven* continue to sell to PBS stations throughout the United States along with a large catalogue of additional programming.

Sport, News and Current Affairs Sales continued its success in marketing items from the BBC's world-renowned coverage of sports events and topical programming. Sports Sales represents over 30 sports federations; international events including Snooker, Rugby League, Rugby Union and European Golf were marketed and packaged to meet the needs of broadcast and non-broadcast customers around the world. In Japan,



the contract was renewed for the supply of BBC News every night to NHK's Direct Broadcast satellite channel. The range of current affairs programming sold included items from *Panorama*, *Newsnight* and *The Money Programme*.

BBC Library Sales is responsible for the licensing around the world of items and extracts from BBC programmes, drawn from the archive of over 400 million feet of film and 150,000 hours of videotape. One of the largest growth areas is the sale of footage for use in TV commercials. An extract from *The Really Wild Show* featuring 'Cyril' the squirrel negotiating an obstacle course, was used in the commercial for Carling Black Label Lager which won the 1990 Golden Break Award for the best performance by an animal in a commercial.

#### Co-productions

During the year, BBC Co-productions negotiated a record 130 deals with co-producers world-wide, worth £30 million, an increase of 50% on the previous year. For many major drama and documentary series, drama films and other programmes, the finance flowing into BBC productions through the department is vital. While the USA and Australia retained their traditional positions as the largest contributors of co-production finance, the importance of BBC as a worldwide co-producer increased with new partners in Europe and Japan.

Among the co-production agreements concluded were the international documentary series *Around the World in 80 Days* with Arts and Entertainment; the innovative wildlife spectacular *Survivors* with Coronet, ABC Australia and Arts and Entertainment; major drama series such as *Portrait of a Marriage* with WGBH, *Not a Penny More, Not a Penny Less* with Paramount/Revcom, and *The Ginger Tree*, the BBC's first programme to be shot on High Definition, co-produced with NHK Japan and WGBH.

In Europe, a spectacular recording of Monteverdi's 'Vespers in Venice' was co-produced with Deutsche Grammophon and Virgin.

#### Magazines Division

It was a most eventful year for BBC Magazines. In September, the Home Secretary announced that the Broadcasting Bill would contain clauses to make compulsory the licensing of 7-day programme listings to other publishers. However, he emphasised that broadcasters would retain their copyright in the listings, and would be able to charge for their provision.

When the clauses containing the Government's proposals were published in March, BBC Magazines issued a discussion paper setting out a number of possible options for the operation of the licensing system, and how charges could be made.



*Fast Forward: broke all expectations*

In preparation for the opening up of the listings market, a joint venture was set up with the US company TV Data to establish a bureau in the UK to supply television and radio programme details to publishers.

'Radio Times' is determined to retain its position as the UK's premier television and radio programme related magazine in the new competitive marketplace that will be introduced when the Broadcasting Bill becomes law.

'Radio Times', which remains the largest circulation weekly magazine in the UK, introduced a number of new design and editorial features, including the separation of radio and television listings, better regional coverage, and new regular specialist features and writers.

The year also saw a major increase in the number of titles published by BBC Magazines. 'Fast Forward' is a bright new weekly for 7- to 15-year olds. Launched in September, it quickly broke all expectations for circulation and is currently selling over 250,000 copies a week. In February, 'Fast Forward' won first prize in the juvenile magazines section of the Star Products awards, sponsored by trade journal CTN.

In October, a new monthly magazine, 'BBC Good Food', was launched. Produced by BBC Magazines' subsidiary, Redwood Publishing, it is aimed at the growing consumer interest in food and drink, and linked to the wide output of BBC radio and television in this area. Sales have consistently exceeded targets,



*Not a Penny More, Not a Penny Less: major drama co-production*



necessitating the doubling of the print order within five months of the launch.

In November, BBC Magazines acquired publishers Hartog Hutton, who are producing a new quarterly magazine 'Grandstand' – Britain's only general sports magazine. Its superb photographs and contributions from BBC sports commentators and presenters have led to enthusiastic reader response and successful sales. Hartog Hutton also publish 'Insight' on behalf of W.H. Smith, and 'Tracks' for Woolworths.

In February, a controlling interest was acquired in Hyde Park Publications, publishers of 'World', 'Geographical Magazine', 'Environment Now' and, on behalf of Virgin Atlantic Airways, 'Upper Class'. Under the new name of World Publications, the company will form part of the BBC Magazines group. The magazines fit well into the long-term strategy of establishing BBC Magazines firmly in the natural history, environment and conservation sector, an area of BBC programming strength, and, in magazine terms, already proven commercially successful with the monthly 'BBC Wildlife'.

In order to provide the best possible distribution service to the news-trade of all BBC Magazines titles, a new joint venture company, BBC Frontline, has been established by BBC Magazines together with EMAP, the magazine, newspaper and exhibitions group, and Haymarket Publishing Group. BBC Frontline will employ a dedicated retail sales force, and will handle a total of over 100 magazines representing a 17% market share.

Following the appointment of an Administrative Receiver to take over the running of Focus Investments Ltd, the parent company of Focus Magazines which published 'Clothes Show' magazine under licence, Redwood Publishing has taken over the magazine with the intention of relaunching it in autumn 1990.

#### Consumer Products

All activities of the Consumer Products Division showed sustained growth.

BBC Books had its best year to date, with sales reaching an all-time peak

around the Christmas period. The best-selling title was Michael Palin's *Around the World in 80 Days*, which exceeded even the most optimistic predictions, selling over 250,000 copies, and dominating the hardback bestseller lists for an unprecedented period. Among other strong titles from BBC Books were the new edition of Delia Smith's 'Complete Cookery Course', the second volume of 'The War Diaries of Rene Artois' from 'Allo! 'Allo!', 'Great Journeys' and 'The Victorian Kitchen'.



*The Victorian Kitchen: successful step into the past*

Educational Publishing also had a successful year, with the joint venture with Longmans for publishing school text books providing seven new titles including 'Poetry of War'.

BBC Soft, which produces a wide range of educational software linked with BBC programmes, joined forces with the Longman Logotron operation to become one of the largest educational software publishers. Existing popular titles from BBC Soft will form the basis for the joint operation, and plans are in hand to develop new titles, either linked with BBC educational output or independent.

Education and Training Sales con-

tinues the successful marketing of a growing range of video-based products for educational and business use. BBC training videos have become established among the leaders in the rapidly growing area of management training, with packages featuring leading 'gurus', such as Tom Peters, Philip Crosby and Rosabeth Moss Kanter, and subjects ranging from interviewing skills to quality management. The approach of the Single European Market in 1992 has stimulated interest in the BBC language library of video and audio cassette packages.

BBC Video built on its established strength as a leading label in the expanding sell-through sector. In 1989, BBC Video had more titles in the UK's top 100 than any other company, and was voted video company of the year by 'Video Business' magazine.

Comedy continued as the most popular category, with the second and third series of *Blackadder* selling over half a million cassettes in six months. The two *Blackadder 1* cassettes, released before Christmas, dominated the video charts, holding the number 1 and 2 positions for several weeks.

In the sports arena, further successes were scored in golf, rugby and football. New releases, such as 'Desert Orchid – The Story So Far' and 'Boys from Brazil – The BBC History of the Brazilian World Cup Team' further strengthened the BBC's position as the number one video company for sport. Scotland's Rugby Union Grand Slam victory over England was released on BBC Video within a week of the final.

Children were entertained with old favourites and new friends, such as *Barney*, the lovable sheepdog, *Moondial* and *The Lion, The Witch and the Wardrobe*.

BBC Records consolidated its success over recent years with a number of new albums based on the soundtrack of several major BBC television series, notably *The Paradise Club* and the pulsating music to be heard *Under African Skies*. Robert Parker's 'Jazz Classics' continued to do exceptionally well in the UK and Europe. 1989 also saw the launch of 'The Vintage Collection', a new series highlighting virtuoso classical performances from the

past. The album of nostalgic music from the repeated BBC2 series *Pennies from Heaven* rapidly rose to the top of the compilation charts.

The BBC Radio Collection – gems from the BBC's radio archives on attractively packaged audio cassettes – went from strength to strength. Now firmly established as the number one label in talking tapes, the Radio Collection has sold over one million units through record stores and bookshops. The catalogue increases monthly, with the best of BBC radio comedy, drama, readings and children's programmes.

BBC Licensing continues to develop rapidly. Merchandise which has been licensed to outside manufacturers includes products linked with *Neighbours*, best-selling board games and a new range of designer sportswear based on the BBC Sport logo. Meanwhile, Edd the Duck has become a megastar, thanks to the aggressive expansion of children's character licensing.

### Broadcasting Services

A new division, Broadcasting Services, was established to market and administer the growing range of Enterprises' activities in areas related to transmission and new technology.

BBC TV EUROPE, the simultaneous relay of the BBC television service, switched its transmissions on the Intelsat V satellite to the more powerful East Spot Beam. The use of this new transponder enables reception of the service throughout Europe, either via cable or SMATV systems, or direct-to-home. Some half a million households throughout Europe now receive BBC TV EUROPE, which is based on BBC1 transmissions, with BBC2 programmes replacing purchased material or feature films. Agreements with cable or SMATV operators have now been concluded in Denmark, Sweden, Norway, Finland, France, Spain, Portugal, Cyprus, Yugoslavia and Turkey.

To receive BBC TV EUROPE on a direct-to-home basis, viewers must have a satellite dish and receiver, and purchase the special BBC TV EUROPE decoder, which is available from stockists through-

out Western Europe. BBC Enterprises receive a subscription fee from each decoder sold, and have successfully pursued legal action against manufacturers of 'pirate' decoders who were marketing unauthorised decoders and not passing on a fee to BBC TV EUROPE.

BBC Enterprises has been allocated eight hours a day of prime-time broadcasting on the European Space Agency's Olympus satellite. A schedule of specialist and general programming, drawing



*Pennies from Heaven: selling in America – while the music album sells in Britain*

particularly on the BBC's reputation for news and current affairs, educational and instructional broadcasting is currently being developed for the Olympus service, which will be aimed at subscribing audiences throughout Europe.

BBC Datacast is now firmly established as the premier commercial data broadcasting service, providing a nationwide communications system using the existing BBC television transmitter network. In a fraction of a second, computer data and other information can be sent to any part of the country able to receive normal TV transmissions, using spare capacity on the broadcast signal. The International Stock Exchange, Bishopsgate Systems, Coral Racing and Post Office Nu-Media are among users of Datacast.

An agreement was concluded with Mercury Paging, which enables Mercury to broadcast the newsflashes provided

by the BBC Ceefax service to their pagers. This 'pocket newscaster' service, believed to be the first of its kind in the world, enables Mercury pager users to keep in touch with world events as they happen.

### Subscription Television

A new company, BBC Subscription Television Ltd, was established to develop subscription services outside normal transmission hours on BBC1 and BBC2. In February, British Medical Television, the first company to offer a daily service downloaded onto the video recorders of subscribing doctors, went into receiver-ship, principally because of technical problems with the decoding receiver. The company was subsequently bought by Community Service Broadcasting, who are in discussion about the possibility of restarting a medical service using BBC airtime.

Despite this setback, the BBC is convinced that there is great potential for specialist subscription television, and through the new company, is currently pursuing the development of a range of services. Among the potential audiences for subscription services are specialist and professional groups such as doctors, lawyers, farmers and the business community; more general audiences with special interests like travel, sailing, theatre or music; and specific minority groups within the community. Subscription also has a number of applications in the field of education and training. As a successful subscription service depends upon the availability of a reliable decoder, priority is being given to the development of a BBC decoder, which is planned to be ready to support a selection of new services to be launched in the spring of 1991.

## 18 Awards

If once again the BBC dominated the major domestic awards ceremonies, it was, above all, Kate Adie's year.

The BBC Television Chief News Correspondent, who braved the bullets in Tiananmen Square, won the Royal Television Society judges' award for her outstanding contribution to the advancement of television journalism; the BAFTA Richard Dimbleby award for her reports not only from China, but from the Iranian Embassy in London, from Northern Ireland and from Libya; the Broadcasting Press Guild's outstanding contribution award; and she was named news personality of the year by the Television and Radio Industries Club.

The BBC's coverage of Tiananmen Square collected BAFTA's news award, shared the RTS international award with ITN, and, abroad, was awarded the Golden Nymph at the Monte Carlo International Television Festival. In radio, James Miles, the BBC's Peking Correspondent, was named reporter of the year in the Sony Awards for his coverage of events surrounding Tiananmen Square for Radios 1, 2 and 4. On Four, *Today* shared the award for the best response to a news event for its coverage of the Romanian revolution and *The Indissoluble Union* report from Uzbekistan was the best documentary feature. Also on Four, *The World Tonight* was voted best current affairs programme.

It was a strong year for BBC News and Current Affairs at the RTS. *Panorama* won the international current affairs award for Charles Wheeler's *Bloody Sunday* report on Tbilisi, Georgia (Jane Corbin's *The Poisoned Land*, *The Dying Sea* having already picked up a special environmental award in Monte Carlo); Peter Taylor's trilogy of documentaries, *Families at War*, which marked the 20th anniversary of the deployment of British troops in Northern Ireland, collected the home current affairs award; and Ian Young was named TV news cameraman of the year for a portfolio which included pictures shot of the Hillsborough tragedy at Sheffield Wednesday's football ground.

The human cost of the tragedy was examined in a joint programme made by BBC North West and North East, *After*

*Hillsborough*, which won a special commendation in the regional current affairs category – a category won by BBC South and East's *Friday Report: Condition Critical*, an examination of the problems of the London ambulance service.

The BBC won six of the 10 RTS journalism honours, as well as a special commendation. At BAFTA, the tally was 14 wins from 19 categories (and four wins in 11 categories in the craft awards); eight from 12 categories at the Broadcasting Press Guild; and 9 from 11 at TRIC.

In drama, which did particularly well at festivals abroad as well as at home, the most successful productions were *Mother Love* and *The Accountant*.

The four-part series *Mother Love* won Diana Rigg the best actress award at BAFTA and the BPG, was voted best BBC TV programme at TRIC, and helped writer Andrew Davies (also responsible



**BBC Look North** cameraman, Ian Young was named RTS cameraman of the year for his coverage of the Hillsborough tragedy

for *A Very Peculiar Practice* and *Ball-Trap on the Côte Sauvage*) to win BAFTA's best writer award. *The Accountant*, a film in the *Screen One* series, was voted both BAFTA's and the BPG's best single drama, with star Alfred Molina also being voted best actor by the BPG and the RTS.

One of the most popular series of the year, Michael Palin's *Around the World in 80 Days*, was voted the best documentary by the BPG and the RTS documentary series.

The BBC won both radio awards at TRIC, Radio 4's *Start the Week* being voted best radio programme and *Today's*



**The Accountant** in the *Screen One* series. The film – and Alfred Molina's performance – won BPG, BAFTA and RTS awards

Sue MacGregor being named as radio personality of the year. The BBC swept the Board at Sony, winning 27 of the 33 categories. Among the winners were Simon Bates' Radio 1 *Around the World Challenge*, voted the best outside broadcast, and Northern Ireland's Radio Foyle, voted local station of the year. The Sony gold award was conferred on Roy Hudd in recognition of his outstanding contribution to radio in Radio 2's *The News Huddlines*.

A selection of the national and international television and radio awards won by the BBC during June 1989–May 1990:

### JUNE

**Banff Television Festival** (Canada): Rockie Award for Best Performance Special Maggie Smith *Talking Heads: Bed Among the Lentils*.

**The Royal Geographical Awards 1989:** Cherry Kearton Medal and Award Adrian Warren for wildlife films (BBC South & West).

**Golden Prague International Television Festival:** Critics' Prize (Television Dramatic Works Category) *The Firm*; Critics' Prize (Television Music and Programmes with Music Themes Category) *Arena: Woody Guthrie*; Prize of the Czechoslovak Television Viewers *The Firm*.

**The Richard Cawston Award:** Certificate of Merit *The Money Programme: Fortress Europe*.



**J R Freeman News Awards for Outstanding Work in Welsh Journalism:**

Radio News Journalist of the Year Gilbert John (Radio Wales); Television Current Affairs Journalist of the Year Marian Wyn Jones (BBC Wales); Television News Cameraman of the Year David Jones (BBC Wales); Radio Current Affairs Journalist of the Year Penny Roberts (Radio Wales).

**International Radio Festival of New York:**

Grand Award for Best Entertainment Programme *Used Notes* (Radio 2); Gold Medal for Best Music Special *Used Notes*; Gold Medal for Best Nostalgia Format *Pick of the Pops* (Radio 1); Gold Medal for Best Talk/Interview Special *Three at 30: Marvin Gaye* (Radio 1); Gold Medal for Best Entertainment Magazine Programme *Hurley Burley* (Radio Humberside); Silver Medal for Best Health/Medical Category *What's Love Got to Do with It?* (Radio 1); Silver Medal for Programmes Dealing With a National Issue *Rhythm 'n' Booze: Our Favourite Drug* (Radio 1); Silver Medal for Best News Magazine Programme *Today* (Radio 4); Silver Medal for Best Breaking News Story Radio Derby's coverage of M1 Kegworth air disaster; Silver Medal for Best Culture/Arts *America: The Movie* (Radio 4); Bronze Medal for Best Radio Personality (Major Market Category) *Steve Wright in the Afternoon* (Radio 1); Bronze Medal for Best Commentary/Analysis *Sport on 2* (Compilation 1988) (Radio 2); Bronze Medal for Best Newscast Series *Six O'Clock News* (Radio 4); Bronze Medal for Best Radio Personality (Small/

Medium Market Category) Mike Hurley (Radio Humberside).

## JULY

**Society of Television Lighting Directors Award for Excellence in TV Lighting:** Chris Townsend and John Mason *The Chronicles of Narnia*.

## SEPTEMBER

**Samuel Beckett Award for Television Drama 1988:** Best First Play for Television *Blind Justice: The One about the Irishman*.

**Venice Film Festival:** Best Actress (joint winners) Dame Peggy Ashcroft and Geraldine James *She's Been Away*; "La Navicella" and "Ciak d'Oro" *She's Been Away*.

**1989 Prix Italia:** Prix Italia (Television Music Category) *Duke Bluebeard's Castle*; Special Commendation (Radio Music Category) *Swansong* (Radio 3); Special Mention (Radio Ecology Category) *Kaleidoscope: Who Killed Press Heath?* (Radio 4).

## OCTOBER

**United Nations Association Media Peace Prize 1988:** *Exiles: Erich Fried*.

**3rd International Audiovisual Programme Festival – FIPA 1989** (Cannes): Best Actor the entire cast of *Journey's End*.

**Sci-Tech 89:** Medicine Award *QED: Keyhole Surgery*; British Gas Award (joint winner) *Horizon*.

**British Environment and Media Awards:** National Radio Category the Green One campaign (Radio 1).

**1989 Asia-Pacific Broadcasting Union Prize:** *The Dream* (Radio 1); External Broadcast Prize *Nightly Letter* election special (Urdu service, BBC World Service).

**Royal Television Society Design Awards:** Make-up Design Shaunna Harrison *Tumbledown*; Production Design Bruce Macadie *No 27*; Graphic Design John Kennedy *Inside Story*.

**Chicago International Film Festival:** Silver Hugo Award Gary Oldman *The Firm*; Gold Plaque Award Imogen Stubbs *The Rainbow*.

## NOVEMBER

**1989 International Emmy Awards** (New York): Best Arts Documentary *Omnibus: Gwen – A Juliet Remembered*; Best Popular Arts Programme *Alexei Sayle's Stuff: Fun with Magnets*; International Council Founder's Award Paul Fox.

**1989 Argos Awards for Consumer Journalists:** Radio Prize Lorna Birchley for an item on the cattle disease BSE in *Face the Facts* (Radio 4); Special Award Paul Kobrak and David Berry for their Moneyfax campaign (Radio 1 and Radio 4).

## DECEMBER

**Royal Television Society Educational Television Awards:** Primary School TV Category *Who-Me?: Independence*; Adult Continuing Education Category *Take Nobody's Word For It*.

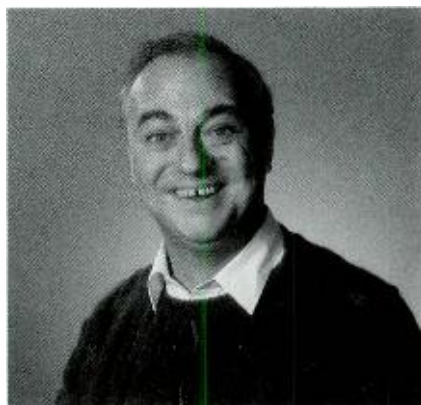
**The Sandford St Martin Trust Religious Television Awards:** Runner-up *Everyman: As We Forgive Them*; Merit Award *The Cry: Cry of Joy*; Special Award for Contribution to Religious Television David Winter.

**One World Broadcasting Trust Awards:** Premier Award Tim Grout-Smith *Development 89* (BBC World Service); Special Commendations Andy Kershaw and Roger Lewis *World Music: Andy Kershaw in Zimbabwe*, Jan Rogers *Speak-Easy* (BBC Radio Derby), Kate Butler and Helen Eisler *Mama Punda* (BBC South & West).

**5th World Television Festival** (Tokyo): Jury Award *Shadow on the Earth*.

## JANUARY

**11th Annual Network ACE Awards – American National Academy of Cable Programming** (Los Angeles): Best Cultural/Performing Arts Special/Series *Omnibus: Irving Berlin – The Voice of the City*; Best International Dramatic



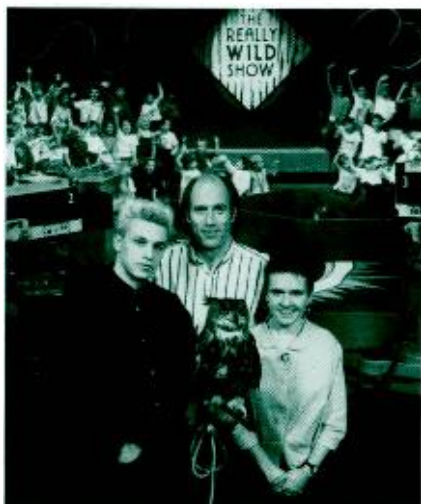
Roy Hudd – Sony Gold Award winner

Series/Mini Series *The Rainbow*; Best International Dramatic Special/Movie *Sweet as You Are*; Best International Theatrical Special/Series *The Rivals*; Best International Educational/Instructional Special/Series *The Wolf in Your Living Room* (BBC South & West).

**32nd International Film and TV Festival of New York:** Gold Medal (Nature and Wildlife Category)

*Supersense: Sixth Sense* (BBC South & West); Silver Medal (Breaking News Story Category) coverage of the murder of two British corporals in Andersonstown in March 1988 (BBC Northern Ireland).

**British Association for the Advancement of Science Film and Television Awards 1989:** Technology Award *QED: Keyhole Surgery*; Certificate of Merit (joint winner) *Take Nobody's Word For It*.



*The Really Wild Show: winning its third BAFTA award*

FEBRUARY

**San Francisco International Film Festival:** Golden Gate Award for Best Broadcast Television Feature *Beyond the Pale* (BBC Northern Ireland).

**Variety Club Awards 1989:** BBC Television Personality Rowan Atkinson; BBC Radio Personality Simon Mayo and Sybil Ruscoe (Radio 1).

**30th International Television Festival of Monte Carlo:** Gold Nymphs (News Reportage Category) news report from Kate Adie and her crew in Tiananmen Square; (Television Film Category) *One Way Out*; Silver Nymph (Mini Series Category) David Lodge *Nice Work*; Special Environmental Award *Panorama: The Poisoned Land, The Dying Sea*.

**Royal Television Society Journalism Awards 1990:** Judges' Award Kate Adie for outstanding contribution to TV journalism; International News Award (joint winner) BBC News Team for coverage of Tiananmen Square; International Current Affairs Award *Panorama: Tbilisi - Bloody Sunday*; Television News Cameraman of the Year Ian Young (BBC North East); Home Current Affairs Award *Families at War: The Volunteer*; Regional Current Affairs Award *Friday Report: Condition Critical* (BBC South & East); Special Commendation *After Hillsborough* (BBC North West and BBC North East).

**British Sports Association for the Disabled Media Awards 1990:** Top Television and Radio Programme *Downhill Struggle* (BBC South & West).

MARCH

**SmithKline Beecham Medical Radio Awards:** Gold Certificate Sharon Banoff and Michael O'Donnell *Relative Values* (Radio 4); Gold Award Special Zina Rohan and John Newell *Playing God* (BBC World Service); Silver Certificate Sarah Rowlands *Never the Same Again* (BBC Pebble Mill).

**3rd Television Rencontres Européennes de Reims:** Public Jury Award for Best Fiction Film *Precious Bane*; Professional Jury Award for Best Actress Janet McTeer *Precious Bane*.

**BAFTA Craft Awards 1989:** Best Video Lighting Clive Thomas *The Ginger Tree*; Best Sound Supervisor Graham Haines *Love for Three Oranges*; Best Film Editor Howard Billingham *Around the World in 80 Days: Oriental Express*; Best Video Cameraman Ron Green *The Ginger Tree*.

**BAFTA Production and Performance Awards:** Best Single Drama *The Accountant*; Best Factual Series 40

*Minutes*; Best Light Entertainment Programme *Clive James on the 80s*; Best Comedy Series *Blackadder Goes Forth*; Best News/Outside Broadcast Coverage Tiananmen Square massacre (BBC News); Best Actress Diana Rigg *Mother Love*; Best Light Entertainment Performance Rowan Atkinson *Blackadder Goes Forth*; Huw Wheldon Award *Omnibus: Art in the Third Reich*; Best Children's Programme (Entertainment/Drama) *Maid Marian and Her Merry Men*; Best Children's Programme (Documentary/Educational) *The Really Wild Show* (BBC South & West); Writer's Award Andrew Davies; Richard Dimbleby Award Kate Adie; Fellowship of the Academy Paul Fox; Desmond Davis Award John Lloyd.

**Anglo German Foundation Journalism Prizes 1990:** Electronic Media Award Ben Bradshaw for his coverage of the events leading up to the opening of the Berlin Wall (BBC World Service).

APRIL

**BP/Industrial Society Awards for Industrial Journalism:** Radio Award *File on 4* (Radio 4) programme on the aftermath of the Piper Alpha disaster; Campaigning Journalist of the Year Helen Boaden *File on 4*; Television Journalist of the Year David Lomax and the *Business Matters* team for their report on the Agnelli family and the Fiat Motor Company.

**Television and Radio Industries Club Awards 1990:** News Personality/Presenter of the Year Kate Adie; BBC TV Personality of the Year Clive James; Best BBC TV Programme of the Year *Mother Love*; Children's Programme of the Year *Going Live!*; Science-based Programme of the Year *QED*; New TV Talent of the Year *Naked Video* (BBC Scotland); Theme Music of the Year 'Carmina Valles' by Nigel Hess from *Summer's Lease*; Radio Personality of the Year Sue MacGregor (Radio 4); Radio Programme of the Year *Start the Week* (Radio 4).

**Broadcasting Press Guild Awards:** Best Single Drama *The Accountant*; Best

Documentary Series *Around the World in 80 Days*; Best Children's Programme *The Chronicles of Narnia: Prince Caspian and The Voyage of the Dawn Treader*; Best Performance by an Actor Alfred Molina *The Accountant*; Best Performance by an Actress Diana Rigg *Mother Love*; Outstanding Contribution to Television Kate Adie; Outstanding Contribution to Radio Brian Matthew (Radio 2); Outstanding Programme Contribution (joint winners) Andy Kershaw (Radio 1) and *Week Ending* (Radio 4).

**Ohio State Awards:** Social Sciences and Public Affairs Category *Boy Soldiers* (BBC World Service).

**Glaxo Science Writers' Awards:** Best Television Programme (*Nature* special) *The State of Europe: A Poisoned Inheritance* (BBC South and West); Best Radio Programme *Beyond the Ark* (Radio 4) and *It's Technology: Servant or Master?* (BBC World Service); Best Entry in any Medium *Wireless Therapy: Improving Human Health in the 1980s* (Radio Scotland).

**Sony Radio Awards:** Best Documentary Feature (Music and Arts) *Dear Miss Pym, Dear Mr Larkin* (Radio 4); Best Classical Music Programme *Tasting Notes* (Radio 3); Best Rock and Pop Programme *Not Fade Away – A Tribute to Buddy Holly* (Radio 1); Best Breakfast Show *Breakfast Live* (BBC Hereford & Worcester); Best Documentary Feature (General) *Never the Same Again* (Radio 4); Best Daily News Programme *Today* (Radio 4); Society of Authors Award for Best Original Script *The Rime of the Bounty* (Radio 4); Best Actress Marsha Mason *Visitor from Hollywood* (Radio 4); Best Actor Timothy West *The Price* (Radio 4); Best Drama Production *The Bass Saxophone* (Radio 3); Society of Authors Award for Best Dramatisation/Adaptation *A Tale of Two Cities* (Radio 4); Best Documentary Feature (News and Current Affairs) *The Indissoluble Union – Cotton, Chemicals and Corruption* (Radio 4); Best Current Affairs Programme *The World Tonight* (Radio 4); Best Response to a News Event (joint winner) *Today: The Romanian Revolution* (Radio 4);



Gerry Anderson, *Radio Ulster*: Sony local radio personality of the year

Radio Reporter of the Year James Miles (BBC Peking Correspondent); Smash Hits Best National DJ Bruno Brookes (Radio 1); Best Children's Programme/Programming/Series *In the News* (Radio 4); Best Magazine Programme *Country Matters* (Radio Gloucestershire); Best Education Programme/Programming/Series *The Health Show* (Radio 4); Radio Academy Creative Award *My Dog has Fleas* (Radio 4); Local Station of the Year Radio Foyle; Best Outside Broadcast *The Radio 1 Around the World Challenge* (Radio 1); Best Technical Achievement *Swansong* (Radio 3); Outstanding Service to the Community (joint winners) *Face the Facts* (Radio 4) and *Varying Degrees* (Radio Ulster); Local Radio Personality Gerry Anderson (Radio Ulster); Special Award for Service to Radio The Radio Drama Company; Gold Award for Outstanding Contribution to Radio Over the Years Roy Hudd (Radio 2).

#### MAY

**Montreux 1990 Awards:** Golden Rose (Independent Category) *Nigel Kennedy: Four Seasons* (Zenith North and Picture Music International); City of Montreux Prize (Independent Category) *Carrott's Commercial Breakdown* (Celador Productions Ltd).

**Royal Television Society Programme and Technology Awards 1989:** Performance Awards Alfred Molina *The Accountant* and *Virtuoso* and Janet McTeer *Precious Bane*; Best Drama Serial *Nice Work*; Best Documentary Series *Around the World in 80 Days*; Best

Situation Comedy *Blackadder Goes Forth*; Best Outside Broadcast Award *Lord Olivier Memorial Service*; Children's Award (Factual) *The Lowdown: Brave Heart*; Children's Award (Drama and Light Entertainment) *Maid Marian and Her Merry Men*; Best Arts Programme *Arena: Tales from Barcelona*; Technique Award Brendan Shore for sound on *Metamorphosis*; Technology Award for Communications Innovation John Scott for the one-man radio camera; Special Commendation (Drama) *A Wanted Man*.



*Maid Marian and Her Merry Men*: double award winner

**Giles Cooper Awards:** The five 1989 winners of the coveted BBC/Methuen Giles Cooper Awards – which aim to encourage established radio drama writers and to discover new ones – were Richard Nelson *Eating Words* (Radio 4); Jennifer Johnston *O Ananias, Azarias and Misael* (Radio 4/Northern Ireland); Elizabeth Baines *The Baby Buggy* (Radio 4/Manchester); Craig Warner *By Where the Old Shed Used to Be* (Radio 3/Bristol) and David Zane Mairowitz *Stalin Sonata* (Radio 3).



## 19 Statistics

### TELEVISION HOURS OF OUTPUT 1989/90

	Network Programmes			Regional service only	Total
	BBC1	BBC2	Total		
	Hours	Hours	Hours	Hours	Hours
BBC productions					
Programmes produced in London	3,422	2,600	6,022		6,022
Programmes produced in the regions					
England – Midlands	262	290	552	283	835
– North East	77	98	175	441	616
– North West	52	53	105	423	528
– South & East	123	430	553	658	1,211
– South & West	7	15	22	379	401
Northern Ireland	69	120	189	522	711
Scotland	17	32	49	532	581
Wales	340	274	614	241	855
Total programmes produced in the regions	947	1,312	2,259	3,479	5,738
Total BBC productions (excluding Open University)	4,369	3,912	8,281	3,479	11,760
Independent productions	244	81	325	48	373
Purchased programmes	1,724	1,245	2,969		2,969
Open University	128	713	841		841
<b>Total hours of broadcasting</b>	<b>6,465</b>	<b>5,951</b>	<b>12,416</b>	<b>3,527</b>	<b>15,943</b>

#### Notes

1 Network transmission hours exclude trade test transmissions and Ceefax which amounted to 528 hours in 1989/90.

2 In addition to the regional service only, S4C transmitted 526 hours of BBC programmes.

### RADIO HOURS OF OUTPUT 1989/90

	Network Programmes					Regional service only	Local radio	Total
	Radio 1	Radio 2	Radio 3	Radio 4	Total			
	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours
Programmes produced in London	7,573	8,307	5,085	6,262	27,227			27,227
Programmes produced in the regions								
England – Midlands		366	468	442	1,276			1,276
– North East		68	3	42	113			113
– North West	69	249	432	290	1,040			1,040
– South & East		10		2	12			12
– South & West		80	243	448	771			771
Northern Ireland		5	73	43	121	4,664		4,785
Scotland		31	202	54	287	6,173		6,460
Wales		7	212	44	263	9,054		9,317
Community stations						5,117		5,117
Total programmes produced in the regions	69	816	1,633	1,365	3,883	25,008		28,891
Total programmes produced in London and the regions	7,642	9,123	6,718	7,627	31,110	25,008		56,118
Local radio							178,833	178,833
Open University			63	126	189			189
<b>Total hours of broadcasting</b>	<b>7,642</b>	<b>9,123</b>	<b>6,781</b>	<b>7,753</b>	<b>31,299</b>	<b>25,008</b>	<b>178,833</b>	<b>235,140</b>

**VIEWING AUDIENCES 1989/90** The average amount of viewing per head per week in 1989/90 was about 24½ hours, of which BBC Television accounted for 49%. Over the course of a typical week nearly everybody (99%) who watches television views some BBC Television, the average for such BBC viewing being just over 12 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 + ) Daily	Reach % of population (aged 4 + ) Weekly	Viewing per head/week Hrs:Mins	Share of viewing %
BBC1	66.4	92.1	9:24	38
BBC2	35.0	79.5	2:37	11
Any or all BBC	69.9	92.9	12:01	49
ITV	63.6	90.9	10:18	42
C4/S4C	33.2	76.8	2:09	9
Any or all commercial	67.7	92.1	12:27	51
Any or all television	77.8	94.1	24:28	100

Source: BARB/AQB April 1989/March 1990

**AVERAGE AUDIENCES FOR A SELECTION OF BBC PROGRAMMES APRIL 1989/MARCH 1990**

Figures in millions of viewers.

<b>BBC1</b>					
<b>Light Entertainment</b>		<b>Sport</b>		<b>Programmes for Children and the Family</b>	
Bread	13.2	Grand National 1989	11.9	Chronicles of Narnia	9.1
Only Fools and Horses	13.2	Commonwealth Games: 800m Final Highlights	10.7	Jim'll Fix It	7.2
Victoria Wood	12.5	FA Cup Final	10.2	Grange Hill	6.0
Birds of a Feather	12.5	Wimbledon: Women's Singles Final	9.5	Little Sir Nicholas	6.0
Brush Strokes	12.0	Sports Review of the Year	9.4	Rolf Harris Cartoon Time	5.9
Children's Royal Variety Performance	11.9	Boat Race 1989	8.4	Byker Grove	5.7
Blackadder Goes Forth	11.7			Blue Peter	5.6
Challenge Anneka	10.4				
<b>Drama</b>		<b>General Interest</b>		<b>BBC2</b>	
Neighbours	17.6	Antiques Roadshow	12.4	Wimbledon: Men's Singles Final	11.7
EastEnders	16.6	Crimewatch UK	10.5	World Cup Football: Poland v. England	7.6
Bergerac	12.6	Around the World in 80 Days	10.1	Forty Minutes: Inside Broadmoor	6.8
Casualty	11.7	Wildlife on One	9.7	World Snooker Final Highlights (1989)	6.4
All Creatures Great and Small	10.9	News 39	9.4	Blackeyes	5.5
Take Me Home	10.4	Hearts of Gold	7.3	French and Saunders	5.4
Miss Marple: Caribbean Mystery	10.3			Dead Lucky	5.0
		<b>News and Current Affairs</b>		Food and Drink	5.0
		Six O'Clock News	8.2	Comic Strip Presents	4.0
		Nine O'Clock News	7.9	Naked Video	3.8
		Question Time	4.8		
		Panorama	4.7		
		One O'Clock News	4.5		
		On the Record	1.6		
		Breakfast Time (peak)	1.2		

**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:

<b>85 Plus</b>	<b>80 Plus</b>	<b>75 Plus</b>
Precious Bane	'Allo, 'Allo!	Chelworth
Only Fools and Horses	Summer's Lease	Great Journeys
Africawatch	Red Dwarf III	Kilroy
Lost Worlds, Vanished Lives	Casualty	The Travel Show
	The Vet	One Foot in the Grave
	Survivors	Campion
	The Home Front	Naked Video
	One Man and His Dog	

**LISTENING AUDIENCES 1989/90** The total amount of listening, averaged over the whole population in 1989/90, was just under 10 hours per head per week. The BBC services accounted for a 68% share of this total and ILR and other non-BBC stations for the remaining 32%.

The table below shows the percentage of the population 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	11.6	29	2:32	3:07	26
Radio 2	8.4	19	1:43	2:53	17
Radio 3	1.3	5	0:12	2:14	2
Radio 4	7.7	15	1:07	2:04	12
Local Radio	5.2	17	0:57	2:37	9
National Regions	1.3	4	0:10	2:04	2
<b>Any or all BBC</b>	<b>32.0</b>	<b>60</b>	<b>6:44</b>	<b>3:00</b>	<b>68</b>
ILR	13.7	31	2:58	3:05	30
Other non-BBC	0.7	n/a	0:09	2:59	2
<b>Any or all radio</b>	<b>43.9</b>	<b>74</b>	<b>9:52</b>	<b>3:12</b>	<b>100</b>

Source: Daily Survey of Listening

#### SOME TYPICAL RADIO AUDIENCES

Monday–Friday audiences represent a daily average figure. Figures in millions of listeners.

RADIO 1		RADIO 2		RADIO 4	
Simon Mayo (Mon–Fri)	3.8	Derek Jameson (Mon–Fri)	2.7	News 8am (Mon–Fri)	1.9
Top 40 (Sunday)	3.5	Melodies for You (Sunday)	2.0	Today 8.10am (Mon–Fri)	1.4
Simon Bates (Mon–Fri)	3.1	Jimmy Young (Mon–Fri)	1.9	The Archers Omnibus (Sunday)	1.1
Dave Lee Travis (Saturday)	3.1	Desmond Carrington (Sunday)	1.9	Any Questions? (Saturday)	0.8
Steve Wright (Mon–Fri)	2.6	Ken Bruce (Mon–Fri)	1.8	Desert Island Discs (Friday)	0.7
		RADIO 3		Call Nick Ross (Tuesday)	0.7
		Record Review (Saturday)	0.3	Woman's Hour (Mon–Fri)	0.5
		Composers of the Week (Mon–Fri)	0.2	The Afternoon Play (Mon–Fri)	0.4
		Morning Concert (Mon–Fri)	0.2		

**AUDIENCE APPRECIATION** Audience appreciation of programmes is derived from the Listening Panel and expressed on a scale from 0 to 100. Among programmes achieving a Reaction Index of 80 and above were:

RADIO 1	RADIO 2	RADIO 4
The Clapton Concerts	Sport on 2	The News Quiz
Dreams – Roy Orbison Tribute	Desmond Carrington All Time Greats	Face the Facts
Dave Lee Travis – Weekend Shows	Friday Night is Music Night	The World This Weekend
Adrian Juste	Anne Robinson	Smiley's People
	RADIO 3	
	Dame Myra Hess	
	Proms 89	
	Handel in Rome	
	The Importance of Being Earnest	



During the year under review, income from licences went up slightly as more viewers converted from monochrome to colour and the number of households with a TV set increased. By 31 March 1990, there were 18 million colour licences and 1.7 million mono licences in force. During the year licence fees were £66 for colour and £22 for black and white, but from 1 April 1990, in line with the Retail Price Index, the cost of a colour licence fee rose to £71 and mono to £24.

This RPI mechanism, introduced by the Home Office for a three year period, is due for discussion during 1990/91.

As a result of the Broadcasting Bill, the BBC will take over the responsibility for the collection of licence fees from April 1991 and is looking very hard to see if alternative methods can save on the £65m the Post Office currently charges annually for the service.

The Government introduced two new schemes during the year which allow viewers to pay for their colour licence by direct debit in quarterly instalments. Since the schemes were introduced they have been taken up for over 6% of licence renewals.

Corporate cash reserves were depleted during the year but high interest rates increased overall interest income slightly.

Although this was the second year when expenditure was controlled using a priority based budgeting approach, costs continued to outstrip increases in the RPI and the Government's requirement for the BBC to commission a quota of TV programmes from independent producers by 1993 began to apply an additional squeeze.

In 1989/90, nearly 400 hours of independent television programmes were transmitted and pressure to reduce in-house staff and resources has been maintained.

During last summer's industrial action, concern that the BBC's rates of pay were uncompetitive led to the major 'Funding the Future' review under Director of Finance Ian Phillips (see panel page 96). The six month inquiry which examined ways of releasing resources for a more competitive pay structure, without affecting the range and quality of programmes, dominated the year. Much of the detailed plans for achieving the savings are still being worked on and wherever possible will be achieved through natural wastage and retraining, but much greater use of contracting out for support functions such as cleaning, catering and security will inevitably lead to some job losses.

Abandoning plans to build a Network Radio centre as Phase III of the White City project was perhaps the most difficult decision reached under

the 'Funding the Future' review, but the cost of relocation from Broadcasting House and other buildings in London, W1, could not be financed.

On pay, the Corporation-wide Peat Marwick McLintock consultancy survey, which also takes in grading and conditions of service, was begun, looking particularly at comparisons with the private sector. The results of the survey so far suggest that pay in the BBC is not universally uncompetitive and that the problem affects some skills and grades more than others.

Implementation of the recommendations will result in selective changes in pay rates and conditions to make the BBC more competitive in the Nineties and better able to keep the staff so vital to its ability to maintain the range and quality of programming in an increasingly competitive market.

#### **BBC Enterprises Ltd**

Enterprises' turnover reached record levels at £184m excluding £30m co-production finance raised for BBC television. This was achieved through organic growth, acquisitions and title launches by the rapidly diversifying Magazines division. Pre-interest profits were 17% up on 1988/89.

A major deal with BSB, the sales of the *Blackadder* programmes and videos and the series and book of *Around the World in 80 Days* illustrated the successful growth in commercial activities.

#### **Capital expenditure**

The main area of investment was the development at White City where £26m was spent on building works for Phase I and a further £4m on the planning and design of the subsequent phases of the site. £12m was spent on the extension and technical equipping of Television Centre to allow consolidation of accommodation on the site and £12m was invested in the freehold purchase of previously leased premises in West London. The development of Regional Broadcasting centres required expenditure of £13m while the televising of Parliament experiment has required a further £4m expenditure. In addition, £15m was spent on the extension and replacement of the transmitter networks.

#### **World Service**

The BBC World Service Grants-in-Aid from the Foreign and Commonwealth Office, determined on a three year cycle of which 1989/90 was the second year, were overtaken by inflation. The World Service also faced the ongoing challenge of achieving efficiency improvements of at least 1.5% a year. The Grants-in-Aid cover capital and operating expenditure for broadcasting in English and 37 foreign languages

**'Funding the Future'**

Set up in the summer of 1989 to examine ways of finding the money to improve pay, the 'Funding the Future' committee invited and received hundreds of ideas from staff and carried out interviews at every level of the BBC.

In the context of the index linked licence fee and rising costs in the increasingly competitive broadcasting industry, the review focused on defining the BBC's activities more sharply to prepare for the Nineties. On the basis of its recommendations, the Board of Governors approved measures that will result in savings of at least £75m a year by 1993.

The most important decisions were:

**Network Radio**

Drop plans to develop a radio centre at White City, saving £200m on capital expenditure.

Close the BBC Radio Orchestra, except for its Big Band section.

**Network Television**

Make savings of £25m a year by 1993 by measures including the contracting out of specific resources in both programme-making and administration.

**News and Current Affairs**

Save £5m a year by 1993 from productivity and improved working methods.

Reduce the capital costs of the new White City News and Current Affairs centre.

**Regional Broadcasting**

Merge the North East and North West regions into one region, while retaining separate programme and advisory structures.

Achieve economies of £7m a year by 1993 from network productions made in the regions and up to £3m from local radio.

Consider potential savings in local television and radio services in Scotland and Wales.

Consider reducing the number of local opt-out programmes in England, combining these to cover larger regional areas.

**Engineering**

Subject transport services to tender, reduce the costs of Architectural and Civil Engineering Department and close Ware central supply stores.

**Central Support Areas**

Reduce the costs by at least 10%.

**Capital Spending**

The annual spend on Home Services capital projects is to be reduced by 10%.

Also as a result of the recommendations, the possibility of relocating some of the BBC's activities away from the high cost South East is to be examined.

and, separately, monitoring of domestic broadcasts from other countries. Broadcasting output grew to 785½ hours per week, the highest since the Second World War.

During the year, the FCO, in co-operation with the BBC and the Treasury, began to examine how inflation can be allowed for in the next three year funding period. It also agreed to consider additional finance to meet an expected increase in rent for Bush House, the headquarters of the World Service.

Increases in commercial revenue were achieved from the sale of BBC English language teaching materials and the sale of recordings of BBC pro-

grammes to overseas broadcasters by the Transcription Service. The World Service's programme magazines in English 'London Calling' and Arabic 'Huna London' both increased their advertising and subscription income.

Capital expenditure of £25m was principally devoted to new transmitters in the UK and at overseas relay stations and on improvements to the technical facilities in Bush House. The major part of the modernisation of the monitoring facilities at Caversham was also completed with the opening of the new extension and the introduction of the computerised text handling and publishing system.

Auditors' Report

Coopers  
& Lybrand  
Deloitte

chartered accountants

PO Box 207  
128 Queen Victoria Street  
London EC4P 4JX

telephone 071-583 5000  
telex 894941  
facsimile 071-248 3623

a member firm of

Coopers  
& Lybrand  
(International)

To the Members of the British Broadcasting Corporation

We have audited the financial statements on pages 98 to 113 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 98, give a true and fair view of the state of affairs of the Corporation at 31 March 1990 and of its income and expenditure and source and application of funds for the year then ended.

**Coopers & Lybrand Deloitte**  
Chartered Accountants

London  
28 June 1990

Deloitte Haskins & Sells, our Auditors, have merged their practice with Coopers & Lybrand and now practise in the name of Coopers & Lybrand Deloitte. They have signed their Auditors' report in their new name.



## 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 its Home Services, from the Foreign and Commonwealth Office Grants-in-Aid for its 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.

The Home Services Group financial statements (on pages 100 to 107) are presented in the form of consolidated financial statements including the BBC's commercially operated subsidiaries forming the BBC Enterprises Group. With effect from 1 April 1989, the Open University Production Centre has also been consolidated and the comparative figures for 1988/89 have been restated.

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 108 to 113).

### 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 net 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 fees from the distribution of programmes on behalf of the BBC and from other producers' titles and from the sale of magazines, books, videos, records and tapes, character merchandising and income from exhibitions, shops, data 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.

### 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 taken to 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 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**

The UK Statement of Standard Accounting Practice on accounting for pension costs has been adopted from 1 April 1989. From that date the charge to the income and expenditure account for pensions comprises the regular pension cost 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 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.

**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 five 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. In order to ensure that any damages and costs which may be awarded against the Corporation are adequately provided for in the financial statements, the Corporation makes specific provision against such costs.

**Insurance reserve**

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 reserve so that, at the year end, the amount of the capital reserve is equivalent to the net book value of fixed assets.

## 21 Home Services Group

### Statement of Income and Expenditure

for the year ended 31 March 1990

Notes	1989/90	1988/89
	£m	£m
<b>Income</b>		
Licence income	1,236.8	1,151.4
Less: cost of collection	<u>65.3</u>	<u>71.3</u>
	1,171.5	1,080.1
<b>Operating expenditure</b>		
1 Television	837.1	760.1
1 Radio	<u>296.6</u>	<u>264.5</u>
	1,133.7	1,024.6
<b>Excess of licence income over operating expenditure</b>		
	37.8	55.5
2 Trading profits of BBC Enterprises Group	12.2	10.4
3 Other income	<u>28.9</u>	<u>25.9</u>
4 <b>Excess of income over expenditure before taxation</b>	78.9	91.8
5 Taxation	<u>11.7</u>	<u>12.1</u>
<b>Excess of income over expenditure after taxation</b>		
	67.2	79.7
16, 17 Transfers to reserves	<u>105.1</u>	<u>107.2</u>
18 <b>Deficit for the year transferred to operating reserve</b>	<u>(37.9)</u>	<u>(27.5)</u>



<b>Balance Sheets</b> at 31 March 1990		<b>Group</b>		<b>Home Services</b>	
		31 March 1990	31 March 1989	31 March 1990	31 March 1989
<i>Notes</i>		£m	£m	£m	£m
	<b>Fixed assets</b>				
7	Tangible assets	619.0	514.3	609.4	504.4
8	Investment in programmes for future sale	27.1	25.0	—	—
9	Investment in subsidiaries	—	—	0.3	0.3
10	Other investments	0.2	0.1	0.2	0.1
		<u>646.3</u>	<u>539.4</u>	<u>609.9</u>	<u>504.8</u>
	<b>Current assets</b>				
11	Stocks	131.2	105.7	122.8	97.1
12	Debtors	128.5	98.9	122.3	96.3
13	Short term bank deposits and cash	146.3	217.2	112.8	194.8
		<u>406.0</u>	<u>421.8</u>	<u>357.9</u>	<u>388.2</u>
14	<b>Creditors</b> – amounts falling due within one year	<u>249.7</u>	<u>227.0</u>	<u>196.0</u>	<u>182.8</u>
	<b>Net current assets</b>	<u>156.3</u>	<u>194.8</u>	<u>161.9</u>	<u>205.4</u>
	<b>Total assets less current liabilities</b>	<u>802.6</u>	<u>734.2</u>	<u>771.8</u>	<u>710.2</u>
14	<b>Creditors</b> – amounts falling due after more than one year	7.3	11.6	6.6	10.8
15	Provisions for liabilities and charges	35.7	27.5	33.3	25.0
		<u>759.6</u>	<u>695.1</u>	<u>731.9</u>	<u>674.4</u>
	<b>Represented by</b>				
16	Insurance reserve	4.8	4.8	4.8	4.8
17	Capital reserve	609.9	504.8	609.9	504.8
18	Operating reserve	144.9	185.5	117.2	164.8
		<u>759.6</u>	<u>695.1</u>	<u>731.9</u>	<u>674.4</u>

Approved by the Governors and Director-General on 28 June 1990

**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 1990

	1989/90	1988/89
	£m	£m
<b>Source of funds</b>		
Excess of income over expenditure before taxation	78.9	91.8
Add back items not involving the movement of funds		
Depreciation and amortisation	62.3	49.1
Net book value of asset disposals	2.0	3.3
Exchange difference arising on consolidation	(0.1)	(0.2)
Goodwill written off	(2.4)	(0.9)
Minority interest in BBC Enterprises Group profits	(0.2)	—
	<u>140.5</u>	<u>143.1</u>
<b>Application of funds</b>		
Capital expenditure	156.8	146.4
Investment in programmes for future sale	14.3	13.4
Taxation	11.7	12.1
Increase in other investments	0.1	0.1
	<u>182.9</u>	<u>172.0</u>
<b>Net application of funds</b>	<u>(42.4)</u>	<u>(28.9)</u>
<b>Movement in working capital</b>		
(Increase)/decrease in stocks	(25.5)	1.4
Increase in debtors	(29.6)	(21.1)
Increase in creditors	13.1	40.7
Increase in provisions	8.2	13.0
	<u>(33.8)</u>	<u>34.0</u>
	<u>(76.2)</u>	<u>5.1</u>
<b>Net movement in liquid funds</b>		
(Decrease)/increase in cash at bank and in hand including unpresented cheques	<u>(76.2)</u>	<u>5.1</u>

## Notes to the Financial Statements

for the year ended 31 March 1990

### 1. TELEVISION AND RADIO OPERATING EXPENDITURE

Operating expenditure on the Television and Radio services is analysed as follows:	1989/90	1988/89
	£m	£m
Staff costs	543.5	493.1
Other direct programme costs including artists	345.1	320.5
Depreciation	47.9	38.3
Other	215.7	188.9
Own work capitalised	(18.5)	(16.2)
	<u>1,133.7</u>	<u>1,024.6</u>

#### Comprising:

Television	1989/90	1988/89
	£m	£m
BBC 1	457.8	426.3
BBC 2	237.7	209.1
Regional services	118.9	101.6
Transmission and distribution	22.7	23.1
	<u>837.1</u>	<u>760.1</u>

#### Radio

Radio 1	27.9	23.0
Radio 2	49.9	44.1
Radio 3	46.8	42.9
Radio 4	66.1	57.0
Regional services	41.2	38.5
Local radio	46.2	42.2
Transmission and distribution	18.5	16.8
	<u>296.6</u>	<u>264.5</u>
	<u>1,133.7</u>	<u>1,024.6</u>

The above analysis of expenditure between staff and other costs has been reclassified and, accordingly, the comparative figures for 1988/89 have been restated.

### 2. TRADING PROFITS OF BBC ENTERPRISES GROUP

BBC ENTERPRISES GROUP	1989/90	1988/89
	£m	£m
<b>Turnover</b>		
Television sales	45.5	38.0
Magazine and book publishing	105.0	94.3
Videos, records and tapes	26.5	17.1
Other activities	6.7	4.6
	<u>183.7</u>	<u>154.0</u>
<b>Expenditure</b>		
Cost of sales	113.2	94.5
Distribution costs	28.5	24.9
Administrative and other costs	17.6	15.8
Amortisation of programme investment	12.2	8.4
	<u>171.5</u>	<u>143.6</u>
<b>Trading profit before interest</b>	<u>12.2</u>	<u>10.4</u>
<b>Turnover by geographic market</b>		
United Kingdom	139.8	117.1
Rest of the World	43.9	36.9
	<u>183.7</u>	<u>154.0</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	
	1989/90	1988/89
	£m	£m
Net interest receivable		
– Home Services	21.0	19.6
– BBC Enterprises Group	2.1	1.2
Agency commission	0.9	0.8
Share of loss of Listener Publications Limited	(0.3)	(0.5)
Other	5.2	4.8
	<u>28.9</u>	<u>25.9</u>

In addition to the above there was £8.9m (1988/89 £9.0m) of Open University grants and £3.1m (1988/89 £1.3m) of other income generated by the BBC Open University Production Centre, to cover £12.0m (1988/89 £10.3m) operating costs.

### 4. EXCESS OF INCOME OVER EXPENDITURE

This is stated after charging £265,400 (1988/89 £213,200) in respect of Auditors' remuneration and the following other items of expenditure:

	Group	
	1989/90	1988/89
	£m	£m
Payments under operating leases		
– plant and machinery	3.7	3.1
– other	12.8	11.6
Research expenditure written off	4.8	4.6

### 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 35%, comprised:

	Group	
	1989/90	1988/89
	£m	£m
<b>Current year</b>		
Corporation tax	14.4	13.0
Deferred tax	(1.5)	(0.9)
Double taxation relief	(0.4)	(0.5)
	<u>12.5</u>	<u>11.6</u>
Overseas tax	0.4	0.5
	<u>12.9</u>	<u>12.1</u>
<b>Prior year corporation tax</b>	<u>(1.2)</u>	<u>—</u>
	<u>11.7</u>	<u>12.1</u>



Notes to the Financial Statements continued

6. EMPLOYEES AND REMUNERATION

(a) Staff costs

	Group	
	1989/90	1988/89
	£m	£m
Salaries and wages	479.8	430.6
Social security costs	39.4	34.1
Other pension costs	48.5	50.0
	<u>567.7</u>	<u>514.7</u>

Comprising:

Home Services	543.5	493.1
BBC Enterprises Group	16.7	14.6
Open University Production Centre	7.5	7.0
	<u>567.7</u>	<u>514.7</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 was as at 1 April 1987, using the attained age method. The main long term assumptions were that the annual rate of return on investments would exceed increases in earnings by 1½% and exceed pension increases by 3½%. The valuation showed that the market value of the scheme's assets was £2,131m and that the actuarial value of those assets represented 115% of the value of the benefits due to members, after allowing for expected future increases in earnings. Following the valuation the employees' and employer's standard contribution rates were reduced to 6¼% and 17% of pensionable salaries respectively.

After allowing for the cost of certain benefit improvements, the pension charge in the Home Services Group financial statements for 1989/90 was £48.5m after deducting a proportion of the scheme surplus amortised over the average remaining service of the contributing members. In previous years the pensions charge was calculated to be the actual contributions payable.

At 31 March 1990, a prepayment of £4.1m is included in debtors for the Group, representing the excess of the amounts funded during the year over the pensions charge.

(c) Governors

Home Services expenditure includes an amount of £106,371 (1988/89 £103,829) in respect of the annual fees (excluding benefits) of the members of the Board of Governors, determined by the Home Secretary with the approval of the Minister for the Civil Service. This amount includes £39,200 (1988/89 £37,100) in respect of the Chairman who was the highest paid Governor.

Other Governors received fees in the following bands:

	1989/90	1988/89
	Number	Number
Nil – £5,000	2	8
£5,001 – £10,000	6	4
£10,001 – £15,000	3	—

(d) Higher paid employees

The number of employees who received remuneration (excluding benefits) in the following bands were:

	1989/90	1988/89
	Number	Number
£30,001 – £35,000	733	385
£35,001 – £40,000	301	147
£40,001 – £45,000	151	66
£45,001 – £50,000	58	25
£50,001 – £55,000	37	14
£55,001 – £60,000	17	7
£60,001 – £65,000	11	4
£65,001 – £70,000	6	1
£70,001 – £75,000	2	2
£75,001 – £80,000	2	1
£80,001 – £85,000	1	1
£85,001 – £90,000	1	—
£90,001 – £95,000	—	1
£100,001 – £105,000	2	—
£105,001 – £110,000	1	1
£120,001 – £125,000	1	—

(e) The average number of persons employed in authorised posts was:

	1989/90	1988/89
	Average number	Average number
Television	16,504	16,682
Radio	6,390	6,409
Home Services	22,894	23,091
BBC Enterprises Group	969	1,047
Open University Production Centre	354	355
	<u>24,217</u>	<u>24,493</u>

The above disclosure has been redefined so that 703 employees (1988/89 724) in part time posts are included at management's estimate of their full time equivalent of 352 (1988/89 362).

## 7. TANGIBLE FIXED ASSETS

	Land and buildings	Plant and machinery	Furniture and fittings	Assets in the course of construction	Total
(a) Group	£m	£m	£m	£m	£m
<b>Cost</b>					
At 31 March 1989	224.9	412.6	11.4	93.7	742.6
Additions	49.6	64.0	2.5	40.7	156.8
Transfers	34.0	14.1	—	(48.1)	—
Disposals	(0.4)	(3.0)	(2.5)	—	(5.9)
<b>At 31 March 1990</b>	<b>308.1</b>	<b>487.7</b>	<b>11.4</b>	<b>86.3</b>	<b>893.5</b>
<b>Depreciation</b>					
At 31 March 1989	40.9	179.5	7.9	—	228.3
Charge for the year	7.2	41.2	2.0	—	50.4
Elimination in respect of disposals	(0.1)	(1.6)	(2.5)	—	(4.2)
<b>At 31 March 1990</b>	<b>48.0</b>	<b>219.1</b>	<b>7.4</b>	<b>—</b>	<b>274.5</b>
<b>Net book values</b>					
At 31 March 1990	<u>260.1</u>	<u>268.6</u>	<u>4.0</u>	<u>86.3</u>	<u>619.0</u>
At 31 March 1989	<u>184.0</u>	<u>233.1</u>	<u>3.5</u>	<u>93.7</u>	<u>514.3</u>

## (b) Home Services

<b>Cost</b>					
At 31 March 1989	219.0	404.6	8.5	93.7	725.8
Additions	49.6	62.4	1.9	40.7	154.6
Transfers	34.0	14.1	—	(48.1)	—
Disposals	(0.4)	(2.9)	(2.5)	—	(5.8)
<b>At 31 March 1990</b>	<b>302.2</b>	<b>478.2</b>	<b>7.9</b>	<b>86.3</b>	<b>874.6</b>
<b>Depreciation</b>					
At 31 March 1989	40.1	175.3	6.0	—	221.4
Charge for the year	7.0	39.7	1.2	—	47.9
Elimination in respect of disposals	(0.1)	(1.5)	(2.5)	—	(4.1)
<b>At 31 March 1990</b>	<b>47.0</b>	<b>213.5</b>	<b>4.7</b>	<b>—</b>	<b>265.2</b>
<b>Net book values</b>					
At 31 March 1990	<u>255.2</u>	<u>264.7</u>	<u>3.2</u>	<u>86.3</u>	<u>609.4</u>
At 31 March 1989	<u>178.9</u>	<u>229.3</u>	<u>2.5</u>	<u>93.7</u>	<u>504.4</u>

## Land and buildings at net book value comprise:

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
Freeholds	201.1	131.6	201.1	131.6
Long leaseholds	50.7	45.0	46.1	40.3
Short leaseholds	8.3	7.4	8.0	7.0
	<u>260.1</u>	<u>184.0</u>	<u>255.2</u>	<u>178.9</u>

## Fixed assets include the following amounts in respect of assets capitalised under finance leases:

Net book values	1.2	1.5	0.2	0.6
Depreciation charge for the year	0.6	2.3	0.3	2.1

Notes to the Financial Statements continued

8. INVESTMENT IN PROGRAMMES FOR FUTURE SALE	Group
	£m
<b>Cost</b>	
At 31 March 1989	43.7
Additions	14.3
Written off during the year	(7.2)
	<u>50.8</u>
Less: cost of programmes fully amortised at 31 March 1990	(5.6)
<b>At 31 March 1990</b>	<b><u>45.2</u></b>
<b>Amortisation</b>	
At 31 March 1989	18.7
Charge for the year	11.9
Amortisation on programmes written off during the year	(6.9)
	<u>23.7</u>
Less: accumulated amortisation on programmes fully amortised at 31 March 1990	(5.6)
<b>At 31 March 1990</b>	<b><u>18.1</u></b>
<b>Net book values</b>	
At 31 March 1990	<u>27.1</u>
At 31 March 1989	<u>25.0</u>

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 Limited holds the following interests in companies which, except where stated, are registered in England and Wales:

Company	% holding of issued ordinary shares
Lionheart Television International Inc. (incorporated in Delaware, USA)	100
BBC Telecordiale (SARL) (incorporated in France)	100
BBC Subscription Television Limited	100
Redwood Publishing Limited	77½
World Publications Limited (previously Hyde Park Publications Limited)	76

*The interest in this company was acquired during the year for a consideration of £1.8m. The Group's share of the net liabilities on acquisition was £0.6m.*

Hartog Hutton Publishing Limited	51
Video World Publishing Limited	50

*Since the balance sheet date, the remaining 50% of the shares of this company have been acquired.*

Film & Television Completions plc	28
BBC Frontline Limited	23

The Home Services also own 100% of the issued share capital of Opinion and Broadcasting Research (OBR) Limited.

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
Listener Publications Limited	50
House of Commons Broadcasting Unit Limited	50

*The financial statements of the above companies are made up to 29 July and 31 July respectively each year and, accordingly, the Home Services Group accounts include management's best estimate of the results of these companies to 31 March 1990.*

*The Home Services' interest in Listener Publications Limited, including a loan of £0.8m, has been written down to nil.*

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 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
Raw materials	10.7	11.1	7.8	7.9
Work in progress				
– programmes	46.7	24.6	45.8	24.0
– other	1.0	0.9	1.0	0.9
Finished goods				
– purchased programmes	40.6	43.2	40.6	43.2
– other programmes	35.3	23.9	35.3	23.9
– other goods for resale	4.6	4.8	—	—
	<u>138.9</u>	<u>108.5</u>	<u>130.5</u>	<u>99.9</u>
Co-production contributions	(7.7)	(2.8)	(7.7)	(2.8)
	<u>131.2</u>	<u>105.7</u>	<u>122.8</u>	<u>97.1</u>

12. DEBTORS

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
<b>Receivable within one year</b>				
Trade debtors	82.3	65.8	44.1	34.6
Due from BBC Enterprises Group	—	—	10.1	4.9
Prepayments	35.7	12.8	29.6	10.9
	<u>118.0</u>	<u>78.6</u>	<u>83.8</u>	<u>50.4</u>
Provision for doubtful debts	(6.9)	(3.3)	(3.6)	(2.1)
	<u>111.1</u>	<u>75.3</u>	<u>80.2</u>	<u>48.3</u>
<b>Receivable after more than one year</b>				
Trade debtors	2.0	2.8	1.7	2.2
Loan to BBC Enterprises Group	—	—	25.0	25.0
Prepayments	15.4	20.8	15.4	20.8
	<u>128.5</u>	<u>98.9</u>	<u>122.3</u>	<u>96.3</u>



## 13. SHORT TERM BANK DEPOSITS AND CASH

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
Aggregate net bank balances	110.8	187.2	80.4	167.8
Unpresented cheques included in creditors	35.5	30.0	32.4	27.0
	<u>146.3</u>	<u>217.2</u>	<u>112.8</u>	<u>194.8</u>

## 14. CREDITORS

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
<b>Amounts falling due within one year</b>				
<b>Unpresented cheques, bank loans and overdraft</b>	35.6	30.3	32.4	27.0
<b>Trade creditors</b>				
Programme creditors	51.1	37.0	50.9	36.5
Programme acquisitions	20.3	18.8	20.3	18.8
Salaries and wages	34.7	27.0	34.4	27.0
Residual copyright payments	14.3	10.9	—	—
Others	37.2	37.5	19.6	21.0
	<u>157.6</u>	<u>131.2</u>	<u>125.2</u>	<u>103.3</u>
<b>Other creditors</b>				
Capital	26.7	36.4	26.7	36.4
Taxation	12.9	14.2	7.7	10.1
Home Office creditors	3.5	6.0	3.5	6.0
Obligations under finance leases	0.3	0.3	—	—
	<u>43.4</u>	<u>56.9</u>	<u>37.9</u>	<u>52.5</u>
<b>Accruals and deferred income</b>	13.1	8.6	0.5	—
	<u>249.7</u>	<u>227.0</u>	<u>196.0</u>	<u>182.8</u>
<b>Amounts falling due after more than one year</b>				
Programme acquisitions	6.6	10.7	6.6	10.7
Obligations under finance leases	0.7	0.8	—	—
Others	—	0.1	—	0.1
	<u>7.3</u>	<u>11.6</u>	<u>6.6</u>	<u>10.8</u>

## 15. PROVISIONS FOR LIABILITIES AND CHARGES

(a) Group	Deferred taxation	Severance	Insurance	Other	Total
	£m	£m	£m	£m	£m
At 31 March 1989	2.5	—	5.2	19.8	27.5
Utilised during the year	—	—	(1.7)	(2.6)	(4.3)
Released during the year	(0.1)	—	—	(2.3)	(2.4)
Provided during the year	—	9.0	—	5.9	14.9
<b>At 31 March 1990</b>	<u>2.4</u>	<u>9.0</u>	<u>3.5</u>	<u>20.8</u>	<u>35.7</u>
<b>(b) Home Services</b>					
At 31 March 1990	—	9.0	3.5	20.8	33.3

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 at Television Centre.

## 16. INSURANCE RESERVE

	1989/90	1988/89
	£m	£m
Balance brought forward	4.8	—
Transfer from income and expenditure account	—	4.8
<b>Balance carried forward</b>	<u>4.8</u>	<u>4.8</u>

## 17. CAPITAL RESERVE

	1989/90	1988/89
	£m	£m
Balance brought forward	504.8	402.1
Transfer from operating reserve in respect of BBC Enterprises Group	—	0.3
Transfer from income and expenditure account	105.1	102.4
<b>Balance carried forward</b>	<u>609.9</u>	<u>504.8</u>

## 18. OPERATING RESERVE

	Group		Home Services	
	1989/90	1988/89	1989/90	1988/89
	£m	£m	£m	£m
Balance brought forward	185.5	214.4	164.8	199.7
Transfer to capital reserve in respect of BBC Enterprises Group	—	(0.3)	—	(0.3)
Goodwill written off	(2.4)	(0.9)	—	—
Exchange differences	(0.1)	(0.2)	—	—
Minority interests	(0.2)	—	—	—
Deficit for the year	(37.9)	(27.5)	(47.6)	(34.6)
<b>Balance carried forward</b>	<u>144.9</u>	<u>185.5</u>	<u>117.2</u>	<u>164.8</u>

## 19. COMMITMENTS

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
<b>(a) Purchases</b>				
<b>Contracted for but not provided for</b>				
Fixed asset additions	70.1	75.9	70.0	75.8
Purchased programmes	87.1	26.3	87.1	26.3
	<u>157.2</u>	<u>102.2</u>	<u>157.1</u>	<u>102.1</u>
<b>Authorised but not contracted for</b>				
Fixed asset additions	84.5	129.9	84.2	129.2

## (b) Operating leases

	Group		Home Services	
	1989/90	1988/89	1989/90	1988/89
	£m	£m	£m	£m
<b>Payments to be made during the next year in respect of operating lease commitments which expire</b>				
Within one year	1.3	0.9	1.3	0.9
In two to five years	7.0	5.9	6.4	5.8
After five years	8.1	8.9	8.1	8.9
	<u>16.4</u>	<u>15.7</u>	<u>15.8</u>	<u>15.6</u>
<b>Comprising:</b>				
Land and buildings	12.2	11.6	11.8	11.5
Other	4.2	4.1	4.0	4.1
	<u>16.4</u>	<u>15.7</u>	<u>15.8</u>	<u>15.6</u>

## 20. CONTINGENT LIABILITIES

At the year end, there were contingent liabilities in respect of guarantees denominated in various currencies, equivalent to £0.1m (1989 £1.9m); mainly in respect of banking facilities of subsidiaries.

## 21 World Service

<b>Statement of Income and Expenditure</b>		1989/90	1988/89
for the year ended 31 March 1990		£m	£m
Notes			
	<b>Income – Grants-in-Aid</b>		
	Broadcasting	112.3	108.8
	Monitoring	12.8	11.4
		<u>125.1</u>	<u>120.2</u>
	<b>Operating expenditure</b>		
	Broadcasting	111.5	103.7
	Monitoring	12.2	10.4
1		<u>123.7</u>	<u>114.1</u>
	<b>Excess of Grants-in-Aid over operating expenditure</b>	1.4	6.1
2	Other income	6.6	5.7
	<b>Excess of income over expenditure before taxation</b>	8.0	11.8
3	Taxation	(0.5)	0.1
	<b>Excess of income over expenditure after taxation</b>	8.5	11.7
10	Transfer to capital reserve	10.4	13.7
11	Deficit for the year transferred to operating reserve	<u>(1.9)</u>	<u>(2.0)</u>

<b>Balance Sheet</b>		31 March	31 March
at 31 March 1990		1990	1989
Notes		£m	£m
	<b>Fixed assets</b>		
5, 6	Tangible assets	<u>85.2</u>	<u>74.8</u>
	<b>Current assets</b>		
7	Stocks	4.4	3.6
8	Debtors	4.7	3.9
	Cash at bank and in hand	<u>—</u>	<u>1.3</u>
		9.1	8.8
9	<b>Creditors</b> – amounts falling due within one year	<u>12.6</u>	<u>10.4</u>
	<b>Net current liabilities</b>	<u>(3.5)</u>	<u>(1.6)</u>
	<b>Total assets less current liabilities</b>	<u>81.7</u>	<u>73.2</u>
	<b>Represented by</b>		
10	Capital reserve	85.2	74.8
11	Operating reserve	<u>(3.5)</u>	<u>(1.6)</u>
		<u>81.7</u>	<u>73.2</u>

Approved by the Governors and Director-General on 28 June 1990

Marmaduke Hussey Chairman of the Board of Governors

Michael Checkland Director-General



**Source and Application of Funds Statement**

for the year ended 31 March 1990

	1989/90	1988/89
	£m	£m
<b>Source of funds</b>		
Excess of income over expenditure before taxation	8·0	11·8
Taxation refund/(charge)	0·5	(0·1)
Add back items not involving the movement of funds		
Depreciation	5·3	3·7
Net book value of asset disposals	—	0·2
	<u>13·8</u>	<u>15·6</u>
<b>Application of funds</b>		
Capital expenditure	<u>15·7</u>	<u>17·6</u>
<b>Net application of funds</b>	<u>(1·9)</u>	<u>(2·0)</u>
<b>Movement in working capital</b>		
Increase in stocks	(0·8)	(0·6)
(Increase)/decrease in debtors	(0·8)	0·5
Increase in creditors	1·6	3·0
	<u>—</u>	<u>2·9</u>
	<u>(1·9)</u>	<u>0·9</u>
<b>Net movement in liquid funds</b>		
(Decrease)/increase in cash at bank and in hand	<u>(1·9)</u>	<u>0·9</u>

## Notes to the Financial Statements

for the year ended 31 March 1990

1. OPERATING EXPENDITURE	1989/90	1988/89
	£m	£m
Staff costs		
– salaries and wages	60.1	54.4
– social security costs	4.9	4.4
– other pension costs	6.7	6.9
Other direct programme costs including artists	10.6	10.0
Depreciation	5.3	3.7
Other	38.5	37.1
Own work capitalised	(2.4)	(2.4)
	<u>123.7</u>	<u>114.1</u>

The above includes £33,500 (1988/89 £29,700) in respect of Auditors' remuneration and the following other items of expenditure:

	1989/90	1988/89
	£m	£m
Payments under operating leases for land and buildings	3.2	3.1
Research expenditure written off	0.2	0.2

2. OTHER INCOME	1989/90	1988/89
	£m	£m
Foreign and Commonwealth Office relay station contracts	0.8	0.8
Transcription service	1.1	1.0
Interest receivable	—	0.1
Other income	4.7	3.8
	<u>6.6</u>	<u>5.7</u>

### 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 35%, comprised:

	1989/90	1988/89
	£m	£m
<b>Corporation tax</b>		
Current year	0.1	0.1
Refund in respect of prior years	(0.6)	—
	<u>(0.5)</u>	<u>0.1</u>

### 4. EMPLOYEES AND REMUNERATION

#### (a) Governors

Governors' remuneration is charged to the Home Services.

#### (b) Pensions

Most World Service employees are members of the BBC Pension Scheme described in 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 £6.7m after deducting the World Service proportion of the scheme surplus. A prepayment of £0.5m is included in debtors representing the excess of the amounts funded during the year over the pensions charge.

#### (c) Higher paid employees

The number of World Service employees who received remuneration (excluding benefits) in the following bands were:

	1989/90	1988/89
	Number	Number
£30,001 – £35,000	53	36
£35,001 – £40,000	26	6
£40,001 – £45,000	6	1
£45,001 – £50,000	2	1
£50,001 – £55,000	1	1
£55,001 – £60,000	1	—
£70,001 – £75,000	—	1
£80,001 – £85,000	1	—

#### (d) The average number of persons employed in authorised posts was:

	1989/90	1988/89
	Average number	Average number
Broadcasting	2,892	2,953
Monitoring	528	528
	<u>3,420</u>	<u>3,481</u>

The above disclosure has been redefined so that 103 employees (1988/89 106) in part time posts are included at management's estimate of their full time equivalent of 51 (1988/89 53).

## Notes to the Financial Statements continued

## 5. TANGIBLE FIXED ASSETS

	Land and buildings	Plant and machinery	Furniture and fittings	Assets in the course of construction	Total
	£m	£m	£m	£m	£m
<b>Cost</b>					
At 31 March 1989	25.2	63.4	1.0	5.9	95.5
Additions	0.6	5.1	0.1	9.9	15.7
Transfers	0.4	13.0	—	(13.4)	—
Disposals	—	(0.1)	(0.2)	—	(0.3)
<b>At 31 March 1990</b>	<b>26.2</b>	<b>81.4</b>	<b>0.9</b>	<b>2.4</b>	<b>110.9</b>
<b>Depreciation</b>					
At 31 March 1989	3.7	16.3	0.7	—	20.7
Charge for the year	0.9	4.3	0.1	—	5.3
Elimination in respect of disposals	—	(0.1)	(0.2)	—	(0.3)
<b>At 31 March 1990</b>	<b>4.6</b>	<b>20.5</b>	<b>0.6</b>	<b>—</b>	<b>25.7</b>
<b>Net book values</b>					
<b>At 31 March 1990</b>	<b>21.6</b>	<b>60.9</b>	<b>0.3</b>	<b>2.4</b>	<b>85.2</b>
At 31 March 1989	21.5	47.1	0.3	5.9	74.8
<b>Land and buildings at net book value comprise:</b>				<b>31 March 1990</b>	<b>31 March 1989</b>
				<b>£m</b>	<b>£m</b>
Freeholds				13.1	13.8
Short leaseholds				8.5	7.7
				<b>21.6</b>	<b>21.5</b>



## 6. INVESTMENTS

Included in fixed assets are the following investments of nominal value:

100% of the issued share capital of East Asia Relay Company, a company incorporated in Hong Kong.

45% of the issued share capital of Caribbean Relay Company, a company incorporated in Antigua.

## 7. STOCKS

	31 March 1990	31 March 1989
	£m	£m
Raw materials	2.6	2.0
Work in progress	1.2	0.9
Finished goods	0.6	0.7
	<u>4.4</u>	<u>3.6</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 1990	31 March 1989
	£m	£m
<b>Receivable within one year</b>		
Sundry debtors	3.6	3.2
Prepayments	1.2	0.8
	<u>4.8</u>	<u>4.0</u>
Provision for doubtful debts	<u>(0.1)</u>	<u>(0.1)</u>
	<u>4.7</u>	<u>3.9</u>

## 9. CREDITORS

	31 March 1990	31 March 1989
	£m	£m
<b>Amounts falling due within one year</b>		
<b>Bank loans and overdraft</b>	<u>0.6</u>	—
<b>Trade creditors</b>		
Programme creditors	1.1	0.6
Others	<u>6.8</u>	<u>6.1</u>
	<u>7.9</u>	<u>6.7</u>
<b>Other creditors</b>		
Capital	<u>4.1</u>	<u>3.7</u>
	<u>12.6</u>	<u>10.4</u>

## 10. CAPITAL RESERVE

	1989/90	1988/89
	£m	£m
Balance brought forward	74.8	61.1
Transfer from income and expenditure account	<u>10.4</u>	<u>13.7</u>
<b>Balance carried forward</b>	<u>85.2</u>	<u>74.8</u>

## 11. OPERATING RESERVE

	1989/90	1988/89
	£m	£m
Balance brought forward	(1.6)	0.4
Deficit for the year	<u>(1.9)</u>	<u>(2.0)</u>
<b>Balance carried forward</b>	<u>(3.5)</u>	<u>(1.6)</u>

## 12. COMMITMENTS

	31 March 1990	31 March 1989
	£m	£m
<b>(a) Purchases</b>		
<b>Contracted for but not provided for</b>		
Fixed asset additions	<u>13.6</u>	<u>17.0</u>
<b>Authorised but not contracted for</b>		
Fixed asset additions	<u>15.2</u>	<u>26.0</u>
<b>(b) Operating leases</b>		
Payments to be made during the next year in respect of land and buildings operating lease commitments which expire after five years	<u>3.2</u>	<u>3.1</u>

## 13. CONTINGENT LIABILITIES

At the year end the World Service had a contingent liability of £0.6m (1989 £0.6m), in respect of a dispute with building contractors involved in the modernisation at Caversham.

The page numbers in blue refer to entries in the *BBC Report and Accounts 1989/90*; those in black refer to entries in the *Guide to the BBC* booklet.

- AGB Research **71**  
 ASIASAT (satellite) **58**  
*Acorn User*, BBC **44**  
 Addresses **30-37, 41-46**  
 Advisory bodies **40-46, 78-79**; **3, 7-9, 26-29**  
 Agricultural advisory bodies **26-27**  
 Agricultural programmes **9, 30, 43, 45, 47**  
*Aide Memoire 1969* **15**; **17**  
 Albert Hall **31**  
 Alcohol abuse **78**  
 All India Radio **61**  
 Amnesty International **27**  
 Anniversaries **9, 18, 22, 24, 30, 33-34, 37, 43, 49, 52, 58, 65, 67**  
*Annual Review of BBC Broadcasting Research Findings* **72, 43**  
 Appeals **39**; **44**  
 Appeals advisory bodies **79**; **26-27**  
 Archives **24, 35, 36, 50-51, 87**; **45**  
 Archives Advisory Group **3**  
 Arts programmes **26-27, 42, 44, 69**  
 Asia-Pacific Broadcasting Union **76**  
 Asian Programmes Unit **49**  
 Association of Independent Radio Contractors **72**  
 Audiences **60, 74-76**; **41, 43, 46**  
 Audiovisual Eureka **76**  
 Auditions **43**  
 Awards **12, 18, 19, 21, 22, 28, 30, 40, 44, 47, 48, 51, 57, 66, 67, 69, 88-91**; **36**
- BARB **71, 106**; **41, 43**  
 BMTV: See British Medical Television  
 BSB: See British Satellite Broadcasting  
 Big Band, BBC **30, 33, 34, 96**  
 Blackstaff Building, Belfast **10, 44**  
 Books, BBC **86**; **43**  
 Bristol **10, 40, 50**  
 British Market Research Bureau **71**  
 British Medical Television (BMTV) **87**  
 British Phonographic Industry Ltd. **73**  
 British Satellite Broadcasting **4-5, 71, 74, 84, 95**  
 British Telecom **30**  
 Broadcasters' Audience Research Board: See BARB  
*Broadcasting Act, 1980* **11**  
*Broadcasting Act, 1981* **76**  
 Broadcasting Bill **2, 4, 6, 11, 42, 53, 70, 73, 76, 85, 95**  
 Broadcasting Complaints Commission **73, 76**; **11**  
 Broadcasting House **7, 30, 81, 95**; **30**  
 Broadcasting House, Bristol **10, 40, 50**  
*Broadcasting in the '90s: Competition, Choice and Quality* (White Paper) **6, 70, 72, 78**  
 Broadcasting Research Dept. **71-72**; **41, 43**  
 Broadcasting Research Unit **67**  
 Broadcasting Services **87**  
 Broadcasting Standards Council **11, 76**  
 Broadcasting Support Services **31**  
 Budget broadcasts **15**
- Bush House **7, 61**  
 Business and Economics Unit **15**
- Cable and Broadcasting Act, 1984* **76**  
 Cable television **5, 11, 84**  
 Calcutt Committee **70-71**  
 Cameras **81, 83**  
 Cancer screening **78**  
 Cardiff **10**  
 Ceefax **13, 17, 37, 75, 79, 81, 83, 87**; **42, 43, 44**  
 Central Appeals Advisory Committee **79**; **26**  
 Central Music Advisory Committee **79**  
 Central Religious Advisory Committee **79**; **26**  
 Chairman, BBC **2-3, 62**; **18**  
 list **48**  
 Channel 4 **5**  
 Channel 5 **5**  
 Charities **39, 79**; **44**  
 Charter, BBC **5**; **1, 3-4**  
 text **4-11**  
*Charter for the '90s* **9-10**  
 Children **71**  
 'Children in Need' **25, 32, 39, 79**  
 Childrens programmes **28-29, 47, 48, 50**; **40**  
 China: See Tiananmen Square  
*Clothes Show Magazine* **86**  
 Coat of Arms, BBC **back covers**  
 Comedy: See Light entertainment  
 Comic Relief **39**  
 Commercial services **44-46**  
 Commonwealth Broadcasting Association **76**  
 Communication **10, 74-75**  
*Community Directive on Broadcasting* **76**  
 Community Programme Unit **25**; **42**  
 Community radio stations **31, 32, 33**  
 Compact discs **83**  
 Complaints **75-76**  
 Concert Orchestra, BBC **33, 34**  
 Constitution, BBC **1-17**  
 Consumer programmes **25**  
 Continuing education programmes **30, 68-69** **40**  
 Continuing Education Advisory Committee **26**  
 Continuity **40**  
 Contracts **73**  
 Controller, Editorial Policy **71**  
 Controversial subjects **2-3**  
 Co-productions **85**; **44**  
 Copyright Dept. **73**  
*Copyright, Designs and Patents Act, 1988* **67, 73**  
 Copyright Tribunal **11**  
 Corporate HQ **7, 30, 81, 95**; **30**  
 Corporate Management Development **77-78**  
 Correspondence **18, 56, 61**; **42**
- DATV **82**  
*Daily Life in the Late '80s* **72**  
*Daily Survey of Listening* **41**  
 Data Enquiry Service, BBC **44, 45**
- Datacast, BBC **87**; **44**  
 Dates, BBC **47-48**  
 Day, Sir Robin **17**  
 Deaf, programmes for the **42**  
 Dept. of Trade and Industry **70**  
 Deputy Director-General **13**; **22**  
 Deutsche Welle **56**  
 Digital technology **83**  
 Digitally Assisted Television: See DATV  
 Director-General **4-5, 6, 84**; **22**  
 list **48**  
 Director of Finance **4, 6-7**; **24**  
 Disabled people **45, 69, 72**; **33**  
 Doctors, service for **87**  
 Documentary programmes **22-23, 38, 42-52, 58, 69**; **31-37, 40**  
 Drama programmes **4, 5, 18-20, 35, 37-38, 41, 43, 47, 49, 52, 58, 69, 78**; **31-37, 40**  
 Drama script libraries **45**  
 Duty Offices: See Information Offices
- ENS (Electronic Newsroom System) **44, 46, 49, 77, 80, 81**  
 Eastern Europe **2, 4, 5, 7, 8, 12, 13, 52, 54-59, 61, 67, 79**  
 Economic and Business Affairs Unit **17**  
 Editorial policy **70**  
 Education and Training Sales **86** **44**  
*Education Reform Act, 1988* **67**  
 Educational advisory bodies **67**; **26-27**  
 Educational broadcasting **30, 45, 67-69**  
*Educational Computing* **44**  
 Educational Recording Agency Ltd. **73**  
 Electronic Newsroom System: See ENS  
 Elstree Centre **81**  
 Employee Relations Div. **77**  
 Engineering **61, 80-83, 96**  
 Engineering Advisory Committee **79**  
 Engineering Information Dept. **42**  
 Engineering recruitment **43**  
 Engineering Research Dept. **83**; **45**  
 English, BBC **59**  
 English Regions **46-52**; **34-37**  
 English Speaking Union **59**  
 Enterprises, BBC **4, 70, 81, 84-87, 95, 96, 99-107 passim**; **30, 38, 44, 45**  
 Equal opportunities **18, 69, 78**  
 'Equity' **73, 84**  
 Ethnic minorities **9, 40, 48, 49, 53, 60, 69, 72, 77, 78**  
 'Eureka' project **76, 82, 83**  
 European Broadcasting Union **73, 76**  
 European Commission **73**  
 Eurosport **76**  
 Eurovision **46**  
 Eutelsat 1 (satellite) **82-83**  
 Events Unit **45**  
 External broadcasting programme hours **40**  
 External Services: See World Service
- Fast Forward* **85-86**; **44**  
 Film and Television Completions PLC **106**

Film and VT Library 45  
 Films (publicity) 42  
 Films on television 40  
 Finance 62, 95-96, 99-113; 2, 9-10, 39  
 Foreign Affairs Unit 12, 17  
 Foreign and Commonwealth Office 7, 8, 9, 62, 79, 96  
 Foreign broadcasters 76; 46  
 Freedom 70-71  
 French Revolution (anniversary) 24, 33-34, 37, 52, 58  
 Frequencies 30, 31, 33, 36, 68, 72  
 Frontline, BBC 86, 106  
 Funding 3, 70  
 Funding the Future 2, 4, 7, 16, 18, 30, 33, 34, 40, 42, 77, 95-96

Gaelic Advisory Committee 26  
 Gaelic broadcasting 41; 31  
 General Advisory Council 78-79; 3, 7, 26  
 Good Food, BBC 85-86; 44  
 Governors, Board of 2, 3, 4, 5, 6-11, 75, 96, 104, 111; 18-21  
 Grandstand 86; 44  
 Grant-in-aid 7, 77, 96, 106  
 Graphics 81; 43  
 Greenwich time signal 31  
 Guidelines for Factual Programmes 70, 72, 76

HDTV 76, 79, 82, 83  
 Hansard Society 9  
 Health and safety 77  
 High Definition Television: See HDTV  
 Hillsborough 22, 33, 46, 47, 66, 70, 75, 88  
 History of Broadcasting Unit 45  
 Home Affairs Committee (House of Commons) 78  
 Home Entertainment 44  
 Home Office 11, 73, 85; 1-2  
 Home Secretary's Notice on Northern Ireland Restrictions, 1988 16  
 Hours of output 40  
 House of Commons, Televising of 2, 4, 6, 9, 14, 43, 51, 72, 81  
 Human rights, abuse of 27

IBA 5, 11, 70, 72, 79, 80; 13, 41  
 Impartiality 3; 2-3  
 Independent producers 4, 6, 29, 95  
 Independence 2-3  
 Independent Television Association 73  
 Independent Television Commission 6  
 Industrial and Business Affairs, Consultative Group 3  
 Industrial relations 2, 4, 6-7, 73, 77  
 Industrial Relations Tribunal 73  
 Information, BBC 41-42  
 Information Offices 26-29, 41-42  
 Interactive videodisc 59  
 International Broadcasting and Audience Research 42, 46  
 International Recordings 46  
 International relations 76; 42, 46  
 International Unit, Television Centre 44  
 Irish language broadcasting 33

It's Your BBC! 42

Jamming 54, 78

Language services 8, 54-58  
 broadcasting hours 40  
 Lectures 41, 42  
 Legal Adviser's Division 73  
 Libraries, BBC 44-46  
 Library Sales 85; 44, 45  
 Licence and Agreement 1  
 text 11-17  
 Licence fee 3, 4, 6, 95  
 table 38  
 Licensing, BBC 87; 44  
 Light entertainment programmes 5, 20-21, 33, 38, 48, 79; 40  
 Lionheart Television, BBC 84, 106; 44  
 Listener Publications Ltd. 106  
 Literacy 68, 69  
 Local radio 9-10, 39, 40, 46-52, 53, 83; 34-37  
 Local Radio Advisory Councils 79; 3, 9, 27-29  
 London Calling 96

MAC satellite television receivers 82  
 Magazines, BBC 85; 30, 44  
 Maida Vale 81-82  
 Management, Board of 2, 3, 7, 75; 22-24  
 Management training 77-78  
 Managing Performance in a Changing World 78  
 Mechanical Copyright Protection Society 73  
 Medical programmes 23, 43, 49, 53, 58, 69  
 Midlands, BBC 49-50, 83; 28, 35  
 Ministerial broadcasts 15; 17  
 Monitoring, BBC 7, 8, 54, 61, 80, 108, 111; 46  
 'Mosaicing' 70  
 Multimedia Corporation Ltd. 106  
 Music advisory bodies 79  
 Music libraries 45  
 Music programmes 13, 26-27, 30-35, 42-52, 59; 32-37, 40  
 Music Publishers' Association 73  
 Musicians' Union 73, 84

NBC 62  
 NICAM 81, 83  
 National Broadcasting Councils 40-46; 3, 7-8  
 National Regions 7, 9-10, 14, 39, 40-46  
 Natural History Unit 50; 36  
 Network Radio 7, 30-39, 70, 72, 96; 31-37, 40, 41  
 Network Television 18-29, 46, 70, 72, 96; 31-37, 40, 41  
 News and current affairs 7, 12-17, 37, 41-42, 44, 46, 47, 49, 50, 72, 79, 96; 40  
 News and Current Affairs Index 72  
 News Information Research Units 45  
 Next Five Years 78  
 North East, BBC 7, 47-49; 27-28  
 : See also North, BBC  
 North, BBC 40, 49; 34  
 North West, BBC 7, 46-47; 27

: See also North, BBC  
 Northern Ireland 16, 44-46, 71, 83; 27, 33, 42  
 Number One 44  
 Nursery, workplace 77

OBR Ltd. 106  
 OFTEL 70  
 Obscene Publications Act, 1964 11  
 Occupational Health Dept. 78  
 Office of Fair Trading 6, 11  
 Office Technology Unit 78  
 Offices overseas: See Overseas offices  
 Olympus 44  
 Open University 30, 69, 82, 95; 30, 40  
 Opinion and Broadcasting Research Ltd.:  
 See OBR  
 Opt-out programmes 40, 43, 46, 51; 31, 34, 35, 36  
 Orchestras, BBC 30, 33, 34, 35, 44, 46; 32, 34  
 Outside broadcasts 21-22, 33, 43, 50, 81, 82-83  
 Overseas offices 81; 44  
 Overseas visitors 76; 42, 46  
 Oxford Economic Research Associates 70

Party political broadcasts 14-15  
 Pay 2, 4, 6-7, 77, 95, 104, 111  
 Peat Marwick McLintock 4, 7, 95  
 Pensions 77, 104, 111  
 Performing Rights Society 73  
 Personnel 6-7, 77-78  
 senior staff list 25  
 Philharmonic Orchestra, BBC 34, 46; 34  
 Phillips Committee 6-7  
 Phone-ins 58  
 Phonographic Performance Ltd. 73  
 Pips 31  
 'Pixelation' 70  
 Policy and Planning Unit 70-72  
 Political broadcasting 9, 13, 14-16, 46, 47, 50, 51, 58-59; 31-37, 40  
 Popular Music Library 45  
 Post Office 4, 30  
 Presentation 29  
 Press Offices 26-29, 41-42  
 Prisoners of Conscience 27  
 Privacy 70-71  
 Prizes: See Awards  
 Producers' Guidelines, BBC 70, 72, 76  
 Programme Contracts Dept. 73  
 Programme Sales Division 84; 44  
 Programmes: See Television and Radio  
 Promenade Concerts 34, 35, 36, 44, 82  
 Pronunciation Unit 13; 45  
 Public, relations with the 18; 41-46  
 Public accountability 74-76  
 Public meetings 74; 41, 42  
 Public Order Act, 1986 11  
 Publicity 41-44

Quiz programmes 52

RACE 83





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# BBC



**GUIDE TO  
THE BBC  
1990**



## BBC SERVICES

The BBC's services for the UK comprise two complementary national television networks, BBC1 and BBC2, and five national radio networks, Radios 1, 2, 3, 4 and 5. Radio 5, which opens on 27 August 1990, will be devoted to education and sport, together with a range of programmes with a strong youth appeal. Elements of the BBC World Service will also be included.

In addition, the BBC has a strong regional structure. In England there are four regions – the North, Midlands, South & East and South & West. The regions make programmes for their local audiences as well as contributing to the networks. Between them, they are also responsible for 37 local radio stations.

In the national regions, BBC Scotland, BBC Wales and BBC Northern Ireland make TV and radio programmes both for their own local audiences and for the UK network channels.

## BBC WORLD SERVICE

The BBC's World Service broadcasts in English 24 hours a day and in 37 other languages for a total of more than 780 hours a week. The Service has a regular audience figure of at least 120 million a week. It is not financed by the licence fee, but receives instead parliamentary grants-in-aid. The government decides the languages which are broadcast and the length of time each one is on the air, but editorial control of the programmes rests entirely with the BBC.

## Contents

1	Constitution	1
2	Board of Governors	18
3	Board of Management	22
4	Senior Staff	25
5	Councils and Committees	26
6	Regions and Addresses	30
7	Financial Information	38
8	Analysis of Output	40
9	Public Services	41
10	Commercial Services	44
11	BBC Dates	47
	Chairmen and Directors-General	48
	Coat of Arms	<i>Inside back cover</i>



### 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 outside broadcast sites and the transmitters.

### 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 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 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 (in relation to the Broadcasting Complaints Commission); 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 tax-payer.

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 any matter 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 such as *Open Space*, 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 taken full advantage of these powers to '*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*' and at present appoints advisers to some 60 such bodies (committees and their membership are listed on pages 26–29). Some of these advisory bodies – those concerned with agricultural and country matters, music, 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 Consultative Group on Industrial and Business Affairs (1976), 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 which has been reaffirmed and endorsed by successive Ministers on numerous occasions, of the policy 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 world-wide 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 twelve 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 m. for temporary banking accommodation and up to £20 m. 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 twelve. 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 millions, or up to £225 millions 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 of 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 pur-

poses 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 twelve 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 with-

out 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 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 for 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 twelve 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 re-appointment 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 re-appointment provided that his re-appointment 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 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 re-appointment. 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 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 Ourselves 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 2nd 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 7th July 1969 was for a term ending on 31st July 1976, which was extended by Supplemental Licences dated 7th April 1976 and 8th March 1979 so as to end on 31st July 1981.

The term of the new Licence is from 1st August 1981 to 31st 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 19th 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 20th 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 1st August 1981 and ending on the 31st December 1996 subject to such provisions and conditions as may to Her Majesty seem fit:

AND WHEREAS by a Deed dated the 7th 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 31st 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 7th April 1976 and the 8th March 1979 extended so as to end on the 31st July 1981:

AND WHEREAS by a resolution dated the 8th 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 7th July 1969 and the said Supplemental Deeds dated the 7th April 1976 and the 8th 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 25th 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 therefor 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 7th July 1969 and the said Supplemental Deeds dated the 7th April 1976 and the 8th 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 1st August 1981 and ending on the 31st 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: –

1) a) 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 31st 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. 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 electromagnetic 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 31st 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 19th 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 13th 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.

## 2 Board of Governors (as at 31 March 1990)

### 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.

### 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 Halle Committee. He is also President of the Royal Institute of Public Administration (RIPA) and a trustee of 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.

### National Governor for Northern Ireland

Dr James Kincade is a consultant in education and 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.

### 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 and is a member of the Agricultural and Food Research Council. He is a past chairman of BBC Wales' Agricultural Advisory Committee and a member of 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 and of the Royal 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 Fellow of the Royal Society of Edinburgh; a member of the Advisory Council on Science and Technology; a board member of the Scottish Development Agency; a member of the Design Council; a member of the Council for National Academic Awards; a member of the Glasgow Action Group; 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

Sir Curtis Keeble was born in 1922. He was educated at Clacton County High School and London University (Queen Mary College), reading 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 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. He became a Governor of the BBC in November 1985.

#### 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 was subsequently a Fellow of Magdalen and Merton Colleges, Oxford, and has been Warden at Merton since 1984. In addition he has held academic posts at Princeton, Yale and the University of South Carolina. From 1979 to 1985 he was Vice-Chancellor of Southampton University.

Dr Roberts was editor of the *English Historical Review* from 1967 to 1977 and has published a number of books including: *The Mythology of Secret Societies*, *The Paris Commune from the Right*, *The French Revolution*, *The Pelican 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 with one son and two daughters and lists his recreation as music. He was appointed a Governor of the BBC in April 1988.



**Governor**

P.D. James (Mrs C.B. White) 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 *Deviacs and Desires*. In 1982 *An Unsuitable Job for a Woman* was filmed.

P.D. James, a member of the Crime Writers' Association and the Detection Club and chairman of the Society of Authors during 1984–86, 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, P.D. James was made an OBE in 1983. 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.

Today, Bill Jordan is a member of the TUC General Council; the National Economic Development Council; the Engineering Industry Training Board; 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 British Overseas Trade Board and 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 has been awarded the City and Guilds Insignia Award in Technology (Honoris Causa) 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 he graduated in 1964 as a BSc(Econ) 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 the Finance and Administration 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 the youngest director on the main board. His responsibilities there include being the founder Chairman of Marks and Spencer Financial Services.

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. In 1987 he was appointed a non-executive director of the building and civil engineering company John Laing. He was appointed a BBC Governor in August 1988.

The following Governors retired in July 1989:

#### Retired Governor

*Watson Peat was born in 1922 and educated at Denny Public School, Stirlingshire.*



*Since wartime service with the Royal Signals in Europe and India, he has served on a wide range of public bodies connected with agriculture and farming, as well as running the family farm. Posts he has held include: chairman, and subsequently president, of the*

*National Council of the Scottish Association of Young Farmers' Clubs; president of the Council of the NFU of Scotland; president of the Council of the Scottish Agricultural Organisations Society; and chairman of the Scottish Advisory Committee of the Association of Agriculture.*

*From 1974 to 1983 Watson Peat was director of the meat wholesaling and processing firm FMC plc, and from 1974 to 1977 a director of the Federation of Agricultural Co-operatives (UK) Ltd. He was a member of Stirling County Council from 1959 to 1975. In 1972 he was awarded the CBE for services to agriculture. He was elected Fellow of the Royal Agricultural Societies in 1988.*

*During the 1960s and 1970s Watson Peat presented agricultural television programmes for BBC Scotland, Grampian and Tyne Tees and was chairman of the BBC Scottish Agricultural Advisory Committee from 1971 to 1974.*

*Watson Peat is married with two sons and a daughter and is a JP in Stirlingshire. He had been the BBC's National Governor for Scotland since August 1984.*

#### Retired Governor

*Lady Parkes was born in 1925 and educated at Perse School for*



*Girls, Cambridge, and Leicester University. Before entering public life, she taught at Homerton College, Cambridge, for nine years, from 1965 to 1974.*

*Chairman of the London Diocesan Board of Education from 1976 to 1980, and chairman of governors of Whitelands College,*

*London, from 1981 to 1987, Lady Parkes was a member of the Press Council from 1978 to 1984 and chairman of the BBC Radio London Advisory Council from 1979 to 1983.*

*Lady Parkes is currently a member of the Secondary Examinations Council and chairman of their craft design and technology committees; and chairman of the National Curriculum Design and Technology Working Group.*

*Married with a son and daughter, Lady Parkes had been a Governor of the BBC since August 1984.*

The following Governors were appointed in May 1990:

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.

Mrs Shahwar Sadeque, who is 47, was born in Bangladesh and came to Britain in 1963 shortly after graduating with a first class honours degree in Physics from Dhaka University. She obtained an MPhil at Bedford College and then became a physics teacher at a 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 aged 26 and a son aged 19.

The following Governor has been appointed from August 1990:

Lord Nicholas Gordon Lennox KCMG KCVO 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.



### 3 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.

#### Deputy Director-General

John Birt became Deputy Director-General of the BBC in May 1987.



A Liverpudlian 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 45.

#### 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 1985 won BAFTA's Richard Dimbleby Award. He was appointed Managing Director of the BBC's External Services in September 1986.

Besides his work for the BBC, John Tusa co-authored *The Nuremberg Trial* (1983) and *The Berlin Blockade* (1988) with his wife Ann.

**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 on the boards of management of the Services Sound and Vision Corporation, and Listener Publications. He is also Vice-President of the European Broadcasting Union's Radio Programme Committee.

**Managing Director, Network Television**

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 is Chairman of BBC Enterprises and a director of Listener Publications. He is an honorary LLJ of the University of Leeds.

**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.

#### 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 dip.EE qualification and is a Fellow of the Institution of Electrical Engineers and a member of the Institution of Electronic and Radio 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 joined the BBC in July 1988 from the British



Railways Board, where he was Director of Finance and Planning.

Educated at Whitgift School, Croydon, he began his career as an articled clerk, qualifying as a chartered accountant in 1960. He later worked in the Management Services Department of the John Lewis Partnership, and in 1969

joined the London Transport Executive, where he was Director of Corporate Planning, Chief Business Officer and Group Planning Director. He became board member for Finance at London Regional Transport in 1980.

#### Director of Personnel

Roger Chase took up his appointment as Director of



Personnel, responsible for all personnel and industrial relations matters throughout the BBC, on 1 April 1989.

He was born in Portsmouth in September 1928 and was educated at Gosport Grammar School. He did his National Service in the Royal Navy.

He joined BBC Engineering in 1944. He was an assistant in the Engineering Personnel Department and assistant to Head of Equipment Department, Engineering Division before becoming 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.

In 1982 he was appointed Deputy Director of Personnel.



**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 Campion  
Head of Management Resources Robin McCron  
Head of Broadcasting Research Department Peter Menneer

**Legal Adviser's Division:**

Legal Adviser Gareth Roscoe  
The Solicitor John Coman  
Head of Programme Contracts Jeremy Hill  
Head of Copyright Tom Rivers

**Network Television**

Managing Director Paul Fox CBE  
Director Resources Cliff Taylor  
Controller BBC1 Jonathan Powell  
Controller BBC2 Alan Yentob  
Assistant Managing Director Will Wyatt  
Controller, Production Resources Michael Lumley  
Controller Personnel Rob Murdoch  
Controller Planning and Programme Services Keith Anderson  
Chief Accountant Julian Ekiert  
Chief Engineer Peter Marchant

**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 Pat Ewing  
Chief Personnel Officer Chris Storey  
Chief Accountant Frank McGahern

**News and Current Affairs**

Director Ian Hargreaves  
Assistant Director Eric Bowman MBE  
Editor Radio Jenny Abramsky  
Editor Television Tony Hall  
General Manager Resources Roy Vitty  
Chief Accountant Clive Timms  
Chief Personnel Officer Jo Marsh

**Regional Broadcasting**

Managing Director Ronald Neil  
Controller Keith Clement  
Assistant Controller (Finance and Resources) Dick Bates  
Assistant Controller (News and Current Affairs) Robin Walsh  
Chief Engineer Regional Broadcasting Resources John Elfes  
Chief Personnel Officer Helen Griffiths  
Chief Assistant, Regional Broadcasting Moyra Tourlmain  
Controller Scotland Patrick Chalmers  
Controller Wales Geraint Talfan Davies  
Controller Northern Ireland Rev Dr Colin Morris  
Head of Broadcasting Midlands David Waite  
Head of Broadcasting North John Shearer  
Head of Broadcasting South & East Ian Kennedy  
Head of Broadcasting South & West John Prescott Thomas

**World Service**

Managing Director John Tusa  
Deputy Managing Director David Witherow  
Controller Resources and Administration Christopher Irwin  
Controller Overseas Services Peter Udell  
Controller European Services Andrew Tausig  
Controller English Services Elizabeth Smith  
General Manager Monitoring Barry Whitehall  
Editor World Service News Bob Jobbins  
General Manager, Engineering Gordon Harold  
Chief Personnel Officer John Davis  
Chief Accountant Ernest Newhouse

**Engineering**

Director Bill Dennay  
Deputy Director Charles Sandbank  
Chief Engineer Transmission Bert Gallon  
Chief Engineer Information and Training Phil Laven  
Head of Research Department Dr Bruce Moffat  
Chief Personnel Officer Brian Head  
Chief Accountant Bernard Buist  
Head of Engineering Information Department Henry Price

**Personnel**

Director Roger Chase  
Head of Corporate Management Development Bob Nelson  
Head of Corporate Personnel Policy Development Roger Johnson

**Finance**

Director Ian Phillips  
Group Chief Accountant Martin Diamond  
Chief Accountant Corporate Finance John Smith

**Corporate Affairs**

Director Howell James  
Controller Information Services Michael Bunce  
Controller International Relations Alan Hart  
Head of International Relations Paul Hodgson  
Head of Corporate Affairs and Press Relations Peter Rosier  
Head of Information Services Brian Clifford  
Head of Television Publicity Keith Samuel  
Head of Radio Publicity and Promotions Sandra Chalmers  
Head of Press and Publicity World Service Richard McCarthy  
Head of Publicity and Public Relations News and Current Affairs Richard Peel  
Head of Corporate Publicity and Promotions Richard Gilbert  
Head of Press and Information Bob Dulson  
Head of Press and Public Relations Regional Broadcasting Julia Shipston

**Educational Broadcasting**

Controller Dr Eurfron Gwynne Jones  
Head of Educational Broadcasting Services Brian Wright

**BBC Enterprises Ltd**

Board of Directors:  
Chairman Paul Fox CBE  
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 Roger Laughton  
Non-Executive Directors Michael Checkland, Gareth Roscoe

## 5 Councils and Committees

### Members at 31 March 1990

Members of 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 31–37.

### GENERAL ADVISORY COUNCIL

*Chairwoman* Baroness Blackstone  
Sir Eric Ash CBE FRS, Mr Ken Baddiley OBE,  
Mrs Fiona Ballantyne, Miss Dorothy Blenkinsop,  
Sir Walter Bodmer FRS, Mr Martin Brandon-Bravo MP,  
Mr Gerard Burns, Mrs Alexandra Burslem JP,  
Mr Menzies Campbell MP, Mrs Mary Clark-Glass,  
Mr Patrick Conway, Dr Neil Cossons OBE,  
Sir Robert Cowan, Mrs Elizabeth Filkin, Mr Mark Fisher MP,  
Mrs Llin Golding MP, Prof Richard Griffiths,  
Mr Martin Hammond, Dr Maurice Hayes,  
Sir Harold Haywood, Mr David Hutchison, Mr Alby James,  
Prof Ian Kennedy, Rev David Lapsley, Mr Pravin Lukka,  
Mrs Avril Macdonald, Baroness Masham of Ilton,  
Dr Derec Llwyd Morgan, The Rt Hon Alfred Morris MP,  
Miss Kate Mortimer, Mr Dipak Nandy, Sir Peter Newsam,  
Sir Michael Palliser, Mrs Elizabeth Peacock MP JP,  
Mr David Schwarz, Prof Adrian Thomas,  
Mr Surjit Singh Sokhi, Sir John Stradling Thomas MP,  
Mrs Rosalind Mary Thomas, Mr David Turner,  
Mr Ronny Utiger, Mr Richard Wells.

### Religion

*Chairman* The Rt Rev D. Sheppard, Bishop of Liverpool  
The Rev D. Alexander, Mr C. Carras, Ms P. Chadwick,  
Ms S.M.M. Cooper, Dr S. Darsh, Mr A. Das,  
Rev Prof D. Davies, Rev Dr D. English,  
The Rt Rev Mgr C. Hollis, The Rt Rev P.A. Kelly,  
Rev E. Lake, Rev P. McKenna, The Rt Rev G. McMullan,  
Rev P. Mohabir, Rabbi Dr J. Sacks, Rev M. Taylor,  
Rev A. Wilkinson, Rev W.I. Cynwil Williams,  
Rev Prof F. Young.

### Education

#### THE EDUCATIONAL BROADCASTING COUNCIL FOR THE UK

*Chairman* Sir Peter Newsam  
Mr W.T. Beveridge, Mr D.H. Blezard, Ms B. Campbell,  
Mr P. Dines, Mr A.E. Dodd, Mr M.N. Duffy, Mr J. Everson,  
Mr D. Grover, Ms J. Hall, Mr G. Kirk, Mr J. Lambert,  
Mr I.R. Lloyd, Mr R. MacGabhann, Ms M. McPherson,  
Ms R. Michaels, Dr E. Midwinter, Mr J. Phillips,  
Mr J. Porter, Mrs I.R. Raphael, Mr M.E. Richardson,  
Mrs A. Risman, Miss G. Roberts, Mrs J. Sallis,  
Mr C.C. Tipple, Mr A. Tuckett, Ms Mair Waldo Thomas,  
Mr I.H.N. Wallace, Mr C.W. Warne, Mr J.F. Young.

#### Continuing Education Committee

*Chairwoman* Mrs A. Risman  
Mr R. Adams, Ms J. Alloway, Ms H. Aujla, Ms B. Bernard,  
Mr D. Davies, Prof J.R. Durant, Ms D. Hall, Mr C. Hewitt,  
Mr R. Hope, Mr A. Inglis, Dr F. Ledwith,  
Mr R. MacGabhann, Mr R. Mercer, Ms R. Morpeth,  
Dr H. Richards, Ms J. Scribbens, Ms L. Tett, Mr D. Willetts,  
Ms R. Wright.

### Rural and Agricultural Affairs

*Chairman* John Hearsh CBE  
Mr J. Caldwell, Mr A. Darby, Mrs A. Foster,  
Mr R. Grove-White, Mr T. Jones, Mr T. Keene,  
Miss S. Longley, Mr L. Morrell OBE, Sir John Quicke,  
Mr M. Rees CBE, Prof C. Spedding, Mrs T. Wickham,  
Mr B. Wookey.

### Appeals

*Chairman* Sir Harold Haywood KCVO OBE  
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Mrs M. Garland OBE, Mr N. Hinton CBE,  
The Hon A. Hoyer Millar, Mr C. Johnston, Ms L. Lazenby,  
Prof J.P. Quilliam, Mrs N. Robertson, Mr P. Stokes,  
Mr P. Sweeney, Cmdr T. Trick, Mr F. Trinder,  
Miss P. Young CBE.

### Science

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Prof R. Gregory CBE FRSE, Dr J. Hampson, Dr L. Iversen FRS,  
Prof D.F. Jackson OBE FRSA, Prof R. Mackie,  
Prof P. Maitlis FRS, Dr B. Modell, Mr R. Peto FRS,  
Prof I. Shanks FRS, Prof L. Wolpert CBE FRS

*Members of these bodies can be contacted through:*

The Secretary BBC, Broadcasting House, London W1A 1AA

### SCOTLAND

#### Broadcasting Council for Scotland

*Chairman* Prof Sir Graham Hills  
Mrs M. Blythman, Mrs M. Dobie OBE, Prof D.C. Carter,  
Mrs D. Littlejohn, Mrs K. Millar, Mr F. MacLennan,  
Rev N. Shanks, Mr A. Shiach, Mr N. Smith, Ms Y. Strachan

### Religion

*Chairwoman* Miss S.M.M. Cooper  
Rev J.W.A. Forbes, Rev H.G. White, Rev H. Alexander,  
Mr Drew King, Mrs J. O'Neill, Mr W. Sneader,  
Very Rev G. Forbes

### Education

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*Vice-chairman* Mr H.A. Ashmall  
Mr W.T. Beveridge, Mrs D. Dalton, Prof J. Duthie,  
Mr A. Inglis, Mr P. Kimber, Mr R. Loudon, Mr T. McCool,  
Mr J. McDonach, Miss M. MacLean, Mrs M. McPherson,  
Mr J. McVittie, Mr J. Martin, Mrs S. Mohamed,  
Mr N. Paine, Mr B. Robertson, Ms A. Sharland,  
Mrs M. Sked, Mrs P. Slater, Cllr C.K. Soames,  
Cllr N. Toppin, Dr G. Wilson, Mr R. Wilson

### Agriculture

*Chairman* Mr John Caldwell  
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Miss M. Corrie, Mr R. Dennis, Mr I.A. Macmillan,  
Mr D. Nelson, Mr I. Thomson, Mr H.D. Wilson.

### Appeals

*Chairman* Mr C. Johnston  
Dr P.K. Buxton, Mrs S. Parry, Mr W. Howie,  
Mrs S. Montgomery, Mrs R. Goodlad

### Gaelic

*Chairwoman* Mrs A. Rennie  
Mrs C. Cameron, Mr I. Kennedy, Mr A. MacArthur,  
Rev. J.M.M. Macarthur, Fr J.A. Macdonald,  
Mr H.A.M. Maclean, Mr R. McIver,  
The Rev Prof J.D. MacMillan, Mr D. Martin,  
Mrs C. Macdonald.

*Contact:*

The Secretary, BBC, Broadcasting House, Glasgow G12 8DG

**WALES****Broadcasting Council for Wales**

**Chairman** Mr J. Parry CBE  
 Mr D. Fisher CBE, Prof J.O. Williams,  
 Lady Hooson, Captain N. Lloyd-Edwards, Dr R. Davies,  
 Mr D. Greensmith, Mr V. Williams, Mr J. Morris OBE,  
 Miss P.A. Thomas, Mr D.H. Davies, Mrs B. Jarvis,  
 Mrs J. Napier

**Religion**

**Chairman** The Rev W.I. Cynwil Williams  
 Father L. Bonsall, The Rev D. Bale, Mrs E. Gruffydd,  
 The Rev A. Meirion Roberts, The Rev J. Lewis,  
 The Ven Dr Barry Morgan, Mrs N. Morgans,  
 Miss R. Lewis, Mrs K. Delpak

**Education**

**Chairman** Mr J. Phillips  
**Vice-Chairman** Mr K. Davies  
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 Mr Rh. Thomas, Mr B. Whettleton, Mr I. Lewis,  
 Ms G. Roberts, Dr H. Richards

**Agriculture**

**Chairman** Mr M. Rees CBE  
 Mr G. Smith, Mr D.H. Roberts, Mr H. Jones,  
 Mr R. Jones, Prof J.D. Hayes, Mr R.M. Howells,  
 Mrs S. Pugh, Mr J. Vaughan, Mrs P. Keen

**Appeals**

**Chairman** Commander T.S. Trick  
 Mr D. Gwynne Evans, Miss N. Hughes,  
 Mr G. Berry, Mrs N. Valintine, Ms J. Bevan,  
 Mrs A. Humphries, Mr E. Davies, Mr J.R. Williams,  
 Mr M.J. Walker

**Contact:**

The Secretary, BBC, Broadcasting House, Llandaff,  
 Cardiff CF5 2YQ

**NORTHERN IRELAND****Broadcasting Council for Northern Ireland**

**Chairman** Dr J. Kincade CBE  
 Mrs M. Abernethy, Mr C. Cavanagh,  
 Mr T.D. Douglas MBE, Mr J. Flynn,  
 Mr J.D.C. Faulkner CBE, Miss A.S. Gibson,  
 Mrs M. McAleese, Mr D.G. O'Neill, Mrs A. Tannahill,  
 Mr D. Wilson

**Religion**

**Chairman** Rt Rev Dr G. McMullan  
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 Rev M. Collins, Rev W.D. Cupples,  
 Sister Soubirous Fitzgerald, Pastor J. Rea Grant,  
 Dr J.H. Gillespie, Rev E. Hewitt, Rev J. Kearney,  
 Rev M.R. Patterson, Rev J.T. Magowan, Mr P. McCrossan

**Education**

**Chairman** Mr J.F. Young  
 Miss E.E. Carson, Mr J. Caves, Mr P.B. Collins,  
 Mr J. Greenwood, Mr R. Hope, Mr J.G. Kelly,  
 Mrs C. Linehan, Mr R. MacGabhann, Mrs S. McGrogan,  
 Mr J.M. Smyth, Miss C.E. Steen, Mr I. Wallace,  
 Mr H.W. Young OBE

**Agriculture**

**Chairman** Mr L.J. Morrell OBE  
 Mr A. Colgan, Mr P. Donaldson, Mrs S. Evason,  
 Dr H.I. Gracey, Mr I. Martin, Mr B. Mulholland,  
 Mr J.B. McGahan, Mrs B. O'Hagan, Mrs E. Schierbeck,  
 Mr T. Topping, Mr C. Tweed (Jun)

**Appeals**

**Chairman** Mr P. Sweeney  
 Dr I. Adamson, Dr N. Casey, Mr J. Conlon,  
 Mr B.H.J. Draine, Mrs F. Hyslop, Mr G. Maguire,  
 Mr R. Mullan, Mrs A. McGinley, Dr D. Stevens, Mr A. Ward

**Contact:**

The Secretary, BBC, Broadcasting House, Ormeau Avenue,  
 Belfast BT2 8HQ

**NORTH WEST****Regional Advisory Council**

**Chairwoman** Mrs A. Burslem JP  
 Mr G. Jones MBE, Prof P. Toyne, Mr A. Fordyce MBE JP,  
 Mr P.N. Denson, Mr R. Wilson MBE JP, Dr S. Chatterjee,  
 Mrs J. Hinnigan, Mr B. Charlton CBE,  
 Mr A. Humphreys, Mrs E. Edwards, Ms S. Medlyn,  
 Mrs I. Conway, Ms L. Andrew, Mr D. Taylor,  
 Mr G. Kinsella, Mr D. Norbury

**Radio Cumbria**

**Chairman** Mr P.N. Denson  
 Mrs J. Barter, Mrs M. Atkinson, Mr D. Fiddler,  
 Mr S.H. Lindeman, Mr P. Naylor, Mrs E. Kent,  
 Mr C.R. Greaves, Mr G.J. Pickup, Mr R.F. Wickings,  
 Mrs D. Coan, Mrs B.E. Fawcett, Mr T.H. Richardson,  
 Mrs S. Gill, Mr R.W. Taylor, Mrs I. Ellis

**Radio Lancashire**

**Chairman** Mr A. Fordyce MBE JP  
 Mr J. Chew, Mrs T. Holding, Mr A. Halim, Mrs J. Barberel,  
 Mrs G. Holme, Mr D. Hollingdale, Mr K. Broom,  
 Mr R. Hook, Mrs P. Durkin, Mrs S. Halliwell,  
 Mr N. Young, Mr K. Howarth

**Greater Manchester Radio**

**Chairman** Mr G. Jones MBE  
 Ms F. Done, Mr P. Hampson, Ms B. Gibbons, Mr P. Allen,  
 Mrs H. Larkin, Mr N.C. Smith, Dr K.C. Malholtra,  
 Mr G. England, Ms W. Holland, Mr D. Smith,  
 Mr C. Wharton, Ms M. Ryan

**Radio Merseyside**

**Chairman** Prof P. Toyne  
 Mr P. Kinsella, Ms L. Hobson, Mr C. Maddocks,  
 Mr G. Lloyd, Mr M. Honeybourne, Mr M. Catesby,  
 Mr R. Sawyer, Mr K. Hatton, Ms R. McCarthy,  
 Rev N. Frayling, Mr M. Lyons, Ms J. Berry

**NORTH EAST****Regional Advisory Council**

**Chairwoman** Miss D. Blenkinsop  
 Mr G. Allanson, Mrs R. Chowdhry, Mr J.M. Corner,  
 Ms J. Creasey, Mr F. Davis, Miss J. Draycott, Dr J. Gosnold,  
 Mr D. Graham CBE, Ms C. Hart, Mr T. Hildred, Mr D. Hill,  
 Mrs C. Imber, Mr G. Key, Mr F. Paterson, Mrs J. Rodgers,  
 Mr J. Tholen, Ms M. Wood

**Radio Cleveland**

**Chairman** Mr J. Tholen  
 Mr D. Allan, Mrs M. Baigent, Mr K. Blackwood,  
 Mrs M. Blake, Mr R. Cook, Mrs M. Dack, Mr T. Elliott,  
 Miss J. Kenyon, Mr N. Littlewood, Miss B. Murphy,  
 Mr A. Port, Mr D. Shand, Mr R. Simpson, Mr J. Trotter,  
 Ms K. Williams



**Radio Humberside**

Chairman Dr J. Gosnold  
Mr M. Baldwin, Mrs E. Bonner, Mrs G. Brant,  
Mrs C. Cammack, Mrs S. Cooke, Mr P. Cudbertson,  
Mr R. Jones, Mr R. Kirk, Mr B. Nettleton,  
Mrs D. Nutbrown, Mr J. Philip, Miss S. Regan,  
Mr H. Sprinz, Mrs J. Watson

**Radio Leeds**

Acting Chairman Mr P. Edmondson  
Miss L. Auty, Insp V. Clegg, Mrs V. Curtis, Mr G. Gooch,  
Ms E. Harrison, Mr M. Pickersgill, Mr J. Piercey,  
Mr D. Schulman, Mr M. Singh, Ms T. Thomas,  
Mrs J. Walter, Mr R. Willoughby

**Radio Newcastle**

Chairwoman Miss J. Draycott  
Ms S. Bashey, Mrs J. Coulson, Ms C. Kerr, Dr R.C.Y. Ng,  
Mr I. Parker, Mrs J. Powell, Miss C. Prendergast,  
Mrs K. Ramsey, Mrs C. Shaw, Mr T. Stevens,  
Mr P.R. Sword

**Radio Sheffield**

Chairman Mr F. Davis  
Mrs V. Barraclough, Ms J. Bell, Mrs D. Dixon-Barrow,  
Mrs I. Edwards, Mr R. Glentworth, Mrs E. Hall,  
Mr J. Harman, Mr P. Jones, Mrs J. Kendall, Mr S. Khan,  
Mr D. Melloy, Mrs H. Smith, Mr P. Stafford,  
Mr N. Wilson, Mr G. Yapp

**Radio York**

Chairman Mr F. Paterson  
Mrs J. Brown, Mr W. Chaplin, Mr R. Parkinson,  
Mrs J. Sanderson, Rev S. Stanley, Mrs J. Taylor,  
Mr N. Taylor.

*In April 1990 the North East and North West Regions were re-organised into one region, to be known as the North. One Regional Advisory Council is being established to reflect the new regional management structure. The Chairwoman will be Mrs S. Burslem; the Vice-chairwoman will be Miss D. Blenkinsop. All enquiries to Chief Assistant to Head of Broadcasting North, BBC, New Broadcasting House, PO Box 27, Oxford Road, Manchester M60 1SJ.*

**MIDLANDS**

**Regional Advisory Council**

Chairman Mr K. Baddiley OBE  
Mr P. Allen, Mrs J. Blaney, Mrs A. Brown, Mr J. Dempsey,  
Mr K. Grainger, Mr M.T. Gwynne, Lt Col J. Hetherington,  
Dr R.C.F. Jones, Mrs U. Khosla, Mrs M. Monahan,  
Mr J. Peacock, Mrs J. Reynolds, Mrs H. Robinson,  
Mrs S. Sharif, Mr S. Sharma, Mr E. Smith, Mr J.R. Tarr,  
Mrs A. Turner, Mr G. Williams

**BBC CWR**

Chairman Mr R.J. Tarr  
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Mrs B. Fardon, Mrs C. Fell, Mr N.C. Hunter,  
Mr A. Layton, Mr P. Lloyd, Mrs S. Minwala,  
Mr S. Wright

**Radio Derby**

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Mr D. Hale, Mr S.S. Moar, Canon R. Orchard,  
Mr T. Roberts, Mrs J. Shimwell, Mrs R. South,  
Mrs J. Thomas

**BBC Hereford & Worcester**

Chairwoman Mrs A. Turner  
Ms G. Alderton, Mrs M. Boyce, Mrs M. Campbell,  
Mr D. Davidson, Mr P. Deneen, Mr J. Ellerby,  
Mr A. Jancey, Mr J. Lawes, Mrs B. Lebbon,  
Miss S. Matthews, Mr J. Mayall, Mr G. Mealand,  
Mr A. Morris, Mrs B. Price, Mr M. Watkins,  
Mrs I. Wilton

**Radio Leicester**

Chairman Mr J. Peacock  
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Mrs M. Cruickshank, Mr D. Davies, Mrs S. Elliott,  
Mrs J. Gill, Mrs L. Green, Mr H. Harbottle, Mr G. Parmar,  
Mr E. Robinson, Mrs K. Thompson, Mr M. Walls

**Radio Lincolnshire**

Chairman Mr K. Grainger  
Mr G. Blades, Mrs A. Ching, Mrs S. Coupland,  
Mr J. Farley, Mr T. Hoggart, Mrs M. Lacy, Rev R. Reiss,  
Mr C.R. Rennie, Mrs J. Westgarth, Mrs M. Williams

**Radio Nottingham**

Chairman Dr R. Jones  
Mr M. Adlington, Mrs B. Brady, Mr D. Brown,  
Mr R. Cantrill, Mrs M. Dolby, Mr M. Hammond,  
Mr T. Holmes, Mrs L. Redgate, Mrs K. Smith,  
Miss S. Taylor, Mrs E. Teanby, Miss M. Unwin

**Radio Shropshire**

Chairman Mr M. Gwynne  
Mrs A. Aspinall, Mr J. Battye, Mrs P. Bennett,  
Mr W. Davies, Mr R. Ellison, Mr L. Jones, Mrs L. Leonard,  
Mr G. Parkin, Mrs S. Trotman, Mr J. Williams

**Radio Stoke**

Chairwoman Mrs H. Robinson  
Mrs J. Azam, Cllr J. Birkin, Mr D. Brooks, Mr R. Evenson,  
Mrs J. Furnival, Mr A. Goodson, Mr S. Hulstone,  
Mr P. Kelly, Mrs G. Pearson, Mr L. Scott, Mr G. Slater,  
Mr I. White, Cllr L. Wood jr

**Radio WM**

Chairwoman Mrs S. Sharif  
Mr R. Barnes, Mr P. Bateman, Mrs J. Bradbury,  
Mrs K. Deu, Mr M. Dickens, Mr M. Hassan,  
Mr M. Jones, Mr M. Kennedy, Mr W. Perry, Mrs I. Smith,  
Ms B. Willis-Brown

**Contact:**

Manager, Press and Public Relations, BBC, Broadcasting Centre, Pebble Mill Road, Birmingham B5 7SA

**SOUTH & WEST**

**Regional Advisory Council**

Chairman Prof E.C. Wragg  
Dr A.V. Antonovics, Mr P. Bryans, Mr A. Gibson,  
Mr A. Gale OBE, Miss H. Abley, Mrs V. Rayner,  
Mrs A. Powell, Mr S. Weller, Mr G. Jones,  
Mr E. Hounslow, Mrs A. Simpson, Mrs S. Emery-Wallis,  
Mr F. Watson, Mr E. Scott OBE, Ms S. Gabriel,  
Dr B. Sandhu, Mr I. Barclay, Mrs S. Wakelin,  
Mr J. Le Fondre, Mr R.F.P. Arnold

**Radio Bristol**

Chairman Mr A. Gale OBE  
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Mrs B. Roberts, Ms T. Mohiuddin, Dr R. Matthews,  
Mr O.S. Lynch, Mrs A. Ellis, Mrs J. Aland, Mrs B. Langdon,  
Mr B. Norris, Mrs V. Letham, Mr M. Sparrow

**Radio Gloucestershire**

*Chairman* Mr G. Jones  
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 Miss M. Headen, Dr J. Hunter, Mr T. Jones, Mr J. Littler,  
 Dr G.C. Mathers, Mr M. Pountney, Mr A. Pugh

**Wiltshire Sound**

*Chairwoman* Mrs A. Powell  
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 Mr A. Edwards, Mr R. Hendry, Mrs J. Farthing,  
 Mr R. Pattenden, Canon W. Andrew, Mr J. Wood,  
 Mr H. Dimmock, Mr V. Archard, Mrs C. Drew

**Radio Solent**

*Chairwoman* Mrs S. Emery-Wallis  
 Mrs L. Ashman, Mrs J. Brodrick, Miss A. John,  
 Mr D. James, Mr M. Millen, Mr J. Mullins, Mr S. Rye,  
 Mr S. Soames, Mr G. Weech, Mrs M. Marshall,  
 Mr B. Harris, Mr D. Elliott

**Radio Devon**

*Chairman* Mr F. Watson  
 Mrs S. Richardson, Mrs A. Broom, Mr E. Nightingale,  
 Mr D. Williams, Mrs H. Mabon, Mrs J. Bailey,  
 Mr W. Tanton, Mrs A. Pearson, Mr K. Dixon,  
 Mr G. Burgess OPM, Mrs A. Van Oppen

**Radio Cornwall**

*Chairman* Mr P.A. Weller  
 Mrs H. Shelley, Miss G. Savage, Rev J. Slee, Mr P. Ames,  
 Mrs D. Woolcock, Mr C. Chapman, Mrs D. Nelson,  
 Mr J. James, Mr J. Noble, Mr C. Robins, Mr R. Preeedy OBE

**Radio Jersey**

*Chairman* Mr J. Le Fondre  
 Jurat A. Vibert, Mrs S. Hart, Mr M. Le Brocq,  
 Ms J. Rowlands, Mr G. Le Feuvre, Mr N. Martin,  
 Mr D. Pyper

**Radio Guernsey**

*Chairman* Mr R.F.P. Arnold  
 Mrs B. Hampton, Mrs D. Langlois, Mr R. Powell,  
 Mr R. Bougourd, Mrs J. Walden, Mrs M. Ironside,  
 Mrs L. Le Maitre, Mr R.J. Hardwick, Mrs E. Charlier

*Contact:*

Manager, Press and Public Relations, BBC, Broadcasting House, Whiteladies Road, Bristol BS8 2LR

**SOUTH & EAST**

**Regional Advisory Council**

*Chairman* Mr B. Little  
 Lady Margaret McCarthy, Mr A. Perugi, Lady Valerie Solti,  
 Mrs A. Styles, Mr J. Fearn, Mrs M. Fry, Mr J. Samuel,  
 Mr R. Pestell, Mr V. Vant, Mr P. Roddis,  
 Lord Robin Walpole, Mr C. Spiller, Mrs J. Kitchin,  
 Mr N. Wapshott, Mrs J. Worswick, Mr B. Kandola

**Radio Bedfordshire**

*Chairwoman* Mrs J. Kitchin  
 Mr D. Green, Mrs C.A. Szabo, Mr S. Filby, Mrs J. Harrison,  
 Mr R. Perrone, Mr M. Khan, Mrs B. Carpenter,  
 Mr E. Forrester, Mr S. Parkinson

**Radio Cambridgeshire**

*Chairman* Mr P. Roddis  
 Mr D. Kent JP, Miss H. Crowe, Mrs V. Leake,  
 Mr D.P.R. Smith, Mr R. Joshi, Mr T. Gibson,  
 Mr M.N. Firth, Mrs M. Huggins, Mr J. Stagg, Mr E. Clark,  
 Mr S. Forrester, Mr A. Rowe

**BBC Essex**

*Chairman* Mr V. Vant  
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 Mr D.J. Barker, Mr L. Reynolds MBE, Mr A. Hall,  
 Mrs M. Cowie, Mr T. Birdseye, Mr A. Kendrick,  
 Mrs S. Packard, Mr S.R. Murray

**Radio Kent**

*Chairman* Mr M. Collier  
 Mr M. Mahoney, Mr P. Amos, Mrs W. Chalklen,  
 Canon A. Dawkins, Mr M. Relf, Mrs J. Stribbling,  
 Ms D. Coller, Mrs R. Shelley, Mr G. Davis, Mrs G. Knight,  
 Mrs M. Manby, Mrs S. Mead, Mr C. Nelson

**GLR**

*Chairman* Mr N. Wapshott  
 Mrs B. Tay, Mr I. Harrington JP, Mr J. Brill, Ms D. Keane,  
 Mr C. Small, Mr G. Crooks

**Radio Norfolk**

*Chairman* Lord Walpole  
 Group Capt Hoare AFC, Mrs S. Binnington,  
 Mrs P.M. Maitland, Mrs S. Teedy-Smith, Mrs V. Bensley,  
 Mrs E. Stephenson, Mrs B. Barton, Mrs S. Revell,  
 Mrs T. Paines, Mrs I. MacDonald, Mr P. Nicholls,  
 Mr L. Addison, Mrs D. Braithwaite, Mr C. Burleigh,  
 Mrs K. Currie

**Radio Northampton**

*Chairman* Mr R.L. Pestell  
 Mr R. Stubbs, Mrs A. Atkins, Ms M. Hamilton,  
 Mr L. Berruto, Mr J. Savani, Miss C.A. Bailey,  
 Mr J.B. Richards, Rev D. Cowan, Mrs E.M. Dicks,  
 Mr Jaymin Patell, Ms L. Coleman, Mr F. Smith,  
 Mr E. Whiteman, Mr R. Kensott, Mr J. Joyce,  
 Mrs A. Waring, Mr C. Wheatcroft

**Radio Oxford**

*Chairwoman* Mrs J. Worswick  
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 Mrs B. Caporn, Ms C.A. Turley, Mrs J. Newnham,  
 Mrs M. Lawley, Dr P.J. Teddy, Mrs C.S. Ellams,  
 Mr R. Hudson, Mr B. Smith, Mr M. Oxdale, Mr N. Cambert,  
 Mrs J. Feeny, Mrs M. Rogers

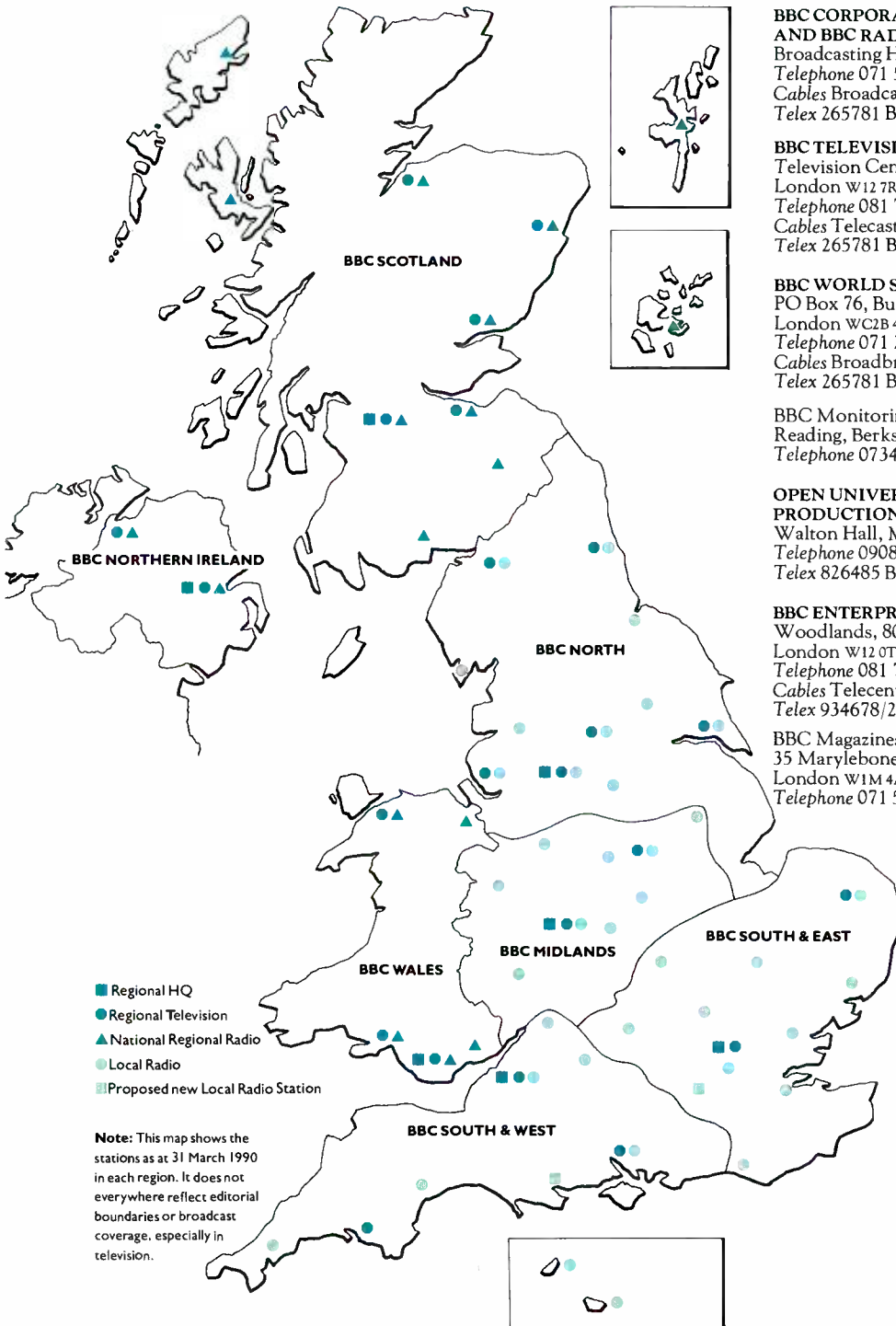
**Radio Sussex**

*Chairman* Mr C. Spiller  
 Mrs A. Walby, Mr R. Pye, Mr W. Burnett, Mr E. Shopland,  
 Mr A.R. Moore, Mr A.E. Barnett, Mr E.K. Eckersley,  
 Mrs P. Plummer, Mr P.J. Savage, Mr G. Chambers,  
 Mrs J. Clarke, Mr D. Starkey, Mr T. Cable, Mrs S. Allen,  
 Mrs S. Crighton

*Contact:*

Manager, Press and Public Relations, BBC, Elstree Centre, Clarendon Road, Borehamwood, Hertfordshire WD6 1JF

## 6 Regions and Addresses



**Note:** This map shows the stations as at 31 March 1990 in each region. It does not everywhere reflect editorial boundaries or broadcast coverage, especially in television.

### BBC CORPORATE HEADQUARTERS AND BBC RADIO

Broadcasting House, London W1A 1AA  
 Telephone 071 580 4468  
 Cables Broadcasts, London  
 Telex 265781 BBC HQ G

### BBC TELEVISION

Television Centre, Wood Lane, London W12 7RJ  
 Telephone 081 743 8000  
 Cables Telecasts, London  
 Telex 265781 BBC HQ G

### BBC WORLD SERVICE

PO Box 76, Bush House, Strand, London WC2B 4PH  
 Telephone 071 240 3456  
 Cables Broadbrit, London  
 Telex 265781 BBC HQ G

BBC Monitoring, Caversham Park, Reading, Berkshire RG4 8TZ  
 Telephone 0734 472742

### OPEN UNIVERSITY PRODUCTION CENTRE

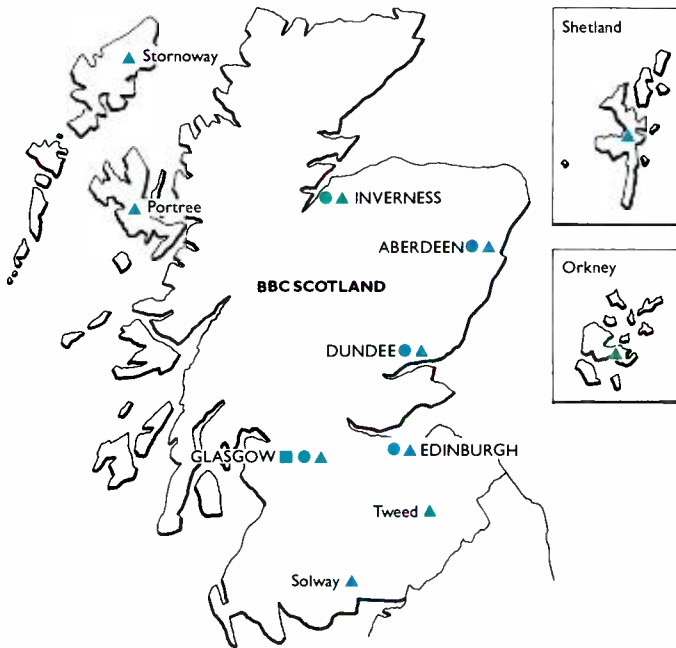
Walton Hall, Milton Keynes MK7 6BH  
 Telephone 0908 274033  
 Telex 826485 BBC OUP G

### BBC ENTERPRISES

Woodlands, 80 Wood Lane, London W12 0TT  
 Telephone 081 743 5588/081 576 2000  
 Cables Telecentre, London  
 Telex 934678/265781 BBC ENT G

BBC Magazines, 35 Marylebone High Street, London W1M 4AA  
 Telephone 071 580 5577





**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* and *Focal Point*.

BBC Scotland also provides television coverage of party political conferences in Scotland, the Scottish Trades Union Congress and the Church of Scotland General Assembly.

Television programmes for Scotland include series such as *Sportscene*, *Superscot*, *Testimony*, *Excess*, *High Spirits* and *The Beechgrove Garden*. BBC Scotland also produces a number of programmes in Gaelic, including *Dotoman* and *Brag*.

**Network Television**

Programmes produced for the networks by BBC Scotland include drama series such as *The Justice Game* and a series of single plays for BBC1 –

*Play On One*; the successful comedy series *Naked Video* and *City Lights*; *Saturday Night Clyde*, *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 programming including Scottish, national and international 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, documentaries and features.

**National Headquarters**

Broadcasting House,  
Queen Margaret Drive,  
Glasgow G12 8DG  
Telephone 041 330 2345

Broadcasting House, 5 Queen Street,  
Edinburgh EH2 1JF  
Telephone 031 243 1200

Broadcasting House,  
Beechgrove Terrace, Aberdeen AB9 2ZT  
Telephone 0224 625233

5th Floor, 66 The Nethergate,  
Dundee DD1 4ER  
Telephone 0382 202481

**Community and area stations**

**BBC Highland**, 7 Culduthel Road,  
Inverness IV2 4AD  
Telephone 0463 221711

**Radio nan Gaidheal**  
Rosebank, Church Street,  
Stornoway PA87 2LS  
Telephone 0851 5000

**Radio nan Gaidheal**,  
Clydesdale Bank Buildings, Portree,  
Skye IV51 9EH  
Telephone 0478 2005

**BBC Orkney**, Castle Street,  
Kirkwall, Orkney KW15 1DF  
Telephone 0856 3939

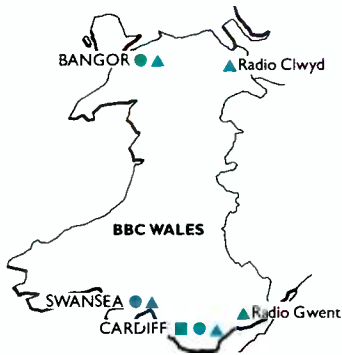
**BBC Shetland**, Brentham House,  
Lerwick, Shetland ZE1 0LR  
Telephone 0595 4747

**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



**National Headquarters**

Broadcasting House, Llantrisant Road, Llandaff, Cardiff CF5 2YQ  
Telephone 0222 572888

Broadcasting House, Meirion Road, Bangor, Gwynedd LL57 2BY  
Telephone 0248 370880

32 Alexandra Road, Swansea SA1 5DZ  
Telephone 0792 654986

**Community stations**

**Radio Clwyd**, The Old School House, Glanrafon Road, Mold, Clwyd CH7 1PA  
Telephone 0352 59111

**Radio Gwent**, Powys House, Cwmbran, Gwent NP44 1YF  
Telephone 06333 872727

**Controller BBC Wales**

Geraint Talfan Davies

Cardiff is the centre of the biggest broadcasting operation outside London. Total number of staff is around 1,300 with just over another 100 employed at the other centres in Wales – Bangor, Mold, Swansea and Cwmbran.

**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 also has its weekly programme from Parliament, *Wales in Westminster*. Features and documentaries with a Welsh flavour are catered for in *Between Ourselves* and *Sport in Wales* on Saturday and *Time for Sport*.

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. One of the BBC Wales's plays for S4C, *Lliwiau*, won the Fiction and Drama prize at the Celtic Film Festival in 1989. *Pobol y Cwm*, the first daily British drama serial which is recorded on the day of transmission, is by far 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 1989 included *Heartland* and *Unexplained Laughter* for *Play on One* and 1996 for the *Screen One* slot.

**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 Radio Cymru having late night programmes for young people. In addition, listeners in Clwyd and Gwent are able to receive 13 hours a week of locally originated programmes provided by Radio Clwyd and Radio Gwent.

**Network Radio**

BBC Wales makes an increasing contribution to Radios 1, 2, 3 and 4 including drama, music and religious programmes and such features as the series *Out of Order* and *T Junction* for Radio 4.

**Music**

The BBC Welsh Symphony Orchestra has an international reputation and recently undertook tours of the USSR and Spain. 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 last having been held in 1989.

**National Headquarters**

Broadcasting House, Ormeau Avenue,  
Belfast BT2 8HQ  
Telephone 0232 244400

**Community station**

Radio Foyle, 8 Northland Road,  
Londonderry BT48 7NE  
Telephone 0504 262244/5/6

**Controller BBC Northern Ireland**

Rev Dr Colin Morris

In addition to BBC Northern Ireland and BBC Radio Ulster Headquarters in Belfast, and BBC Foyle based in Londonderry, there are local studios in Newry, Coleraine, Enniskillen, Omagh and Armagh.

**Regional Television**

Output includes *Inside Ulster*, the nightly news magazine and *Spotlight*, the weekly current affairs programme. Other regional output includes *The Show* – live from the Joker Club, a late night mixture of the irreverent and the radical; *A Taste of Ireland*, *Tomorrow's Farm*, *Study Ireland*, *Ulster in Focus*, *Working Holidays* and the television arts programme *29 Bedford Street*.

**Network Television**

BBC2 output has included a second series of *A-Z of Belief for Def II*. Three films from BBC Northern Ireland were also shown in the BBC2 *Screenplay* series – *Chinese Whispers*, *The Hen House* and *Beyond the Pale*.

**Regional Radio**

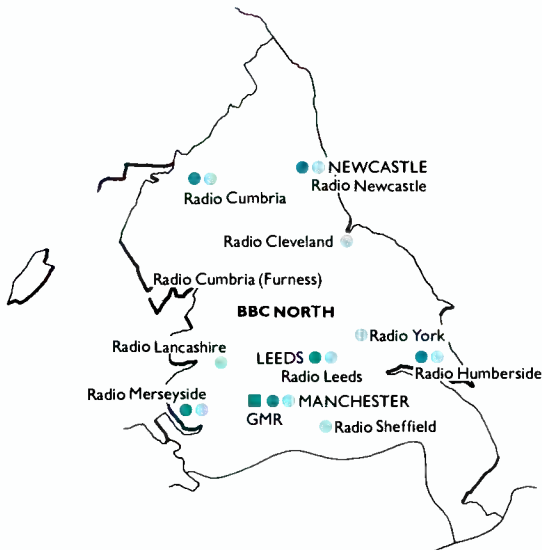
BBC Radio Ulster generates around 90 hours per week, providing a complete news, current affairs, music and magazine service for Northern Ireland and now featuring an early afternoon strand of programmes dealing with community, family health and disability issues.

Radio Foyle is the local radio opt-out station servicing the Londonderry area, broadcasting for about 30 hours per week. Radio Foyle is home to the Irish Language Unit which also broadcasts on Radio Ulster.

**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 58 music programmes in 1989. For Radio 4 there are regular contributions to *Morning Story* and *A Book at Bedtime*. During 1989, 28 locally produced plays were broadcast on Radios 3 and 4.





### 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 regional opt-out programmes on Friday nights on BBC2 from all three centres.

### Network Television

Output from Manchester totals around 600 hours, plus occasional programmes from Leeds and Newcastle. BBC1 series include *Open Air*, *A Question of Sport*, *Gardeners' Direct Line* (Leeds) and children's shows such as *Move It*, *Roland Rat*, and *Chucklevision*. BBC2 programmes include *The Travel Show*, *The Travel Show Guides*, *Reportage* and *Rough Guides to Europe/The World*. Independent productions include *Red Dwarf*, *Eminent Victorians*, *That's Showbusiness* and *Byker Grove* (Newcastle).

### Local Radio

Local radio across the region's 10 stations totals over 65,000 hours a year, including shared evening programmes east and west of the Pennines.

### Network Radio

Network radio generates over 1,700 hours a year to all four national networks, including some programmes from Leeds and Newcastle. Series include BBC Radio's current affairs flagship *File on Four*, *Gardeners' Question Time*, *The Local Network* and a wide range of features, drama, sport and religious programmes. Popular music and light entertainment include *Pop of the Form*, *The Organist Entertains*, *Listen to the Band* and *Martin Kelner*.

### Music

The BBC Philharmonic Orchestra is based in Manchester under principal conductor Edward Downes.

### Regional Headquarters

New Broadcasting House,  
Oxford Road, Manchester M60 1SJ  
Telephone 061 200 2020

BBC Television (Leeds),  
Broadcasting Centre, Woodhouse Lane,  
Leeds LS2 9PX  
Telephone 0532 441188

BBC Television (Newcastle),  
Broadcasting Centre, Barrack Road,  
Newcastle upon Tyne NE99 2NE  
Telephone 091 232 1313

**Radio Cleveland**, PO Box 1548,  
Broadcasting House, Newport Road,  
Middlesbrough, Cleveland TS1 5DG  
Telephone 0642 225211

**Radio Cumbria**, Hilltop Heights,  
London Road, Carlisle,  
Cumbria CA1 2NA  
Telephone 0228 31661

**Radio Furness**, Broadcasting House,  
Hartington Street, Barrow-in-Furness,  
Cumbria LA14 5FH  
Telephone 0229 36767

*A local radio service opting out of Radio Cumbria*

**Radio Humberside**,  
63 Jameson Street, Hull HU1 3NU  
Telephone 0482 23232

**Radio Lancashire**,  
20–26 Darwen Street, Blackburn,  
Lancashire BB2 2EA  
Telephone 0254 62411

**Radio Leeds**, Broadcasting House,  
Woodhouse Lane, Leeds LS2 9PN  
Telephone 0532 442131

**GMR (Greater Manchester Radio)**,  
PO Box 90, New Broadcasting House,  
Oxford Road, Manchester M60 1SJ  
Telephone 061 200 2020

**Radio Merseyside**, 55 Paradise Street,  
Liverpool L1 3BP  
Telephone 051 708 5500

**Radio Newcastle**,  
Broadcasting Centre, Barrack Road,  
Newcastle upon Tyne NE99 1RN  
Telephone 091 232 4141

**Radio Sheffield**, Ashdell Grove,  
60 Westbourne Road, Sheffield S10 2QU  
Telephone 0742 686185

**Radio York**, 20 Bootham Row,  
York YO3 7BR  
Telephone 0904 641351

**Head of Broadcasting BBC North**  
John Shearer



### Regional Television

Output from Pebble Mill and East Midlands Broadcasting Centre, Nottingham includes the nightly *Midlands Today* news programme, as well as the Friday BBC2 opt-outs which include *Crimewatch Midlands* and series such as *Biking Butler*, *Birmingham* and *The Balloon*. On Sundays, *Midlands at Westminster* goes out live. Independent productions have included *The Twins* and *Rubbish*.

### Network Television

BBC1 output includes *Daytime Live*, *Country File*, *The Clothes Show* and *Telly Addicts*.

Output on BBC2 includes *Gardeners' World*, *Chelsea Show* coverage, *First Time Planting*, *Top Gear*, *Lombard RAC Rally*, *East*, *Ebony*, *Gardens by Design* and *Black Britain*.

Drama output on BBC1 and BBC2 last year included *Nice Work*, *First and Last*, *The Man from the Pru*, *Shalom Salaam*, *Vote For Them*, and *A Master of the Marionettes*.

Independent contributions to *Daytime Live* have included *Drive for Life*, and *The Macdonalds Child of Achievement Awards*, and to network television, *Star Gala* and *Paddles Up*.

### Regional Headquarters

Broadcasting Centre, Pebble Mill,  
Birmingham B5 7QQ  
Telephone 021 414 8888

East Midlands Broadcasting Centre,  
York House, Mansfield Road,  
Nottingham NG1 3JB  
Telephone 0602 472395

### Local Radio

BBC in the Midlands has completed its local radio network across the region with the opening of BBC CWR, serving Coventry and Warwickshire, bringing the total number of stations to nine. Local radio in the region broadcasts a total of more than 52,000 hours a year.

### Network Radio

Output for the networks includes *Folk on Two*, *The Sunday Show* and *Charlie Chester* for Radio 2; Thursday lunchtime and Friday evening concerts from Pebble Mill, as well as orchestral and chamber music for Radio 3; *The Archers*, *Farming Today*, *On Your Farm*, *Enterprise*, *A Book at Bedtime*, *Morning Story*, drama (*The Brothers Karamazov*, *Pillars of Society*) and a wide range of documentaries for Radio 4.

**BBC CWR**, 25 Warwick Road,  
Coventry CV1 2WR  
Telephone 0203 559911

**Radio Derby**, PO Box 269,  
56 St. Helen's Street, Derby, DE1 3HL  
Telephone 0332 361111

**BBC Hereford & Worcester**,  
Hylton Road, Worcester WR2 5W/W  
Telephone 0905 748485  
43 Broad Street, Hereford HR4 9HH  
Telephone 0432 355252

**Radio Leicester**, Epic House,  
Charles Street, Leicester LE1 3SH  
Telephone 0533 516688

**Radio Lincolnshire**, PO Box 219,  
Radion Buildings, Newport,  
Lincoln LN1 3XY  
Telephone 0522 511411

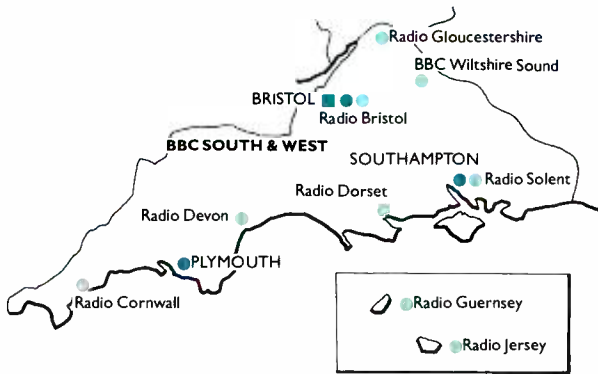
**Radio Nottingham**, PO Box 222,  
York House, Mansfield Road,  
Nottingham NG1 3HZ  
Telephone 0602 415161

**Radio Shropshire**, PO Box 397,  
2-4 Boscobel Drive, Shrewsbury,  
Shropshire SY1 3TT  
Telephone 0743 248484

**Radio Stoke**, Conway House,  
Cheapside, Hanley,  
Stoke-on-Trent ST1 1JJ  
Telephone 0782 208080

**Radio WM**, PO Box 206,  
Broadcasting Centre, Pebble Mill Road,  
Birmingham B5 7SD  
Telephone 021 414 8484

**Head of Broadcasting BBC Midlands**  
David Waine



**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 750 hours of television each year including the nightly news magazines *Points West*, *South Today*, and *Spotlight* and the Friday night opt-out programmes. The parliamentary programme *Westminster South & West* 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* with Sir David Attenborough and *The Natural World* on BBC2. In addition there are special series like the innovative *Supersense* and *Land of the Eagle*, which gave the first comprehensive account of the natural history of North America, 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. 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.

**Local Radio**

The region's eight local radio stations, Radio Bristol, with its sister service Somerset Sound, Radio Gloucestershire, BBC Wiltshire Sound and Radios Solent, Devon, Cornwall, Jersey and Guernsey, produce more than 55,000 hours of broadcasting every year. BBC Radio Dorset, which is still to be launched, will complete the chain of BBC Local Radio stations.

**Network Radio**

Network Radio from Bristol adds up to more than 850 new programmes each year. These include familiar favourites *Any Questions?* and *Down Your Way*, plus relative newcomers such as *Punters* and *Age to Age*. There is also an impressive list of drama and music credits.

**Regional Headquarters**

BBC Bristol and BBC West, Broadcasting House, Whiteladies Road, Bristol BS8 2LR Telephone 0272 732211

BBC South, South Western House, Canute Road, Southampton SO9 1PF Telephone 0703 226201

BBC South West, Broadcasting House, Seymour Road, Mannamead, Plymouth PL3 5BD Telephone 0752 229201

**Radio Bristol**, 3 Tyndalls Park Road, Bristol BS8 1PP Telephone 0272 741111

**Somerset Sound**, 14-15 Paul Street, Taunton TA1 3PF Telephone 0823 252437. A local radio service, opting out of Radio Bristol

**Radio Cornwall**, Phoenix Wharf, Truro, Cornwall TR1 1UA Telephone 0872 75421

**Radio Devon**, PO Box 100, St Davids, Exeter, Devon EX4 4DB Telephone 0392 215651

**Radio Gloucestershire**, London Road, Gloucester GL1 1SW Telephone 0452 308585

**Radio Guernsey**, Commerce House, Les Banques, St Peter Port, Guernsey, Channel Islands Telephone 0481 28977

**Radio Jersey**, Broadcasting House, Rouge Bouillon, St Helier, Jersey, Channel Islands Telephone 0534 70000

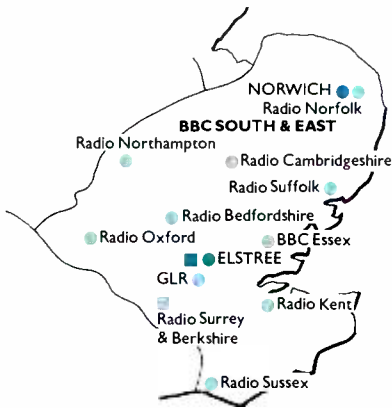
**Radio Solent**, South Western House, Canute Road, Southampton SO9 4PJ Telephone 0703 631311

**BBC Wiltshire Sound**, Broadcasting House, 56-58 Prospect Place, Swindon SN1 3RW Telephone 0793 512715

**Head of Broadcasting BBC South & West**

John Prescott Thomas





**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

**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 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

**Regional Television**

Output includes weekday evening news and current affairs magazines such as *Newsroom South East* from Elstree and *Look East* from Norwich, Saturday news and sports bulletins from each centre, as well as Friday evening regional programmes on BBC2. *Around Westminster* is produced from Elstree at lunchtime on Sunday for the whole region.

**Network Television**

BBC1: 60 hours a year including *Going for Gold*, *Mastermind*, *Four Square*, *Behind the Myth – Hirohito*, *Everyman – 'Pedro and Blanca . . . Going Home'*.  
BBC2: 83 hours including *Timewatch*, *Chronicle*, *Building Sightings*, *Under the Sun*, *Armada*, *Power Behind the Throne*, *French Revolution*, *Great Journeys*, *Different Drummer*, *Healey: The Man Who Did the Dirty Work*, *Gift of the Gab*, *Night of the Long Knives*, *The Last African Flying Boat*, *Red Dynasty*, *Uncertainties*, *The Midas Touch*, *One Day*, *A Year in the Life . . . 20 Years On*.

**Local Radio**

South and East's 10 local radio stations generate 60,000 hours per year. The latest station, BBC Radio Suffolk, began broadcasting in April 1990. A station covering Surrey (Guildford) and Berkshire (Reading) is due on air in the next 12 months.

**Network Radio**

South and East has a newly formed network radio unit which produces material commissioned for Radios 2 and 4. Radio 2: *A Life of Song* and *Roy's Recipes*. Radio 4: *Words from the Front Line*, *My Dear Jamal*, *Lureland Waltz*, *Freddie Mills – Last Shot*.

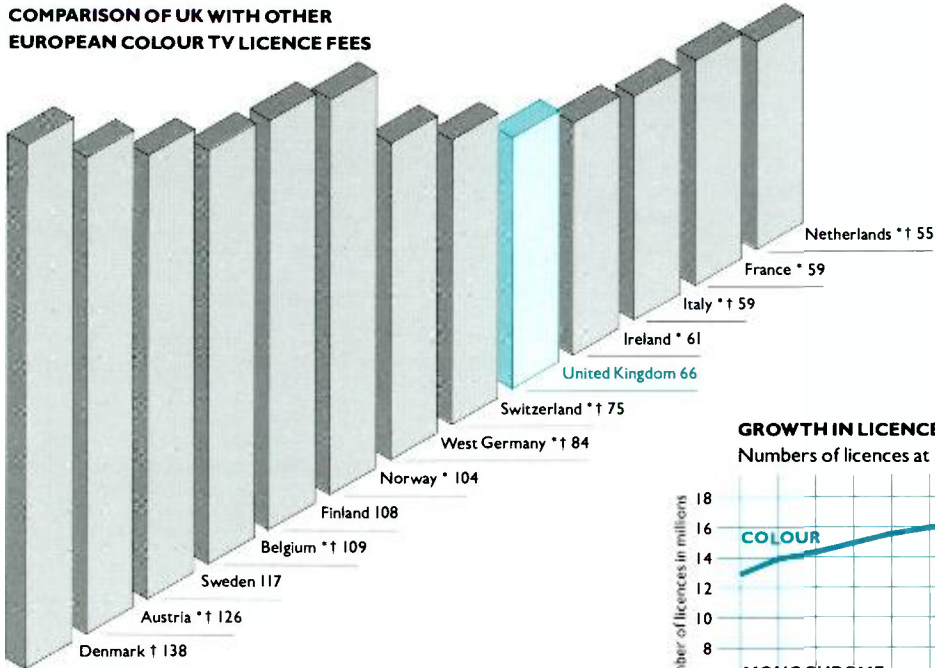
**Head of Broadcasting**

**BBC South & East**

Ian Kennedy

# 7 Analysis of Income

## COMPARISON OF UK WITH OTHER EUROPEAN COLOUR TV LICENCE FEES

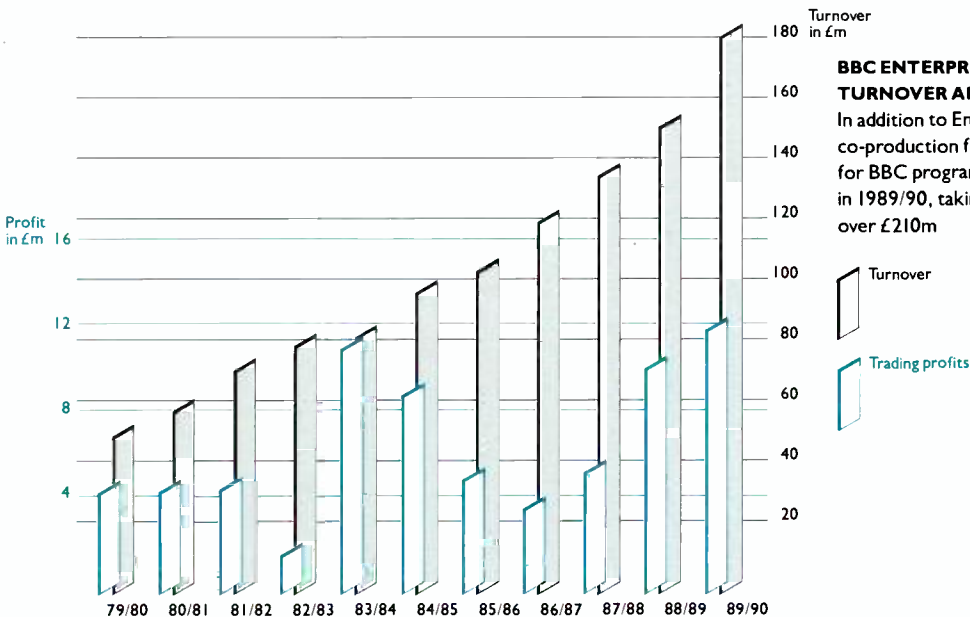
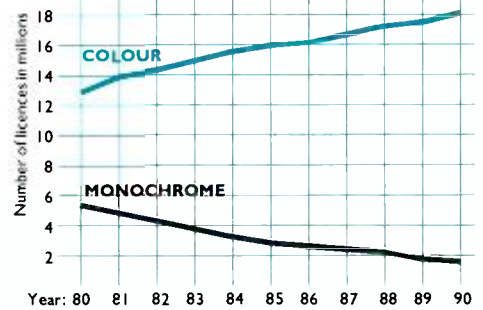


Figures in pounds sterling as at 1 January 1990

\* Licence fee income supplemented by advertising  
 † Separate radio licence

## GROWTH IN LICENCE VOLUMES

Numbers of licences at 31 March each year



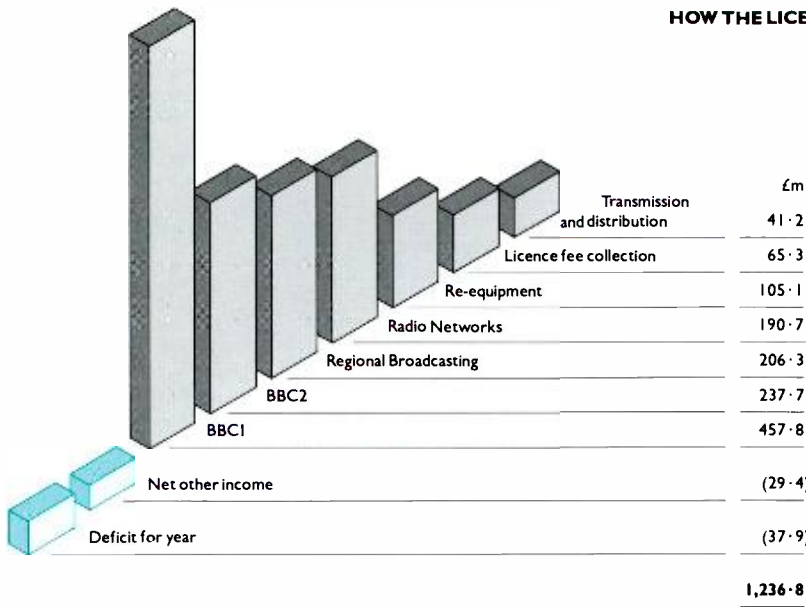
## BBC ENTERPRISES:

### TURNOVER AND PROFIT GROWTH

In addition to Enterprises turnover, co-production finance generated for BBC programmes rose to £30m in 1989/90, taking total earnings to over £210m

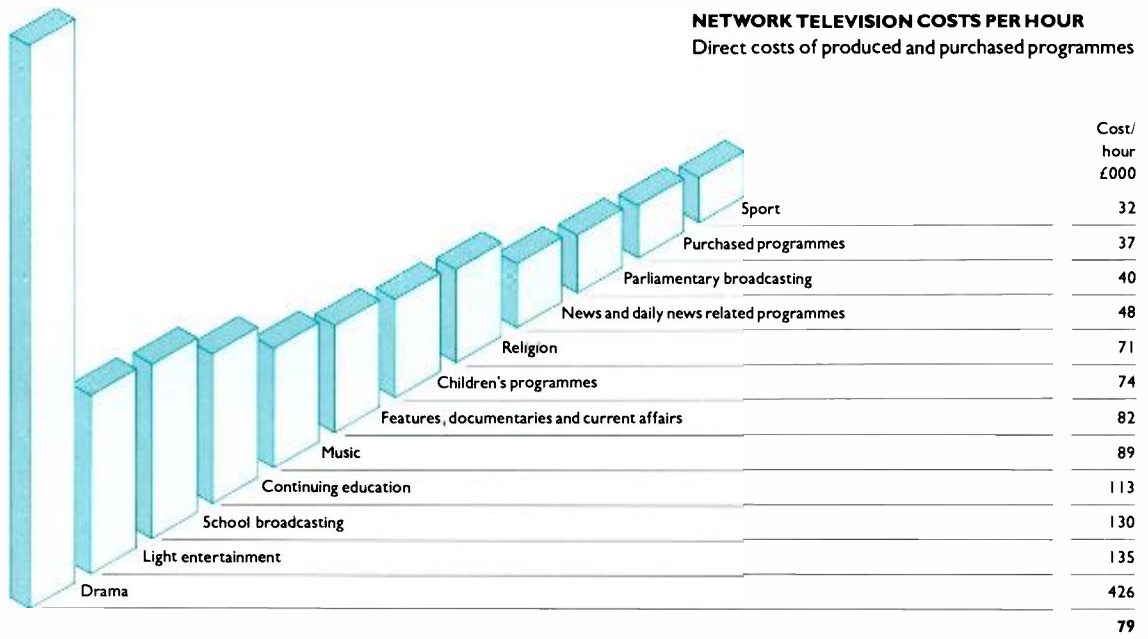
# Analysis of Expenditure 7

## HOW THE LICENCE INCOME WAS SPENT IN 1989/90



### Network Radio Costs and costs per hour of transmitted programmes

	Cost £m	Cost/ hour £000
Radio 1	27.9	3.6
Radio 2	49.9	5.5
Radio 3	46.8	7.0
Radio 4	66.1	8.7
<b>Total</b>	<b>190.7</b>	<b>6.1</b>





## 8 Analysis of Output

### TELEVISION NETWORKS ANALYSIS OF TRANSMITTED OUTPUT 1989/90

	BBC1	BBC2	Total	
	Hours	Hours	Hours	%
Features, documentaries and current affairs	1,014	1,384	2,398	19.3
Sport	494	761	1,255	10.1
Light entertainment	596	225	821	6.6
Children's programmes	504	73	577	4.6
School broadcasting	—	556	556	4.5
Drama	298	121	419	3.4
Continuing education	150	103	253	2.0
Religion	131	36	167	1.3
Music	4	55	59	0.5
Weather	73	27	100	0.8
	3,264	3,341	6,605	53.1
News and daily news related programmes	956	268	1,224	9.8
Parliamentary broadcasting	—	121	121	1.0
Purchased programmes:				
Feature films and series	1,493	1,184	2,677	21.6
Children's series and cartoons	231	61	292	2.4
Overseas sport	168	81	249	2.0
Continuity	225	182	407	3.3
Open University	128	713	841	6.8
	6,465	5,951	12,416	100.0

### RADIO NETWORKS ANALYSIS OF TRANSMITTED OUTPUT 1989/90

	Radio 1	Radio 2	Radio 3	Radio 4	Total	
	Hours	Hours	Hours	Hours	Hours	%
Features, documentaries and current affairs	200	586	579	4,018	5,383	17.2
Sport	—	767	383	45	1,195	3.8
Light entertainment	49	316	5	324	694	2.2
Children's programmes	—	—	—	22	22	0.1
School broadcasting	—	—	—	484	484	1.5
Drama	—	6	169	842	1,017	3.2
Continuing education	—	—	14	184	198	0.6
Religion	—	54	101	242	397	1.3
Music	7,194	6,899	5,107	157	19,357	61.9
	7,443	8,628	6,358	6,318	28,747	91.8
News	199	402	186	1,050	1,837	5.9
Continuity	—	93	174	259	526	1.7
Open University	—	—	63	126	189	0.6
	7,642	9,123	6,781	7,753	31,299	100.0

### WORLD SERVICE OUTPUT

Weekly hours of language transmissions

English (world-wide)	204 $\frac{3}{4}$
BBC English (language lessons)	68 $\frac{1}{2}$
<b>Services to West &amp; South Europe:</b>	
French (Europe)	12 $\frac{1}{4}$
German	21
Portuguese (Europe & Africa)	12 $\frac{1}{4}$
Bulgarian	12 $\frac{1}{2}$
Greek	10 $\frac{1}{2}$
Romanian	17 $\frac{1}{2}$
Serbo-Croat	10 $\frac{3}{4}$
Slovene	5 $\frac{3}{4}$
Turkish	12
<b>Services to East &amp; Central Europe:</b>	
Finnish	8 $\frac{3}{4}$
Czech/Slovak	21
Hungarian	17 $\frac{1}{2}$
Polish	26 $\frac{1}{2}$
Russian	46
<b>Services to Africa:</b>	
French (Africa)	22 $\frac{3}{4}$
Hausa	8 $\frac{3}{4}$
Somali	7
Swahili	8 $\frac{3}{4}$
<b>Arabic Service</b>	63
<b>Services to South Asia:</b>	
Bengali	9 $\frac{1}{4}$
Burmese	7 $\frac{1}{2}$
Hindi	14
Nepali	1 $\frac{3}{4}$
Pashto	7 $\frac{1}{2}$
Persian	12 $\frac{3}{4}$
Sinhala	1 $\frac{1}{2}$
Tamil	3
Urdu	10
<b>Services to the Far East:</b>	
Chinese (Mandarin)	21
Chinese (Cantonese)	5 $\frac{1}{4}$
Indonesian	10 $\frac{1}{2}$
Japanese	7
Malay	1 $\frac{3}{4}$
Thai	7
Vietnamese	8 $\frac{3}{4}$
<b>Services to Latin America:</b>	
Portuguese (Brazil)	8 $\frac{3}{4}$
Spanish	31 $\frac{1}{2}$
<b>Total hours</b>	<b>785<math>\frac{1}{2}</math></b>

### AUDIENCE MEASUREMENT Television

This is carried out under the auspices of BARB, the joint BBC/ITV Broadcasters' Audience Research Board. Audits of Great Britain is the data supplier to BARB, under a seven-year contract to July 1991.

The system is based upon a panel of about 3,000 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 enhanced 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.

### 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 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 exts 3216/3863

Head of Press and Publicity,  
World Service, Bush House, Strand,  
London WC2B 4PH  
Telephone 071 257 2877/2937

Head of Corporate Publicity and Promotions,  
4 Cavendish Square, London W1A 1AA\*  
Telephone 071 580 4468 ext 7402

\*From end of year: BBC White City, 201 Wood Lane,  
London W12 7TS  
Telephone 081 752 5252

Head of Press and Information,  
Television Centre, Wood Lane,  
London W12 7RJ  
Telephone 081 576 1865

Head of Press and Public Relations,  
Regional Broadcasting,  
Broadcasting House, London W1A 1AA  
Telephone 071 927 5404/5408

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)

International Press Office, Bush House,  
Strand, London WC2B 4PH  
Telephone 071 257 2941/2945/2947  
(9am–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

Midlands Region: Manager, Press and Public Relations, Pebble Mill,  
Birmingham B5 7QQ  
Telephone 021 414 8888

North Region:  
Manager, Press and Public Relations,  
New Broadcasting House,  
Oxford Road, Manchester M60 1SJ  
Telephone 061 200 2020

South & East Region:  
Manager, Press and Public Relations,  
Elstree Centre, Clarendon Road,  
Borehamwood, Hertfordshire WD6 1JF  
Telephone 081 953 6100

South & West Region:  
Manager, Press and Public Relations,  
Broadcasting House,  
Whiteladies Road, Bristol BS8 2LR  
Telephone 0272 732211

### 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**

Press and Publicity Officer,  
Broadcasting House, Ormeau Avenue,  
Belfast BT2 8HQ  
Telephone 0232 244400

**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, 4 Cavendish Square, London W1A 1AA

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 2963

General enquiries about reception:  
Engineering Information Department,  
Broadcasting House, London W1A 1AA  
Telephone 071 927 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 applications should enclose an a/c.

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. Besides visitors, 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. Visiting journalists and engineers are looked after by World Service Publicity and Engineering Information Department respectively. All other enquiries Senior Assistant (Liaison), International Relations, BBC, Broadcasting House, London W1A 1AA  
Telephone 071 927 5029  
Telex 265781

**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 some productions, groups or individuals are given technical facilities and professional advice to make their own programmes. In others, the unit shares responsibility for the style and content

of a programme with groups or individuals. The unit itself 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**

Over 30 hours of peak-time programmes a week are subtitled for the benefit of deaf and hard-of-hearing people. The range extends from *Blue Peter* to *Horizon*, and from *EastEnders* to *Wildlife on One*. These subtitles are broadcast on page 888 of 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 244400

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 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.

**Radio**

The most 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). 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 Radios 2 and 4. When fog on motorways is a threat to safety, immediate warnings are broadcast on Radios 1 and 2. Listeners to all networks are directed to the summary of motorway fog alerts broadcast on Radio 2 after the news summary on the hour and repeated hourly while the fog persists.

**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: Script Editor, Drama (Radio), BBC, Broadcasting House, London W1A 1AA.  
Radio Light Entertainment

programmes are normally half-hour series. Scripts and proposals should be sent 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.

Television scripts, clearly typed, should be submitted (sae) to: Head of Television Script Unit, BBC, Television Centre, Wood Lane, London W12 7RJ.

The unit will not consider the manuscripts of unpublished novels, stories, biographies, etc. Typescripts which have a specific local interest may be submitted to the appropriate BBC regional office.

A guide for writers, *Writing for the BBC*, is published by BBC Books. Free leaflets on writing for radio drama and for television drama are available from the appropriate addresses above. Please enclose a stamped addressed envelope.

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 Operations 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, Design and Equipment and Transmission Engineering Departments.

Graduates and applicants over 18 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.

**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 £14.50 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.

**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. 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.

Ceefax is broadcast at all times when BBC Television transmitters are on the air, usually from 6am.

Ceefax offers subtitles for the deaf and hard-of-hearing with an increasing number of BBCtv programmes.

An information leaflet about Ceefax can be obtained from: Room 7013, BBC, Television Centre, Wood Lane, London W12 7R).

## 10 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**

Reynard Mills, Windmill Road,  
Brentford, Middlesex TW8 9NF  
Telephone 081 568 7986  
Telex 265781  
Cables Telecentre London Film and  
videotape.

**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 TV EUROPE; Olympus;  
BBC Datacast; Data Enquiry Service:  
a fee-based information research  
service drawing mainly on the 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;  
Education and Training;  
BBC Licensing.

**BBC Magazines**

35 Marylebone High Street,  
London W1M 4AA  
Telephone 071 580 5577  
Fax 071 935 6780

Radio Times (45p) weekly  
Fast Forward (35p) weekly  
Number One (50p) weekly  
BBC Wildlife (£1.60) monthly  
World (£1.80) monthly  
BBC Good Food (£1.00) monthly  
Grandstand (95p) quarterly  
BBC Acorn User (£1.50) monthly.  
Other titles include the BBC Sports Year  
series and Educational Computing.

**Overseas offices**

Canada: BBC Education and Training  
Sales, Cineville, 65 Heward Avenue,  
Suite 111, Toronto, Ontario M4M 2T5  
Telephone (416) 585 2583/4/5.  
Australia: BBC Enterprises Ltd,  
Suite 101, 80 William Street, Sydney,  
New South Wales 2011  
Telephone (02) 358 6411  
Telex BBCORP (71) 20705  
Fax 23585440  
USA: BBC Lionheart Television,  
630 Fifth Avenue, Suite 2220,  
New York NY 10111  
Telephone 212 541 7342  
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 20 million classified cuttings and a daily accession

rate of some 2,000 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 (see *BBC Enterprises*).

#### **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 Unit, Broadcasting House, London W1A 1AA  
20 million 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 Unit, Lime Grove, London W12 7RJ  
British newspaper and magazine press cuttings. Special collections of newspaper headlines and political cartoons.

News Information Research Unit, Television Centre, Wood Lane, London W12 7RJ  
British newspaper and magazine press cuttings. Index to BBC Television news broadcasts.

#### **Corporate Services**

Events Unit, Woodlands, 80 Wood Lane, London W12 0TT  
The unit issues a weekly and monthly

list of future events, a monthly anniversaries list and a monthly retrospective diary of events.

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. On-line 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, Broadcasting House, 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.

Television Drama Script Library (Television Script Unit), Television Centre, Wood Lane, London W12 7RJ  
Comprehensive indices to all drama productions. Copies of BBC Television drama scripts can be consulted, by appointment only. Charges payable. Send sae for leaflet. *Enquiries* 081 576 1390.

Music Library, Yalding House, 156 Great Portland Street, London W1N 6AJ  
Collection of 2½ 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.

#### **Television Library Services**

Television Film and Videotape Library, South Block, Reynard Mills Industrial Estate, Windmill Road, Brentford, Middlesex TW8 9NF  
For BBC users only, but a number of programmes are available for sale or hire by other organisations for education and training purposes, through BBC Enterprises, Woodlands, 80 Wood Lane, London W12 0TT  
Purchase of selected complete films: 081 576 2000. Purchase of items and footage of film and videotape material: BBC Enterprises Library Sales *Enquiries* 081 758 8444/5.

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 – 250,000 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, Block C, Woodlands, 80 Wood Lane, London W12 0TT  
An index by title, subject and contributor of domestic radio programmes.  
(i) and (iii) are open to external researchers. Licensing of recordings for commercial, educational and



private 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.

#### 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 teleprinted newsfile and two publications, the Summary of World Broadcasts (SWB) and World Broadcasting Information (WBI).

The SWB provides a global service of up to 12,000 words daily and is available round the clock. The SWB, published six days a week, carries about 100,000 words in each issue, presented in four parts: USSR; Eastern Europe; Far East and Middle East; Africa and Latin America. Each part publishes a separate Weekly Economic Report. The SWB is also available in machine-readable form. WBI is published weekly giving programme schedules and broadcasting news. The SWB, WBI and the teleprinted newsfile can be bought by subscription, and special services can be provided by contract.

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. 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

#### TRANSCRIPTS AND RADIO TAPES

Transcripts and tapes of programmes for personal reference purposes only may be obtained by writing to: The Transcript and Tape Unit, BBC, Broadcasting House, London W1A 1AA. While the BBC does its best to meet requests, it is not always possible to do so for copyright and contractual reasons, or because a tape or script no longer exists. The BBC acquires only broadcasting rights in much of the material it uses and it cannot therefore legally make copies for third parties.

In most cases a basic enquiry fee and a charge for the material is made, to help meet costs.

#### 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 audiences 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  
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 071 927 5124/5126  
Telex 265781

#### 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, course subjects including engineering, television production, educational television and radio production, training, management and journalism. Arrangements can also be made to hold courses overseas or to second consultants to provide more general training advice. In certain cases aid funding may be obtainable.  
General enquiries Chief Assistant, International Relations, BBC, Broadcasting House, London W1A 1AA  
Telephone 071 927 5029.  
(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 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.

**1922**

18 October British Broadcasting Company 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**

8 January First outside broadcast (from Covent Garden)  
 18 January Postmaster-General grants BBC licence to broadcast  
 1 May Savoy Hill Studios opened  
 28 September *Radio Times* first published

**1924**

4 April Broadcasting for schools begins

**1925**

27 July Daventry LW transmitter opened

**1927**

1 January British Broadcasting Corporation established replacing the Company. Sir John Reith Director-General  
 15 January First running commentary broadcast under a new agreement with the press (Rugby International England v Wales)  
 5 March Ban on broadcasting of controversial material lifted

**1929**

16 January *The Listener* first published  
 20 August First BBC transmission of Baird's 30-line experimental television

**1930**

9 March Start of Regional scheme offering alternative radio programme

**1932**

1 May Broadcasting House becomes BBC headquarters  
 19 December Empire Service inaugurated on short-wave  
 25 December First Round-the-Empire Christmas Day programme with broadcast by King George V

**1936**

2 November Inauguration of BBC television service (world's first regular high definition service)  
 11 December King 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 begins (Arabic)  
 30 June Sir John Reith leaves 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 replaces National and Regional programmes  
 3 September Broadcasts by Neville Chamberlain and George VI on the declaration of war

**1940**

7 January Forces Programme begins  
 19 May Churchill's first broadcast as Prime Minister  
 18 June General de Gaulle's first broadcast to France  
 15 October Bomb explodes in Broadcasting House during 9pm news bulletin

**1941**

14 January V campaign broadcasts begin in Belgian Service

**1944**

7 June D Day. *War Report* starts

**1945**

8 May VE Day, broadcasts by Churchill and George VI  
 29 July Regional broadcasting resumed. Start of Light Programme

**1946**

1 June Combined radio and TV licence introduced  
 7 June Television service resumes  
 29 September Start of Third Programme

**1950**

12 February Formation of European Broadcasting Union  
 27 August First live television from the Continent (Calais)

**1953**

2 June Television of coronation ceremony for first time; television audience exceeded radio audience

**1954**

6 June – 4 July First European exchange of television programmes with eight countries taking part

**1955**

2 May VHF transmitter opened at Wrotham  
 10 October Start of colour television test transmissions

**1957**

25 December Queen's Christmas message televised for first time

**1958**

1 October Ampex video-recording equipment used by BBC for first time

**1959**

18 June Cablefilm used for first time

**1960**

29 June First transmission from BBC Television Centre

**1962**

11 July First live television from US by Telstar satellite  
 28 August Start of experimental stereophonic radio transmission

**1964**

20 April Start of BBC2 transmissions on 625 lines

**1967**

25 June *Our World* first live satellite worldwide programme televised  
 1 July BBC2 transmissions in colour using PAL system (first regular service in Europe)  
 15 August Marine etc Broadcasting (Offences) Act came into operation suppressing pirate radio  
 30 September Radio 1 introduced. Other networks renamed Radios 2, 3 and 4  
 8 November Start of local radio experiment with introduction of Radio Leicester

**1968**

12 October First use of BBC advanced standards converter to relay Olympic Games from Mexico to Europe in colour

**1969**

21 July Neil Armstrong's landing on the moon televised  
 15 November Colour service extended to BBC1 and ITV

**1970**

4 April Radio networks reorganised to introduce more generic broadcasting

**1971**

1 February Abolition of radio only licence

**1972**

19 January End of Post Office control of broadcasting hours

**1974**

23 September Regular Ceefax service starts

**1975**

9 June – 4 July Experiment of broadcasts from Parliament

**1978**

3 April Start of regular radio broadcasts from Parliament

**1981**

1 June Broadcasting Complaints Commission starts work

**1982**

1 November BBC Welsh language programmes transferred to Sianel 4

**1983**

17 January *Breakfast Time* television transmissions begin

**1985**

23 January Start of six month experiment in televising House of Lords

**1986**

1 April All BBC commercial activities brought together in a single organisation, BBC Enterprises Ltd

3 July Peacock Report on financing BBC published

27 October Daytime Television service launched

13 November *BBC Violence on Television* report released

**1987**

14 January Government announces future licence fee to be linked to the Retail Price Index

8 October Home Secretary announces setting up of new Broadcasting Standards Council to handle complaints from public about television sex and violence

30 November Work begins on new BBC headquarters at White City site

**1988**

3 January *See For Yourself* broadcast for the first time on BBC1

1 September BBC External Services changes its name to BBC World Service

8 November Government White Paper: *Broadcasting in the '90s: Competition, choice and quality*, published

**1989**

6 February Publication of the BBC's response to the Government's White Paper on Broadcasting

1 March BBC issues new comprehensive guidelines for producers

21 November Experimental televising of House of Commons began

7 December Broadcasting Bill published

**1990**

1 January BBC Subscription Television Ltd created as a separate company within BBC Enterprises

25 January *Funding the Future* report presented

#### 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 fford 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–





### 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 stringed 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 'Quaecunq', meaning 'Whatsoever'. This was taken from St Paul's Epistle to the Philippians – chapter 4, verse 8: 'Whatsoever 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 'Quaecunq' 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 was 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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