



arts



religion



news



science



education



music



sport



drama



nature



current affairs



ANNUAL REPORT AND ACCOUNTS 1991/92 AND GUIDE TO THE BBC



children



comedy

**The Annual Report and Accounts of the British Broadcasting Corporation for the year 1991/92 as submitted to the Secretary of State for National Heritage in accordance with Article 18 of the BBC's Royal Charter.**

**Board of Governors**

as at 31 March 1992

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**National Governor for Wales**

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as at 31 March 1992

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**Managing Director, World Service**

John Tusa

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## CHAIRMAN'S FOREWORD



*BBC Chairman Marmaduke Hussey at Broadcasting House*

This has been another testing year, filled with change and challenge for the BBC. But what is more significant for our millions of viewers and listeners, both in the UK and around the world, is that it has also been another year of programme achievement.

The coverage of the General Election campaign in April was of a remarkably high standard: the full range of issues was fairly covered and I believe that the BBC carefully reflected the different concerns of the electorate and gave generous time for voters to put their views and questions to candidates. As a public service broadcaster, the BBC must ensure that it is trusted by the full range of its wide audiences. Our performance in April justified that trust.

Our successes are covered in this Report. But I want to make special mention of the World Service's achievements this year. It has literally been a lifeline for many around the globe, and the tributes paid to it have been enormously appreciated by all those who work so hard there. It is therefore highly appropriate

that this has also been the year which has seen the dream of World Service Television at last become a reality: its rapid growth is most heartening.

It is important to remember that we are all part of a single BBC and that the health of the Corporation depends on the strength of its individual component parts. Domestic and external broadcasting are interdependent: the stature and credibility of the World Service are interlinked with the status of an independent BBC. Any threat to the BBC at home is also a threat to the BBC's standing abroad.

All who work for the BBC in whatever capacity are determined that the Corporation shall continue to be worthy of its heritage and of the public respect which it has earned over the past 60 years, not only in this country but worldwide. The paternalism of John Reith, whose aim was to give people what he considered good for them rather than what they fancied they wanted, would command little sympathy today. But he established the BBC on principles which have stood the test of time and which remain valid into the 1990s and beyond; integrity, independence, the striving for excellence, the provision of the best possible service to the largest number of people and the recognition that broadcasting, with its vast potential for good or ill, has a higher purpose than the scramble for high ratings and the profit-margin for investors.

But the broadcasting world is changing. As the BBC approaches its 70th anniversary in November, it is a sobering thought that some of our new commercial competitors, who will begin broadcasting in 1993, have not been in business for much more than 70 weeks. The third era of broadcasting is well and truly under way, and the pace of competition grows daily, in radio and television.

We are not complacent. We in the BBC are the inheritors of a great institution, but all institutions must adapt to changing circumstances or risk becoming fossilised relics. That is why, as the date of Charter renewal approaches, we are concentrating on two key areas of policy – efficiency and accountability.

Producer Choice, which will enable producers to choose between in-house resource suppliers and the outside market, is designed to maximise our efficiency and cost-effectiveness. It is a scheme which fully recognises the licence-payer's interest in knowing that

## CHAIRMAN'S FOREWORD

CONTINUED

every pound is being stretched to make better programmes.

In the end, however, licence-payers have the right to judge for themselves whether the BBC is making good use of their money. That is why we will be putting in place new accountability mechanisms, building on best practice in the public and private sectors.

The approaching debate on the future role of the BBC has not caught us unawares. Many months of careful thought, research and analysis by staff across the BBC have gone into the preparation of our Charter review document, as subsequent leaks have shown. On publication in the autumn of the Government's Green Paper on the BBC, we will put forward our own views and proposals as a key contribution to what we hope will be a wide-ranging, informed and robust debate about Charter renewal.

We will have much to say about the kind of programming a publicly funded broadcaster might provide in a maturing market. But our thinking will be rooted in some familiar principles.

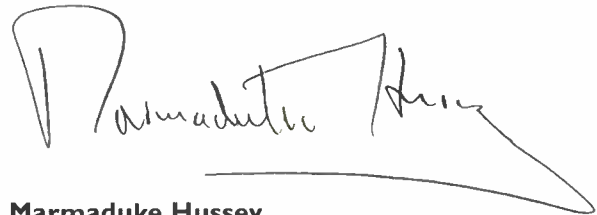
First, there must be a place for a powerful media influence which is in the pocket of no individual proprietor or interest group. Second, there must be a place among the media of this country for a broadcasting organisation which does not have to give paramount weight in its choice of programmes to those which will earn money directly by subscription or indirectly by advertising. Third, I cannot imagine that Britain would wish to diminish so widely admired an aspect of its influence abroad as the World Service. And fourth, in a time of great debate about the future choices of the United Kingdom, I believe there is a unique and valuable role to be played by a public service broadcasting organisation in reflecting locality, region and nation each to itself and each to the others. The BBC has been and must remain a strong unifying force across the whole of the UK.

Finally, the vision – the promise we lay before the licence-paying public. The BBC's services must be thoroughly distinctive. We accept that in due course the market will come to provide a fully adequate supply of certain kinds of programming. In television it will provide general entertainment channels, and channels with specialist appeal. In radio it will provide local and national channels focused on particular segments of the

popular music market. As the market place fills with new traders, the BBC must ensure its wares are quality wares and are not being sold at the next stall.

Distinctiveness and quality alone, though vitally important, will still be insufficient to justify public funding. The further task for the BBC will be to develop services which reflect public taste and meet a clear public need. These will be services which extend choice, either because a purely commercial market will not provide them, or because there is a risk it will not provide them; and they will be services to which there is universal access.

With these as hallmarks of our broadcasting – distinctiveness, quality, efficiency, accountability and demonstrably meeting public need – the BBC will be able confidently to proclaim its value to a democratic society.



**Marmaduke Hussey**

*Chairman*

## DIRECTOR-GENERAL'S STATEMENT



*BBC Director-General Sir Michael Checkland at White City*

**W**e knew that 1991 and 1992 would be difficult years as we continued the process of restructuring the BBC to prepare for the increasing competition we face from new television and radio services.

We have continued to reduce jobs – a net reduction of 2,000 this year; we have reduced resources and vacated buildings; we have put more programmes out to independent producers as we move firmly towards the 25% quota required under the Broadcasting Act. And we have begun to extend the policy of buying in – previously confined mainly to household services – to production services. At the same time, we have started the long, and continuing, process of self-examination to define our purpose as a public service broadcaster in the latter part of this decade and into the next millennium, in preparation for a period of intense public and political debate leading up to the renewal of our Charter.

There has been so much press speculation about our future that it might surprise people to know that

broadcasters in other countries, many in financial difficulty or under threat from global television services such as the BBC's own World Service Television, see us as strong, forward-looking and realistic about the changes we are having to face. They also see with surprise and admiration the BBC maintaining a high audience share in radio and television against all its commercial competition.

I believe that is a correct assessment of the BBC's position, but no one is pretending we don't have much to do. Satellite and cable will continue to erode our share of the television audience, as it will that of Channel 3, as ITV soon will be known. From the autumn, the new commercial radio networks will begin to mount the first national competition the BBC has ever had to contend with. And, assuming the licence fee remains constant in real terms, the BBC's income from this source as a proportion of industry revenue will fall from 40% in 1991 to about 25% in 1997 – the year of Charter renewal.

Analysis of future broadcasting revenue shows that subscription income will escalate, probably reaching £2.6 billion by the end of the decade. The BBC must be inventive in sharing in that growth to support its future broadcasting role, which is why we have already teamed up with Thames Television to launch a satellite channel, funded by a mixture of subscription and advertising, before the end of the year. Classic programmes from the archives of both organisations will be the backbone of the channel delivered direct-to-home and by cable outlets – which in addition offers the exciting possibility of wide-screen television. This will in no way reduce our service to licence-payers: the Controllers of BBC1 and 2 will continue to have priority use of the BBC archive.

The BBC has to think of itself as a multi-funded organisation. We have a commercial turnover from BBC Enterprises of over £200 million, we attract events sponsorship, advertising already helps to finance the Asian channel on World Service Television as well as our programme sales overseas; later this year we will add income from our night-time subscription service for specialist groups, BBC Select.

We are ceaselessly looking at ways of expanding supplementary income to the licence fee. But the licence remains the core of our provision, and during

## DIRECTOR-GENERAL'S STATEMENT

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Charter renewal we will be arguing for its retention. All the available information indicates that there will not be sufficient advertising or other forms of revenue to sustain the wide range of radio and television services that the public will wish to enjoy.

Our projections show that the amount spent by the average household on TV and related activities will rise to more than £400 in 1997; over the decade, TV-related spending will increase from 8% to 11% of total leisure spending. That should put the cost of receiving BBC programmes into perspective – and, with a period of low inflation in prospect, it is likely to be some years before the colour licence reaches £2 a week.

The value-for-money of the licence fee is not only a matter of cost, but also of what is available for the outlay. The BBC will continue to take steps to raise the quality of its programme services; and as working practices have changed, and support services and overheads have been reduced, the policy of ploughing more money back into programme-making has been maintained.

Over the last five years, the BBC has had to come to terms with the consequences of fundamental change and we must continue down this bumpy road. Inevitably, there has been much staff anxiety, which will remain until the Charter debate is concluded. The human consequences of this are a prime consideration for me and we are trying to handle them with proper care. I would add that the BBC has no intention of closing or running down its functions so that it becomes merely a lightly staffed publisher-contractor, acquiring its programmes from outside sources. The new environment has at least as much need as ever for a major public service broadcaster and producer at the centre providing the base for a strong domestic and exporting industry.

I do not see Charter review leading to a change in the BBC's broad prescription, which I would define as universal access, quality, impartiality and accountability. The BBC must continue to occupy the high ground in British broadcasting. But we know that there will be questions about our size, efficiency, funding, and the range and scope of our services. We have been thinking hard about how to refocus our energies and commitments as our services adapt and evolve, and having done so we will argue our case

vigorously.

In the meantime, I believe that the substantial investment we have made over the last few years in News and Current Affairs will be incomplete until 24-hour news services from the BBC are available in television and radio. Such services can be developed at low marginal cost and we are looking at ways in which the outstanding success of World Service satellite television, which has been up and running for only just over a year, can be linked into this development.

We must also strengthen our services in education and training, which will be a theme for the BBC in the Nineties, as they will be for the nation. We have confirmed our commitment to formal education through our broadcast services for schools and the Open University, and we are increasingly experimenting with the new technologies of programme distribution through cassettes and downloading to VCRs; professional training and education services will play an important part in the future of BBC Select. We are now developing support materials for teachers, not only for formal education series but also for the many informational and educative programmes within our general schedules. And we are bringing together radio and television education departments into a single unit, a policy which laid the foundation for the success now enjoyed by News and Current Affairs.

Whatever the BBC's future, our prime role remains what it has always been: to go on making good programmes on television and radio. It is these programmes which give satisfaction to our audiences, which please our audiences, which excite and delight them – and which will give the BBC support in the forthcoming debate.



**Sir Michael Checkland**

*Director-General*

## BOARD OF GOVERNORS' REVIEW

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*'We were able to catch some of the broadcasts and find out what was happening. We got the BBC best of all...': President Gorbachev on his detention during the abortive Soviet coup*

*'I want to pay tribute to the World Service of the BBC, something to which I listen when I'm in other parts of the world.....They do, I think, perform a wonderful service': Prince Charles in a speech in Prague*

*'I would guess that if one took a bunch of money and said to a director: "Put together the best kind of international radio you can possibly devise", you would come up with something like the BBC': American hostage Thomas Sutherland on his release from jail in Beirut*

Few people in Britain realise how high a reputation the BBC enjoys overseas. Unless they spend much time abroad or travel widely, they have no reason to. The World Service, broadcasting on radio in English and 37 other languages, is not paid for out of their licence fees. Most of its output cannot be heard in the UK. Its new sister service, World Service Television, cannot be received here at all. The fact that domestic BBC programmes are bought and shown by broadcasters in some 100 countries, or that millions learn English by television and radio from the BBC, is not often reported. Only when events give rise to tributes such as those above – all recorded during the year under review – are people at home reminded of the BBC's international role.

Of course, the BBC, as the voice of Britain, has long been familiar to foreign listeners. Later this year the World Service celebrates the 60th anniversary of its first transmissions (as the Empire Service), and many of the foreign-language services, born during the Second World War, have been flourishing for half a century. Despite the return of free expression in the former Soviet bloc and the move towards democratic practices in other countries formerly under restrictive rule, the demand for reliable information and professional reporting seems as keen as ever. Accordingly, in agreement with the Foreign and Commonwealth Office, the World Service expanded several of its services during the year, such that it now broadcasts for more hours than at any time since the end of the war. As the year ended, it was preparing to add an important new language to its output – Ukrainian.

It was, therefore, with happy timing that, after nearly 60 years as an international force in radio, the BBC moved during the year into television. In November, barely eight months after starting as a daily news programme in the schedule of the BBC's TV Europe channel, World Service Television became available to 38 countries in Asia, thanks to an arrangement with the Hong

Kong-based Star TV satellite system. Plans for similar coverage of Africa came to fruition shortly after the end of the year under review. At the start of the year, WSTV did not exist as a distinct channel. By the end, its ambition – to be available in all continents by the end of 1993 – looked well on the way to being realised.

In our view, WSTV is not only the BBC's most notable achievement of the past year but a development of great national importance. Its swift expansion on top of the established success of its radio counterpart shows that, despite growing competition in the global media marketplace, the editorial values represented by the BBC are still prized in the world. It also enables Britain to gain a good position in that marketplace before the crowds appear.

This development was especially encouraging at a time when the BBC has been preoccupied with its future. For the BBC's standing in the world is an important consideration in the conduct of our Charter Review, which during the year has absorbed the energies of a large part of senior and middle management, as well as increasingly occupying the attention of the Board of Governors.

As noted in the last Annual Report, the purpose of this exercise is to examine the entire range of BBC activity in preparation for the public debate that will take place as the term of the current Royal Charter approaches, in December 1996. It will help us to propose what role we believe should fall to the BBC, as a public service broadcaster, for the rest of this decade and beyond, and therefore what functions a new Charter should prescribe.

The first stage of the exercise was completed in the autumn, when the 15 'task forces' set up to look at various aspects of the BBC's work submitted their reports. A 16th task force was set up in January to consider the BBC's work in relation to Scotland.

In the next stage, on which we were still engaged at the time of writing, the ideas thrown up by the task forces were being used by the Board of Management and the Board of Governors as a basis for what will be, in the course of the current year, the BBC's own contribution to the Charter debate. Some task force recommendations have already been adopted and some rejected, but at the time of writing no decisions on fundamental policy issues had been reached. Contrary to the impression given by some newspapers, the task force recommendations are the beginning, not the end, of the decision-making process. We were nevertheless much impressed by the quality and originality of thought that went into the task force reports and very grateful for the long hours of work which their members devoted to the exercise in addition to carrying out their regular responsibilities.

Meanwhile, we recognise that, whatever the BBC's activities at the end of the current Charter period, its effectiveness in a



## BOARD OF GOVERNORS' REVIEW

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multi-channel world will depend largely on the efficiency with which it uses its resources. For several years, the need to provide the best possible value for the licence-holder's money has been a prime determinant of our policy. In simple terms, our aim has been to concentrate our funds on our essential business – making programmes – and scale down supporting activities.

Significant savings in manpower, resources and costs have already been made through rationalisation of our activities and improved productivity. A net reduction of about 2,000 jobs occurred during the year in the Home Services. The practice of bi-media working, whereby television and radio programme staff may be used interchangeably, is increasingly being adopted, bringing not only the benefit of editorial integration but economy of operation. News and current affairs staff are being given multi-skill training to enable them to function more flexibly. Also, in tandem with measures to increase efficiency, we have pursued a vigorous policy of concentrating our property portfolio on freehold premises (occupation of the new building on the White City was nearly complete as the year ended) and vacating expensive rented space. Premises that become surplus to requirements as our resource base is reduced, such as the Television Theatre and the studios at Lime Grove and Ealing, are being sold.

During the year, however, a much more radical initiative was started, under the title Producer Choice. This system – which will affect all those responsible for programme-making in television and radio – will transform the economics of production in the BBC by bringing market mechanisms into the relationship between programme-makers and those who provide them with technical facilities. Programme-makers will become free to obtain their production resources – such as the provision of scenery or the use of editing suites – from the commercial sector, while the internal providers of these resources will become business units competing with outside firms for their custom. With proper safeguards against short-term distortion of the market, together with adequate training and preparation of the managers concerned, we believe this system will ensure not only that the BBC's resource management is as efficient as it can be but that it is visibly so. The preparatory phase for the new system began in the autumn and the system is due to come into operation on 1 April 1993.

Understandably, such a far-reaching change in working practices has been met with scepticism and apprehension. Some see it as a process which will result, intentionally or not, in erosion of the BBC's skill base and even the transformation of the BBC from a programme-maker to a contractor/publisher. We are determined that this will not happen. The 'critical mass' of the BBC's production skills is a guarantee of quality not only within the BBC itself but in the entire industry; it must be

protected. Some also fear the imposition of tight financial disciplines will inhibit creativity. Certainly producers will in future have to account for all their costs and manage budgets that cover all their needs. The purpose of the system, however, is not to confine the talents of our staff, whether on the programme or the resource side; it is to ensure that these are applied to best effect. In the longer term, it will afford protection for programmes of high quality by demonstrating beyond challenge that the BBC makes prudent use of its income.

The Producer Choice initiative arose out of a survey of the BBC's television resources designed to establish the scale of facilities that would be needed when the BBC achieved the 25% target for independent commissions required by the Broadcasting Act 1990. A more immediate consequence of this survey was a reorganisation of Network Television output so as to allocate particular programme genres or areas of expertise to Centres of Excellence. The choice of centres and the programmes to be identified with them was determined partly by the pattern of resource distribution and partly by the desire to spread programme-making activity more widely around the country. In one respect, however, the result proved controversial. The decision to transfer the Religious Programmes department of Network Television to Manchester was questioned by many religious leaders, who feared it would put at risk the quality of our religious output. We made clear in reply that the physical move of the department did not mean any diminution in our commitment to religious programmes of the highest standard.

The rationalisation of television resources provided an opportunity to re-think the shape of our regional broadcasting in England. With the withdrawal of network programming from Elstree, much of the argument for a separate South and East region was lost, so we thought it made sense to reorganise regional output and local radio in England on the basis of three administrative regions. The new arrangement took effect as the year under review ended. The reorganisation does not affect the range of regional television news magazines nor the output of local radio stations. It does, however, have implications for the regional advisory structure, which has been modified accordingly.

Studies on the model of the television resources survey were subsequently conducted in relation to radio and news and current affairs. One of the major conclusions of the news and current affairs study was that, following the postponement of the earlier plan to build a News and Current Affairs centre at White City, an extension should instead be built to the Television Centre to house television and radio daily programme staff. This would apply to a key part of network output the practice, already widespread in regional broadcasting and certain other programme areas, of bi-media working. We recognise that this plan will not achieve the original ideal of bringing all news and

## BOARD OF GOVERNORS' REVIEW

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current affairs staff together under one roof, but we believe it will sharpen still further the leading edge of the BBC's journalism.

Along with our concern for efficiency, we continued to exploit the commercial potential of our activities. We are firmly of the view that we should seize all opportunities to add value to the licence fee, provided our service to the licence-holder is not thereby threatened or diminished. A notable new departure was the opening in January of the night-time subscription service, BBC SELECT, which would have started earlier but for the recession. Prompted by the Government's belief that significant earnings could be achieved through subscription, the service began with a prospectus of special-interest programmes biased towards education and training, in keeping with the BBC's public service tradition. We believe the service will provide a useful way of testing the market for subscription, though we expect it will be several years before it returns any worthwhile income.

Meanwhile, two developments during the year did little to encourage commercial initiative. The first was the reference to the Monopolies and Mergers Commission of the BBC's use of its own airwaves to publicise *Radio Times* and other magazines linked to programmes. This reference followed the recommendations of the Sadler committee of inquiry into cross-media promotion set up by the Government and mentioned in our last Annual Report. At the time of writing the Commission had yet to issue its findings.

The other development was the decision by the Copyright Tribunal that the BBC's charges to newspapers for the licence to print seven-day schedules of BBC programmes were too high. This situation arose from a provision of the Broadcasting Act 1990 that holders of the copyright in programme listings should be obliged to license these on request, in return for payment. The BBC is appealing against this decision.

Towards the end of the year, our policy of concentrating our energies and funds on programmes was illustrated by the announcement by the Managing Director of Network Television, Will Wyatt, of a strategy for the two television networks over the next few years. In sum, the purpose is to strengthen the values of these networks and ensure that all programmes, to whichever part of the audience they are directed, aspire to excellence of their kind. To that end, it was agreed during the year to allocate from savings elsewhere an extra £40 million to enhance the output of BBC 1, particularly in drama and comedy. As the number of channels available in Britain increases, it is vital that the distinctiveness and service to the public of the BBC's two networks are enhanced.

Among many distinguished programmes during the year, perhaps *Elizabeth R*, marking the 40th anniversary of the Queen's accession, stands out as an example of broadcasting at its best.

The serialised reading on Radio 4 of *The Bible* in daily instalments was widely applauded, proving again the power of radio as a speech medium. Changes to the Radio 4 schedule – notably the move of *Woman's Hour* from the afternoon to the morning – provoked dismay among some loyal listeners but eventually proved welcome to many more. Changes to the Radio 2 schedule similarly attracted much comment, demonstrating the close links which listeners to this network feel with their favourite presenters. One of the least agreeable events of the year was the loss of the Radio 3 medium wave frequency (to be allocated to one of the planned commercial networks), which posed a very difficult question over the future of *Test Match Special*; there was no wholly satisfactory answer, but the decision to replace the network's regular schedule by commentary during the hours when international matches are being played was, in our view, the least imperfect.

In the aftermath of the Gulf war, the hazards of news-gathering were again tragically demonstrated, with the death in the Kurdish area of Iraq of two members of a camera crew, Nicholas Della Casa and Charles Maxwell, and the disappearance of a third, Mr Della Casa's wife, Rosanna. The death of a sound recordist, John Mathai, in a munitions explosion in Ethiopia which seriously injured his cameraman colleague, Mohamed Amin, were further sad illustrations of the price all too often paid for first-class news coverage. From Croatia to Somalia, the courage of our journalists continued to be a source of admiration. That even apparently peaceful situations at home can be dangerous was shown when a planning dispute led to a shooting incident in which a planning officer was killed and a BBC reporter, Tony Belmont, injured.

On a happier note, we were delighted by the award of a knighthood to the Director-General, Michael Checkland, in the New Year Honours. Earlier, we were pleased that he had accepted our invitation to extend his contract by a year before being succeeded by the Deputy Director-General, John Birt. The award was an apt recognition of the assured leadership he has given the BBC at a time when it has been adapting to change on an unprecedented scale.

We bade goodbye during the year to two National Governors who had earned wide respect both for their good judgment and for their good humour – Dr James Kincade and John Parry. They were succeeded respectively by Sir Kenneth Bloomfield and Dr Gwyn Jones. The reappointment of Marmaduke Hussey as Chairman for five years and of Lord Barnett as Vice-Chairman for two ensure continuity at a crucial period in the BBC's history.

## NATIONAL BROADCASTING COUNCILS

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The National Broadcasting Councils in Scotland, Wales and Northern Ireland control the policy and content of BBC radio and television programmes provided primarily for the national regions, taking into account the culture, language, interests and tastes of their people. The three chairmen of the NBCs – Professor Sir Graham Hills (Scotland), Dr Gwyn Jones (Wales) and Sir Kenneth Bloomfield KCB (Northern Ireland) – serve as National Governors on the BBC Board of Governors.

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

### Scotland

Against the background of the Charter review process, the Council spent time discussing the role of the BBC in Scotland and contributed a statement of its views to the Charter review group. This emphasised the Council's belief that the pre-requisites are 'one BBC, a secure funding base, quality programme-making which reflects the full range of opinion and culture in the United Kingdom, and a renewed commitment to public service broadcasting in the national and international context.'

The Council welcomed the decision to set up a separate task force to consider the differences in Scotland and the implications of those differences for the service provided by the BBC.

During 1991, a major research project was commissioned into attitudes towards the media in Scotland. The data now available will provide the base for future policy planning, enabling BBC Scotland to tailor its services to match more closely the needs, aspirations and tastes of the Scottish audience.

It was a year of continuing development in programmes. Numerous awards bore witness to the skills of programme-makers in radio and television, not least those of the Comedy Unit. Members noted with interest the response to programmes transmitted on the networks; the range was impressive and the standards high. However, the Council remained concerned to ensure that Scotland is properly represented both at home and across the United Kingdom.

The Scottish political scene has always differed from the rest of the United Kingdom. Reflecting this properly and impartially in Scotland can be a taxing affair and ensuring that it is accurately conveyed to the rest of Britain sometimes proves even more difficult. The Council has persevered in seeking to ensure this is achieved and continues to do so.

Mindful of the BBC's role as the cornerstone of public service broadcasting in Scotland, much time was given to considering ways in which the needs of the Gaelic community can be met. The Council has recommended that the BBC should apply to the £9.5 million Gaelic Television Fund set up by the Government to help ensure that BBC Scotland's pre-eminence in this area of programme-making should not decline. The Council believes that the BBC's leading role in Gaelic broadcasting is a major part of its public service commitment in Scotland.

There were some notable staff changes during the year. Controller Patrick Chalmers, who had led Scotland with energy

and vision since 1983, left in December to take up a new post as Director of BBC World Service Television in Hong Kong. The BBC Secretary, John McCormick, was appointed to replace him. Another long-serving member of management, Head of Television James Hunter, took early retirement. Both left with the good wishes and gratitude of the Council. Three members of the Council, Mrs Margaret Dobie OBE, Mr Finlay MacLennan and Mrs Kirsteen Millar, retired; their places were taken by Miss Sheena Cooper, Professor Sheila McLean and Mr Roderick John MacLeod.

The Council met in Edinburgh, Glasgow and Kirkwall. The annual residential seminar focused on the results of the research project and on Scotland's place within the BBC. The Council also participated in the Corporation's efforts to explain itself more clearly to the public, including public meetings in Edinburgh and Stirling, and seminars for industry and the professions.

The year ended with good news, long awaited. After considerable work on the Council's part, a frequency was allocated for Scottish BBC2 in the south west. Previously, residents of this area had received a service from the North of England, thus being denied access to many special programmes: sport, politics, religion, the arts and Gaelic. The ending of this anomaly and the return of a part of the country which had been 'lost' was most warmly welcomed.

### Wales

During the year, the Council acted as a catalyst in the development of a BBC Wales strategy for the future, convening a two-day seminar in Newport in April 1991. The completion of the restructuring of BBC Wales' senior management team – with the creation of new posts of Head of Programmes (English) and Head of Programmes (Welsh) – was welcomed. All English-language radio and television output is now the responsibility of a single senior post which, for the first time, does not require a Welsh-speaking qualification.

Similarly, Welsh-language radio, and BBC Wales' contributions to S4C, become the responsibilities of a single post, providing a new focus for Welsh-language programming.

A major pre-occupation for BBC Wales management during the year was the implementation of the Funding the Future savings plan. The Council regretted the loss of 320 posts, while recognising the importance of the savings generated, amounting to more than £3 million; and it was pleased at the relocation of 130 posts in the BBC's Corporate Finance department to Cardiff. The Television Resources Review recommendation for a reduction in outside broadcast and single camera facilities will bring further losses in posts by the summer of 1992, but the Council is satisfied that no detrimental impact on programme production will result.

After many support services were put out to competitive tender, a composite facilities management contract was awarded to Gardner Merchant to cover security, catering, cleaning and a range of other services – the first contract of its kind in British broadcasting.

Despite the pre-occupation with structural change and resource reductions, programmes remained at centre stage and

## NATIONAL BROADCASTING COUNCILS

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the Council continued to devote a significant proportion of its meetings to them. It remained fully supportive of BBC Wales' commitment to the production of quality drama for the national networks and expressed its delight with the performance of Radio Wales, which is now second only to Radio 1 in popularity within the principality, and with new programmes such as the afternoon *Company* and the weekly arts programme *First Hand*.

The Welsh-speaking members of the Council had regularly expressed their reservations about some aspects of Radio Cymru's output and, with the benefit of a research study, the morning schedules were restructured at the turn of the year. Early indications are that the new image and fare are being welcomed by listeners. The service had been further enhanced by the opening of new unattended studio facilities in the Welsh-speaking heartland, at Aberystwyth and Porthmadog.

*Radio Times* appeared regularly on the Council's agenda, initially when the Wales edition was merged with the edition for the West of England, and later when the less than adequate listings for S4C programmes were criticised. But the Council was heartened that, prompted by its representations, clearer and fuller billings for Welsh language television were introduced, though concern remains at the limited presentation of radio details.

Members congratulated the BBC Welsh Symphony Orchestra on a resoundingly successful tour of Japan, supported by sponsorship from Hitachi. Further business backing for a BBC music event was announced when British Petroleum agreed to provide almost £1 million in sponsorship for the next three *Cardiff Singer of the World* competitions.

The death of Gwenlyn Parry, the founder of *Pobol y Cwm*, the daily serial which BBC Wales contributes to S4C, was a source of great sadness; his writing for the theatre and for television confirmed him as a dramatist of stature.

The Council met in Cardiff, Newport, Swansea and Llangollen (to celebrate the tenth anniversary of Radio Clwyd) during the year. A warm tribute was paid to the out-going National Governor, Mr John Parry, who was succeeded at the beginning of the New Year by Dr Gwyn Jones, Chairman of the Welsh Development Agency. Lady Hooson retired from the Council, and to fill two vacancies on the Council, Ms Enid Rowlands and Mrs Christine Lewis were appointed.

### Northern Ireland

A major reorganisation of BBC Northern Ireland, based on bi-media practices (that is, working in both television and radio) and designed to make use of the editorial strengths of a relatively small operation, contracted staff by a fifth. The Council regretted the loss of 135 posts, which in the main, however, were achieved through vacancies and voluntary redundancies, and it welcomed the fact that more than a quarter of the £1.8 million savings – half a million pounds a year – is being re-invested in drama for the television networks, in light entertainment and in other programmes. A significant improvement in television newsgathering, based on Radio Foyle in the north-west of the province, has also resulted. Throughout the year, Northern Ireland suffered many violent incidents and Council was aware of the professional integrity with which journalists and camera

crews reported them. Much of the political coverage concerned the efforts of the Secretary of State, Peter Brooke, to bring the constitutional parties together for talks about the way forward for the province. There was also considerable interest in political events in the Irish Republic, leading up to the change of Taoiseach.

A highlight of the year was the opening of Blackstaff House in Belfast by the Director-General. The new complex brings to fruition the labours of a dedicated team over seven years and provides the BBC in Northern Ireland with a studio/stage of 6,000 sq ft, full make-up and costume facilities, a scenery dock and three floors of offices to replace previously rented accommodation. The stonework on the frontage of Broadcasting House was comprehensively cleaned for the first time in over 50 years and the reception area decorated to give a more welcoming appearance.

The Council noted that local programmes increasingly inspired the production of videos and publications. A programme marking the 75th anniversary of the Battle of the Somme resulted in the video *Somme Soldiers of Ireland*; local publishers Appletree Press produced a book based on Radio Ulster's *Thought for the Day*, and the Northern Ireland Centre for Learning Resources produced two books, *Today and Yesterday* and *What's Time to a Pig*, based on school radio programmes.

The relocation of the Enniskillen studio provided an opportunity to update equipment and install more comprehensive production facilities. The local community welcomed the more accessible site at the official opening in February. Additional television and radio transmitters were commissioned, further extending and improving the coverage into areas of the province previously covered inadequately.

The departure of the National Governor, Dr James Kincade, was marked by a farewell dinner in June, when Council members paid tribute to his commitment to the BBC. The new National Governor, Sir Kenneth Bloomfield KCB, was welcomed to his first meeting in September, after the summer recess.

During the year, the Council met in Belfast and London. Mrs Margaret Abernethy and Mrs Anne Gibson retired and Sir Dennis Faulkner CBE resigned. Ms Jo Thompson and Dr Kate Gillespie were appointed.

## NEWS & CURRENT AFFAIRS

In less than 72 hours in August 1991, 74 years of Soviet communism ended and a transfixed world watched the total disintegration of the USSR begin. In Yugoslavia, Croats battled with Serbs in some of the worst fighting in Europe since the Second World War. The Gulf war did not end for the Kurds, and Britain, America and France were obliged to send troops to create safe havens in northern Iraq; more positively, Syria and Iran moved closer to the West, bringing about the first Middle East talks and the release of the Western hostages.

And the British public turned to the BBC's news outlets in record numbers, with the television *One*, *Six* and *Nine O'Clock* bulletins dominating their respective independent rivals. During the attempted Soviet coup the *Nine O'Clock News* was watched by as many as 12.1 million people and Radio 4's news audience was up 10%. Over 11 million watched the *Six O'Clock News* to see Terry Waite, after 1,763 days in captivity, step on to the tarmac at RAF Lyneham in borrowed shoes and describe a postcard depicting John Bunyan that had miraculously found its way to his cell and hear him say: 'And I looked at that card and I thought: My word, Bunyan, you're a lucky fellow...'



in Georgia and Kate Adie in Estonia, giving a perspective from the republics, and deepened by the analysis of Foreign Editor John Simpson – who arrived in Moscow with the wrong passport and an expired visa. Martin Sixsmith's interview with Gennady Yanayev broadcast at the beginning of the attempted take-over provided a major indication of the incoherence and lack of commitment behind the coup.

Further insight came in an *Assignment* special broadcast on BBC 2 on the Sunday. The foreign affairs series had commissioned former Moscow correspondent Tim Sebastian to make a film for the autumn on the return of the nobility to Russia, following Boris Yeltsin's invitation to émigré families, many of which had fled after the 1917 revolution, to help rebuild the republic.

The émigré congress opened on the very day the tanks were moving in. There with his television crew and with exclusive access to high-level figures in the Yeltsin camp, Tim Sebastian was able to put together a dramatic diary of events, seen from the inside.

The speed and thoroughness of the BBC's coverage earned many tributes. Foreign Secretary Douglas Hurd described it as superb. 'I am full of admiration for the way your team,

# NEWS & CURRENT AFFAIRS

### Soviet coup

On Monday, 19 August 1991, the world learned that President Gorbachev was no longer in power because of 'ill health', a new leadership of eight hardliners was in the Kremlin, and both *perestroika* and *glasnost* hung in the balance.

Radio 2 carried the first report at 4.37am and by 6am *Breakfast News* on BBC 1 was on screen with a specially extended edition which ran until 10.05am. BBC News reaped the rewards of its bi-media bureau in Moscow with Martin Sixsmith, Kevin Connolly, Bridget Kendall and the World Service's Tim Whewell feeding updates into *Today* on Radio 4 and the other radio and television outlets throughout the day. The teletext service Ceefax transmitted reaction, updates and, from 6am, a profile of Gennady Yanayev, the man who became the coup leader.

All BBC 1's main news broadcasts were lengthened and some scheduled programmes were postponed, including the third of *Panorama*'s revelatory examinations of the Gulf war and its aftermath; instead, David Dimbleby chaired a studio debate on the consequences of Gorbachev's removal. Extra programming included hour-long news broadcasts on BBC 2 and Radio 4.

History in the making filled the television screen with startling images and, throughout the crisis, the Moscow bureau provided some remarkable reporting, with Tim Whewell's vivid dispatches from inside the besieged parliamentary building especially significant. Coverage was broadened by Carole Walker

both in Moscow and in London, kept us so closely involved in the drama – without neglecting Leningrad and the republics. It was a tour de force.'

### Programme highlights

Dramatic events filled the international stage: the assassination of Rajiv Gandhi; cyclones and tidal floods in Bangladesh; famine in Ethiopia, the Sudan, Somalia and Mozambique; racial tension in South Africa in the wake of the erosion of apartheid. Within the European community the wrangle was over political and monetary union. All these conflicts and crises were covered in depth by news and current affairs on radio and television.

At home, Peter Brooke's efforts to find a new political solution in Northern Ireland foundered, the IRA waged a firebomb and bomb campaign on the mainland and continuing violence in the province brought the four main constitutional parties to Downing Street for the first time in 16 years. And as the year ended, the most closely fought General Election in recent memory began, covered in the BBC's first bi-media campaign, with radio and television news teams reporting, in effect, to one newsdesk (see Westminster panel page 16).

Current affairs series added context to much objective news reporting of these and countless other stories and programmes turned their attention to such matters as the release of the Birmingham Six and the Tottenham Three; the problem of

savage dogs; rioting in Oxford, Cardiff, Birmingham and Newcastle; home repossession; and Scottish devolution.

*Panorama* on BBC 1 produced one of its strongest runs of recent years, a number of editions forcing themselves to the top of the nation's attention. Among them was *The Max Factor*, a detailed exposé of Robert Maxwell's business empire screened before his death at sea and subsequent revelations concerning the *Daily Mirror* pension fund; the programme – on which reporter Nisha Pillai, previously with *The Money Programme*, made her debut – won the Royal Television Society's home current affairs award. Another *Panorama*, *Lethal Force*, revealed new evidence to suggest that shoot-to-kill, if not army policy, is often the practice of soldiers in Northern Ireland. Earlier, *Public Eye* on BBC 2 untangled the confused events that led to the removal of top policeman John Stalker from his investigation of shootings by RUC officers, and concluded that it was events in Manchester rather than conspiracy which had led to his downfall.

Eight months after her resignation, Mrs Thatcher gave her first BBC interview to *Newsnight*.

The coverage of business and economic affairs formed a growing proportion of main news bulletins and there was much informed and revealing programming from the specialist strands on television – *Business Breakfast* on BBC 1, *The Money Programme* on 2 – and on Radio 4: *Money Box*, *Analysis*, *In Business*, *The Financial World Tonight*. As recession worsened, *Money Box* made a summer tour around the country, offering detailed individual advice to workers, pensioners and the unemployed.

*File on 4* produced a number of scoops revealing, for example, links between Inkatha and the South African government and, on the human scale, the tragic consequences of a clinical trial which caused radiation damage to patients at a Manchester hospital.

A clutch of authoritative series illuminated Radio 4's year. In the week of the anniversary of the Gulf conflict, BBC Defence Correspondent Mark Laity began a six-part evaluation of *The Desert War* using previously unbroadcast material; James Naughtie went to America for *The Power and the Glory*, a four-part look at America's system of governance; John Simpson discussed the crumbling of East European communism in the series *Upsetting the Applecart*; and Gordon Clough reported on the Soviet Union's dissolution in *Ashes of Empire*. Michael Buerk's series, *Africa: Deadline for the Dark Continent*, a compassionate report to the West, was widely praised.

Before and after events of August 1991, Soviet affairs monopolised the broadcasting agenda. *The World Tonight* brought a tumultuous year to a close, coming from Moscow as the Kremlin Tower clock struck midnight and heralded an uncertain New Year. Technically and editorially the programme presented an enormous challenge – and delivered live radio at its best.

#### Extra output

In September, Television News added two summaries – at 7.25am Saturdays, at 9.10am Sundays – to supplement its weekend coverage. In October, the Radio newsroom launched a service to strengthen local and regional radio, offering the

opportunity of live, two-way interviews with a specialist BBC correspondent, an outside expert, or someone directly involved in a story. Some 50 slots are being taken up a week.

The launch of BBC World Service Television (see page 57) brought News and Current Affairs programmes – already watched in at least 20 European countries – to a new audience in Asia. In addition, the *Business Breakfast* team started to provide World Service TV with 24-hour business news including coverage of international markets and the world's leading 1,000 companies; and Ceefax was commissioned to provide the channel with teletext pages.

Ceefax, which during the year provided editorial training for journalists from state television in Egypt – the first Arab country to acquire teletext – added a new domestic service, providing 'real time' foreign exchange rates on BBC 2, updated once a minute by the National Westminster Bank.

#### Strategy

The BBC's decision to postpone indefinitely the building of a News and Current Affairs headquarters because of financial considerations did not inhibit the directorate's move towards the integration of its television and radio operations.

News and Current Affairs' long-term objective remains to bring the BBC's radio and television journalists together on the same site. In the meantime, while reducing costs to deliver an agreed saving of £2.05 million during 1991/92 (to be followed by a similar reduction in 1992/3), the directorate took a series of initiatives to change its work practices, introduced a marketing team to help exploit commercial opportunities, and signalled its intention of clearly 'branding' all programmes with the BBC name and logo.

The 'Aims for the Nineties' strategy was announced in September, under which the separate radio and television structures were merged under one head of newsgathering, as a first step towards extending bi-media working to all areas. Already developed at Westminster, bi-media operation was extended, in June 1991, to the European bureaux. Overseas correspondents elsewhere now also file routinely for radio and television. But the new framework will encourage the process further, allowing the BBC's 100 specialist correspondents and 50 general reporters to work across the two disciplines.

Coupled with multi-skilling, which will remove barriers between job categories and allow journalists, producers and technicians to carry out each other's functions, bi-media working is intended to increase programme quality, efficiency and job satisfaction, without affecting the running of individual programmes, which will continue to have their own teams and identity.

Several small steps towards bi-media working were taken earlier in the year when camera crews at home were issued with equipment to produce cassette sound for radio, and key correspondents abroad were issued with Video 8 cameras – small, high-quality 'tourist' video cameras – used since the Gulf war by cameramen filming under circumstances where a conventional camera is impossible or inadvisable. Highly sophisticated, but costing less than £1,000, Video 8s have been used to shoot material in Ethiopia, Mozambique, Mali and Pakistan.

NEWS & CURRENT AFFAIRS

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1 Brian Redhead and the Today team increased Radio 4's audience during the attempted Soviet coup  
2 Held at gunpoint in Yugoslavia: TV reporter Carole Walker  
3 Nisha Pillai: an award-winning debut on Panorama with an exposé of Robert Maxwell  
4 Bridget Kendall, one of the BBC's bi-media bureau in Moscow which won the Foreign Secretary's praise  
5 Kate Adie reports from Romania  
6 Question Time, the first News and Current Affairs programme to go out to independent production



## NEWS & CURRENT AFFAIRS

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Under 'Aims for the Nineties', advancing technology will play a major role in the future. By the end of 1992, News and Current Affairs hopes to be recording, storing and editing radio news reports using desk-top computers in production offices. The digital system will replace audiotape and tape-recorders.

Within two or three years, computers which allow video pictures and sound to be edited on screen could also be in general use – a prototype is being operated by weekly television programmes now located at White City. And the whole range of library systems, including stills and graphics, will be available on screen: sound and pictures on location will be digitised by recorders capable of instantaneously downloading their information to studios and newsrooms via phone-lines or satellite.

In the course of the year, News and Current Affairs moved towards opening up its programme-making to independent production, awarding its first contract, for BBC 1's *Question Time*, to Brian Lapping Associates. Thirty-five companies had tendered. Returning for its 12th season in September, with Peter Sissons again in the chair and with a commitment to bring more women on to the panel, *Question Time* maintained its popularity, averaging an audience of 4.5 million – a respectable figure for a programme usually starting between 10.15pm and 10.45pm and sometimes even later.

In 1991/92, *Question Time*, under independent production, represented 10% of News and Current Affairs' relevant output. In 1992/93, a full season of 34 editions, together with a quarter of TUC conference coverage, which for the first time will be provided from outside the BBC, will take the quota to 23%. The required 25% target for independently produced original programmes will be achieved in 1993/4 by the addition of a limited number of editions of *Panorama*, *Assignment*, *Public Eye* and *The Money Programme*.

### Audiences

The release of the British and American hostages from Lebanon created some of the most emotional footage of the year and some of the highest viewing figures, demonstrating yet again that at times of crisis audiences turn primarily to the BBC. Only the abortive Soviet coup drew more viewers and listeners.

The *Nine O'Clock News* audience on the night the coup collapsed peaked at 12.1 million (ITN *News at Ten*, 5.5 million) – only 0.65 million fewer than the biggest audience during the Gulf war. On the day of the coup, the *One O'Clock News* peaked at 5.8 million (*Lunchtime News*, 3.3 million) and on the day after it failed, the *Six O'Clock News* peaked at 8.5 million (*Early Evening News*, 5.7 million).

Throughout the week *Breakfast News* (2 million) and *Newsnight* (1.5 million) had significantly larger audiences than usual, with a *Newsnight* special, which ran from midnight until 1.30am, averaging 0.7 million – nearly half a million people still viewing at 1am.

The release of Terry Waite produced spectacular figures: 11.1 million for the *Six O'Clock News*, 9.8 million for the *Nine* (against *Rumpole of the Bailey*), with 5.7 million watching live coverage of the daytime Damascus press conference on BBC 2 and 5.3 million the homecoming from RAF Lyneham.

The disappearance and death of Robert Maxwell gave the *Six O'Clock News* 8.5 million viewers and the *Nine* 10.2 million.

In radio, there were marked year-on-year increases for *Today* on Saturdays, *The World This Weekend* and *News Stand*, while Radio 4's new schedule gave a boost to *From Our Own Correspondent* and *Special Assignment*.

A demographic analysis of the breakfast audience showed that the BBC's is significantly older than independent television's: 60% of *Breakfast News* viewers and two-thirds of *Today* listeners are over 45. A far higher proportion of the audience which turns to the BBC rather than to the independent broadcasters belong to AB and C1 grades (*Breakfast News* 49%, *Today* 76%); and, where *TV-am* has more women viewers (62%) and *Channel 4 Daily* more men (58%), the BBC's morning news programmes are almost equally divided.

### Danger

BBC correspondents, camera crews and back-up teams came through the Gulf war unscathed; tragically, two people working for the BBC were killed in the mountains of northern Iraq soon after and a third remains missing, presumed dead. A fourth life was lost in the fighting in Ethiopia.

In March, a television crew consisting of husband and wife team Nicholas and Rosanna Della Casa and Charles Maxwell crossed over the border from Turkey to cover the plight of the fleeing Kurds. They were not heard from again and in May, after intensive efforts to trace them and a helicopter drop of thousands of leaflets over the refugee camps, the bodies of the two men were identified. Rosanna Della Casa has not been found.

In March, Visnews soundman John Mathai died while working for the BBC in Addis Ababa. In the ammunition store explosion which killed him, his cameraman, Mohamed Amin, lost his left arm but has since resumed his career using an electronically controlled artificial limb. Correspondent Michael Buerk – who with Mohamed Amin brought the 1984 Ethiopian famine to the world's attention – was unhurt in the incident.

No BBC staff have been lost or injured while covering the bitter civil war in Yugoslavia, but more than 20 journalists have died there and an ITN correspondent was badly wounded. One BBC crew, with TV reporter Carole Walker, were held at gunpoint for five hours by Serbian irregulars while fighting continued all around them and were only released after the intervention of the federal army.

### Bias

As the opinion polls varied and the weeks to the General Election ebbed away, coverage of political issues across radio and television was subjected to the closest scrutiny and the BBC found itself accused of bias by both the Conservative and Labour parties and some national newspapers.

The main complaint came from the Conservative party conference at Blackpool following Health Secretary William Waldegrave's defence of the Government's record on health. The *Nine O'Clock News* followed its report with a criticism of the reforms by health service managers and patients, to which the Government reacted strongly on the grounds that the item



### The Gulf

Over 200,000 people visited an exhibition at the Imperial War Museum devoted to the BBC's news reporting during the Gulf war. Planned to run for two months from August, the exhibition proved so popular that it was extended into the New Year.

A video of the most dramatic footage of the war and compilations from Network Radio and World Service coverage were augmented by graphic panels that showed where news teams were deployed, how stories were filmed and how satellite technology revolutionised war reporting.

Nearly all the items on display were loaned by journalists and crews. Among them was a piece of a Cruise missile retrieved by Foreign Affairs Editor John Simpson, protective clothing of the type worn against gas and chemical weapon attack, reporters' notebooks and scripts censored by the Iraqis.

Centrepiece of the exhibition was *Newsnight's* model of the Gulf area. Originally designed to illustrate Kuwait and the oil pipelines, the 'sandpit', based on maps and photographs to a scale of 1:1,000,000, was extended to include other countries.

The most extensive survey of television's coverage of the Gulf war – published in January 1992 on the anniversary of the Iraqi invasion of Kuwait – revealed that viewers believed BBC news to be more reliable and accurate than that of its competitors.

The research, conducted by the University of Leeds' Institute of Communications Studies, indicated that, for the great majority of people, television was the main source of news about the war, with 75% believing that it provided the

best coverage; only 7% opted for the press.

Most viewers preferred the BBC's style of news to that of the American Cable News Network, some of whose bulletins were carried by domestic channels, and considered that the BBC had given a greater range and depth of coverage to the reasons for the war than other broadcasters.

Among other findings of the survey, funded by the BBC, the Independent Television Commission and the Broadcasting Standards Council, was that the majority of viewers agreed with the broadcasters' decision to send journalists to report from Baghdad despite criticisms that in doing so the BBC could have been serving as a tool of Iraqi propaganda, and there was general approval of the on-screen practice of indicating when reports were subject to restrictions.

The survey confirmed the major findings of other surveys, one conducted by the European media group Satel, which examined the influence of the media on political opinion during the conflict and the change in media consumption. Satel found that 57% of UK adults watched more television and 17% listened to more radio, with a large majority specifying BBC1 as the most influential channel and 69% of the radio audience specifying the BBC against Independent Radio's 14%.

In June 1991, two of the BBC's newsmen were among 800 service personnel and civilians named in the Gulf war honours list. Foreign Editor John Simpson was awarded a CBE for his reporting from Baghdad and cameraman Nigel Bateson an MBE for his work in the Saudi desert and later during the Kurdish refugee crisis.

had no balancing comment in support of the reforms and no critical analysis of Labour's alternatives. Party Chairman Chris Patten demanded an apology and told the Tory rank-and-file to phone the BBC's switchboards.

In an exchange of letters with Chris Patten, Deputy Director-General John Birt agreed that the item complained of was not up to the BBC's usual standards. Writing to *The Sunday Times*, he rebutted allegations of bias and defended the BBC's 'manifest dedication to impartiality.' Any complaints would be listened to seriously, he said, but added: 'We will not be bullied by any party.'

There were other clashes between the politicians and the BBC. Employment Secretary Michael Howard pulled out of an *On the Record*, in which he was to discuss the Government's training policies with Jonathan Dimbleby, because the programme-makers, in accordance with normal broadcasting practice, would not show him a pre-recorded film that was to be screened before his interview; and the Labour party objected to the BBC's handling of its taxation proposals, saying that coverage did not give sufficient weight to the enhancement of pensions and child benefit, but focused on the effects of charges on high earners.

Allegations that a *Panorama* on the British economy had been dropped during Budget week because of political pressure were denied by the BBC, which had taken the decision purely on the editorial grounds that the programme had devoted too much

time to the difficulties of the Eighties and the origins of recession and not enough to present and future questions.

After Television News was accused of bias in reports concerning hospital waiting lists and student grants, the BBC carried out a thorough investigation and issued a statement saying that the allegations were wholly unjustified.

A poll by Mori for the *Sunday Times* showed that most people believed the BBC's reporting to be balanced; and of those who thought it was not, more thought it pro-Tory (18%) than pro-Labour (12%).

### Endpiece

In a year dominated by upheaval, nothing, perhaps, was more harrowing than the footage the BBC shot in Albania, showing the legacy of the 40-year dictatorship of the late Enver Hoxha: hospitals and children's homes without equipment, mentally handicapped children abandoned by their parents and the state, the inmates of a labour camp, many of whom had spent years in 'internal exile', abandoned in appalling conditions.

Within hours of Bill Hamilton's first report, an appeal was launched and donations poured in. More than £3 million in cash, food, clothes and other goods was raised with £1 million of the money coming from children after a special feature on *Newsround*.

## NETWORK TELEVISION

An injection of £22 million into BBC 1 drama and comedy at the start of 1991/92 took time to work its way through to the screen and the channel found itself criticised for its mid-year performance: a situation that intensified in the autumn when two drama series attracted disappointing audiences. By the winter quarter, however, when the new money was making its presence felt in the schedule, the channel's performance could be seen in a fairer perspective.

Despite the increased funding, the BBC's drama production in June stood at half the level of ITV's, a 'worrying imbalance' which the Director-General publicly addressed. In November, a further £40 million – the biggest single increase ever achieved and made possible by savings in capital investment and efficiency – was announced for programme-making in 1992/93. This money will be aimed at BBC 1 drama for the weekends and drama and entertainment for the early evening on weekdays, which Network Television recognises as key battlegrounds for both prestige and audiences; and it will ensure that major drama can be sustained across the year. Some provision will be made for BBC 2 to extend its use of archive material.

For the second year running, BBC Television dominated Christmas week viewing, with BBC 1 taking 42.3% (ITV 38.5%) and attracting the highest figures with a total of 18.9 million for the Boxing Day episode of *EastEnders*, 18.2 million for the collection of out-takes, *Auntie's Bloomers*, and 17.7 million for the Christmas Eve screening of part one of the *Only Fools and Horses* seasonal special.

In 1991, BBC Television attracted a 45% audience share, with BBC 1 drifting 2.9% from the 37.9% of 1990, and BBC 2 holding steady on 10.2% (C4 9.6%). The loss of BBC 1's audience share was disappointing, but was mainly due to the increasing popularity of cable and satellite (2.2 million homes in the UK now have dishes) and not, as some analysts suggested, to the performance of ITV which, in fact, lost 1.1% of its share.

### Change

The accelerating move to independent production and the need to make agreed saving of £25 million a year by 1993, created a double squeeze on the television service.

After a lengthy study of resources in the light of the Government's requirement that 25% of programme-making should have transferred into the independent sector by April 1993, studios and premises across the country were closed or identified for closure, outside broadcast units, editing suites and camera crews were reduced, and programme budgets cut. And in a move to greater emphasis on programme-making outside London, two departments, Youth and Entertainment Features and Religious Programmes, were relocated to Manchester (see Regional Broadcasting page 40).

Most radically, the Producer Choice strategy was announced (see panel page 21) which for the first time in the BBC's history will give programme-makers in television and radio the option of buying their resources outside the Corporation, if by doing so they get better value for money. Network Television adopted new working practices to meet the challenges, to develop better long-term planning and to open up creative departments to each other's methods and ideas.

The existing Topical Features and Documentary Features departments were reorganised into Features and Documentaries departments, more clearly defining factual output. With responsibility for the Community Programme Unit (which enables members of the public to make programmes under their own editorial control) and the History Unit moving to London from Elstree, the Documentaries department is now the largest documentary programme-maker in the world.

### The channels

Committed to its public service role, BBC Television continued to ensure a place in the BBC 1 schedule for peak-time current affairs and factual output, with BBC 2 maintaining its role as a distinctive alternative for more eclectic tastes.

In the autumn, both channels targeted the weekend audience. BBC 1 brought back costume drama to Saturday nights with *The House of Eliott*, pulled two of its most popular sitcoms, *Birds of a Feather* and *Keeping Up Appearances*, into weekend slots with *Challenge Anneka*, and transferred *Saturday Night Clive* from BBC 2.

After a three-year absence, BBC 2 brought back the TV review programme *Did You See...?* under Jeremy Paxman, introduced *Performance*, a new studio-based drama strand, and gave Saturday evening a patina of risk with whole evenings devoted to a series of themed broadcasts. These ranged from Japan (see Network Radio panel page 36) to Texas, took in *The Complete Citizen Kane*, an examination of what is probably the world's most famous film on its 50th anniversary, and, controversially, an evening of programmes to mark the beginning of the gay liberation movement in Britain 21 years ago.

A performance of Mahler's Symphony No 8, *The Symphony of a Thousand*, launched stereo broadcasting on BBC Television. About 60% of all evening programmes are being transmitted in stereo, which is currently available to about three-quarters of the country.

### Independents

BBC Television ended the financial year ahead of schedule in meeting its final target of commissioning 25% of qualifying programmes (which excludes news, news-related daily current affairs, continuity and Open University output) from the independent sector.

During 1991/92 800 hours, or 15%, were made by independent producers, a figure including 220 hours of drama and entertainment – most of it in peak time – 300 hours of features and documentaries, 180 hours of sport, children's, education and current affairs, and 100 hours of programmes for regional screening. The 300 hours of features and documentaries included input to such strands as *Horizon*, *Inside Story*, *40 Minutes*, *Open Space*, *Omnibus*, *Everyman* and *Public Eye*.

For the financial year 1992/93, 20% of qualifying output (950 hours network, 140 hours regional), were commissioned. In 1993/94 the full 25% of independent production will account for 1,400 screen hours.

Some of the most highly successful programmes screened during the year under review came from the independent sector, which showed its strength across the range of output.

## NETWORK TELEVISION

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1



2

1 *The House of Eliott* (with Stella Gonet and Louise Lombard) achieved public and critical acclaim  
2 On call: Dr Barry Brewster in *The Doctor*  
3 Alexei Sayle: doing his stuff for BBC 2  
4 High drama at Wimbledon  
5 *EastEnders* (Letitia Dean and Ross Kemp pictured): a regular audience of 20 million



3



4



5

**Drama**

The extra funding injected into drama helped increase output by about a third to some 370 hours. The year's achievement was broad-based and often innovative, but there was criticism of certain series.

Having taken the decision to let go the long-running *Bergerac*, *All Creatures Great and Small* and *Howards' Way*, the BBC replaced them with mixed success; television history shows that series generally take time to build viewer loyalty. The 1920s-set *The House of Eliott* did achieve public and critical acceptance but *Trainer*, which nonetheless reached a respectable 8 million audience, will require better storylines and characterisation for its second series.

*Specials*, *Moon and Son* and *The Sharp End* will not be continued.

There were other strong series in *Kinsey* (already in production for a second run) and *Love Hurts*, made by the independent company Alomo. *Rides* (Warner Sisters), augmented *Spender*, *Lovejoy*, *Making Out*, and *Casualty*, which has built to a great popular success. *EastEnders* consistently played to audiences over 20 million.

Serials produced a diversity of choice that included two tales of contemporary passion, *The Men's Room* and *A Time to Dance*, both of which provoked public reaction because of their candid display of sexual behaviour. An adaptation of Kingsley Amis' Booker prizewinning novel, *The Old Devils*, the thriller *Children of the North* and *Goodbye Cruel World*, an examination of love and grief, all united viewers and critics in their praise. The adaptation of Richardson's 18th-century novel *Clarissa* was one of the year's dramatic landmarks and confirmed Saskia Wickham as an actress of outstanding talent.

The single play found expression in *ScreenPlay*, *Performance* and *Play on One*, all of which produced some fine work, with the translation from the theatre of *Absolute Hell* (with Judi Dench), *Uncle Vanya* (David Warner) and *Old Times* (John Malkovich) drawing admiration. *Redemption* (Tom Courtenay), the black comedy *Broke* (Timothy Spaul) and *Journey to Knock* (John Hurt, David Thewlis) appealed to wide audiences.

Above all, perhaps, the year belonged to *Screen One* and *Screen Two*, both of which had outstanding seasons. Among the offerings on *One* were the costume drama *Adam Bede*, *Hancock* (Alfred Molina), *Alive and Kicking* (Robbie Coltrane, Lenny Henry), and *A Question of Attribution* (James Fox, Prunella Scales), filmed from Alan Bennett's script by John Schlesinger.

*Screen Two* offered a wide array, including *The Grass Arena*, taken from John Healey's searing autobiography; the controversial tale of homosexual identity, *The Lost Language of Cranes* (Brian Cox, Eileen Atkins); and Anthony Minghella's *Truly, Madly, Deeply* (Juliet Stevenson, Alan Rickman) which became an unexpected international success when given a cinema release.

Several of the 20 or so BBC films made during the year were premiered in this way – a policy which does not diminish a commitment to the small screen, but which allows more lavish productions to be made because the promise of cinema release attracts co-finance, as well as top-ranking casts and directors.

In the autumn, the BBC announced the first long-running

serial since *EastEnders* in 1985, a thrice-weekly story of British expatriates in Spain, to be called *Eldorado*, which from late 1992 will reshape the early-evening weekday schedule. The project, to be produced by the creator of *EastEnders*, is the largest commission awarded to an independent company (Cinema Verity).

**Light entertainment**

Benefiting from its extra funding, the Comedy department increased output by about 20% to some 180 half-hours in a full year, striving to extend the range of material and introduce younger characters. A development unit was set up, giving special attention to encouraging women writers and writers of ethnic minority background, and to consider the concept of team writing, so successful in America. Television and Radio forged closer links to open each medium's material to the other, and for the first time the *Radio Times* script competition was extended to include TV comedy.

Twelve new series were screened in 1991/92, including *An Actor's Life for Me*, derived from Radio 2, *Mulberry*, *2point4 Children* and *So Haunt Me*, by Paul A Mendelson, creator of *May to December*.

*One Foot in the Grave* (15.3 million viewers) overtook *Birds of a Feather* (14.4 million) as the BBC's biggest audience puller; but *As Time Goes By* (Theatre of Comedy/D L Taffner), the story of love the second time around starring Judi Dench and Geoffrey Palmer, attracted an audience of over 12 million – almost unprecedented for a new entry.

There were disappointments. *Taking the Floor* (Alomo) did not justify running to a second series. On BBC 2, *Bottom* (produced by the Variety department) infuriated many viewers but attracted a large and young audience; and the *Pall Bearers Revue* failed to convey the comic force of Jerry Sadowitz in concert.

The decision was taken to end *Bread*, but a new Carla Lane series, *Screaming*, began.

In variety, BBC 1 revamped *Top of the Pops*, changing the guidelines for the first time in 28 years to reflect the fragmentation of popular music, and by the end of the year the programme was winning about a million more viewers.

Elsewhere, the channel depended on names that are firm favourites but, in addition, gave *Lisa Maxwell* her own show. *Bruce Forsyth's Generation Game* held big audiences and *Noel Edmonds' House Party*, displaying warmth, wit and pace, became the year's outstanding family show. The *Big Break* general knowledge-cum-snooker game show hosted by Jim Davidson generated big audiences, which Les Dawson's *Fast Friends* did not.

The sharp humour of *Smith and Jones* and Jasper Carrott again made an important contribution to the channel; as did Alexei Sayle and Fry and Laurie to BBC 2. *Murder Most Horrid* from the Variety department gave Dawn French six rewarding scripts and the opportunity to play a range of characters.

One of the year's most satisfying successes was the emergence on 2 of black talent in *The Real McCoy*, a series of Afro-Asian talent which resulted from a two-day workshop organised by Lenny Henry and the BBC. *Us Girls*, another of the year's new series, by a writer new to television, Lisselle Kayle, was the BBC's

## NETWORK TELEVISION

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### Producer Choice

The way the BBC makes television programmes will be transformed by the Producer Choice initiative, allowing programme-makers to buy production resources from outside the Corporation.

Traditionally, both programme-makers and resource departments have been funded centrally. Under Producer Choice, which will become fully operational in April 1993, cash budgets will be allocated to all programme-makers who will be free to use either outside or in-house facilities to get the best value for money.

The initiative is being implemented as the legal obligation placed by the Government on the BBC to commission a quarter of its television programmes from the independent sector by 1993/94 continues to reduce demand for internal resources. As a result, studios, outside broadcasts, film and PSC crews and post-production services and facilities are being cut back. In addition, the number of properties occupied by the BBC, particularly in central London, is being reduced.

Under Producer Choice, resource departments will be funded only by selling their services to programme-makers. With the exception of selling marginal capacity on a standby basis, resource departments will not normally market themselves outside the BBC.

The initiative has been developed from a Network Television resources study with the help of consultants. Since April 1991, film and portable single camera operations have been operating this system, with programme-makers buying the services of these resource areas both inside and outside the BBC. This was extended to production design operations in April this year.

Separate reviews will lead to the adoption of Producer Choice in Radio and also in News and Current Affairs – which since April last year has operated internal pricing, with television programme-makers 'buying' the services of resource departments.

By giving programme-makers control of their budgets, Producer Choice will bring benefits in programme quality as well as putting downward pressure on costs.

As part of the initiative, the BBC is conducting a major study of overheads in central as well as output areas, assisted by consultants. This is focusing on services such as accounts, insurance, information technology, public relations and training which will also be charged to departments on a customer-supplier basis.

All BBC departments will be charged a commercial rent for their accommodation, the cost of the capital they employ and a share of all overheads, excluding the costs of governance, transmitters and certain other items.

first black situation comedy.

The BBC's plans for a new early evening drama serial, determined that *Wogan* would end in July 1992. The programme – which so successfully pioneered the year-round talk show format – opened BBC 1's peak-time viewing on three evenings a week for seven years, will have run to more than 1,200 editions and introduced some 4,000 guests. Its presenter, Terry Wogan, will return with a new weekly programme on BBC 1 in the autumn.

### Sport and Events

How competition for screening sport has intensified was brought home to viewers as ITV carried the Rugby World Cup and BSkyB acquired the Cricket World Cup in a blind bid (Network Radio, however, covered both). But virtually all other major sporting events were on BBC Television; and during the year a number of important contracts was secured, ensuring that the BBC remains the biggest sporting patron in the country.

A three-year deal was concluded with the Test and County Cricket Board for exclusive coverage of England's home Cornhill Test Matches, the Texaco one-day internationals, the NatWest competition and the Benson and Hedges Cup – which has been off BBC screens for two years. The exclusive contract to cover the Five Nations Rugby Union Championship was renewed, Rugby League was secured until 1996, and exclusive coverage for Liverpool's return to European competition agreed.

For the first time, the BBC contracted out snooker coverage to an independent producer (Grand Slam Sport).

It was a year of outstanding sport on BBC screens. England's cricketers won the first home Test against the West Indies in 22

years and drew the series. 'People's Sunday' lifted a rain-drenched Wimbledon. Nigel Mansell overtook Stirling Moss with his 17th Grand Prix victory though he finally failed to beat Ayrton Senna to the world crown. Ian Woosnam won the US Masters in Augusta and the Ryder Cup went back to the US, 6 million viewers watching Bernard Langer miss his putt on the last green at Kiawah Island.

The FA Cup Final in *Grandstand* was watched by nearly 15 million people, a sporting audience only exceeded by the 16.7 million who watched the Grand National – a figure which put the programme in the all-television top ten for 1991.

But it was athletics, perhaps, which provided the most memorable television, with the European Cup and the World Championships in Tokyo, where Liz McColgan took the 10,000 metres gold, before going on to win the women's marathon in New York and the BBC sports personality award of 1991. The Tokyo relay team, and England's rugby union team, winners of a second Grand Slam and runners-up to Australia in the World Cup, shared the team award.

BBC TV Sport began 1992 with 16 days' coverage of the Olympic Winter Games, based in the Alpine resort of Albertville. In a year which will take in the Summer Games in Barcelona and the European Football Championship, the BBC will screen more than 1,600 hours of sport at a record expenditure of £55 million.

In 1991, the sporting world welcomed South Africa back to Olympic and Test cricket participation after an exile of almost three decades. In 1992, the BBC said farewell to Dan Maskell who, at the age of 83, decided that four decades of covering Wimbledon was enough.

## NETWORK TELEVISION

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During the year, Events department, which covers such annual occasions as Trooping the Colour and the state opening of Parliament, brought the state visit of Lech Walesa and the *Gulf War Welcome Home Parade* to the screen.

Events, which additionally produces broad-based output such as *Come Dancing* and *One Man and His Dog*, also made the documentary films *Flight Commander: HMS Campbeltown*, about the Duke of York, and *The Princess of Wales at 30*; and it covered the gala evening celebrating the 70th Birthday of the Duke of Edinburgh.

The exclusive live coverage of the *Enthronement of the Archbishop of Canterbury* occurred on the busiest weekend of the year, when eight other major events were covered. Two camera units had to be called back to London after the ceremony for the London Marathon.

The full resources and expertise of the BBC made possible *The Simple Truth* live concert from Wembley and other European venues in aid of the Kurdish refugees. Coverage of the event, put together at very short notice, was taken by 30 countries and involved 14 outside broadcast vehicles at Wembley alone.

### Documentary Features

Unquestionably, the viewing occasion of the year was *Elizabeth R*, which celebrated the 40th anniversary of the Queen's accession to the throne.

Shot with unprecedented access over a 12-month period, this was very much a film of the Queen's working life in a year that took in a state visit to the USA, the first visit to Northern Ireland since the Silver Jubilee, and a Commonwealth conference in Zimbabwe. For nearly two hours, almost 18 million people watched BBC 1, absorbed in scenes from the Queen's daily life.

*The Second Russian Revolution* (Brian Lapping Associates) on BBC 2 provided what was surely the documentary series of the year, providing the frankest insight into Soviet affairs ever seen. Repeated by demand almost at once – with the programme-makers returning to Moscow to add two more episodes after the failed coup – *The Second Russian Revolution*, which won the RTS award for international current affairs, will be a major source for scholars for years to come.

Series highlights on BBC 1 were *Churchill*, the first complete television biography, made with historic newsreel footage; *The Doctor*, which followed a GP around his practice in the Yorkshire Dales; and *DEA*, the result of two years' filming with the US-based Drug Enforcement Administration, often in dangerous situations.

*Inside Story* remained the channel's flagship series with a programme mix that encompassed an exposé of racism in the American deep south, the trade in orang-utans, and the problems suffered by drivers of illegally parked cars in London and by the men who clamp them. An *Inside Story* special remembered Northern Ireland's Bloody Sunday 20 years after the event.

*Holiday* (with Anneka Rice) and *Crimewatch UK* continued to attract large audiences of 10-11 million. The latter made headlines when it played a tape-recording of the voice of the kidnapper of estate agent Stephanie Slater. Almost 1,500 people

telephoned the police, an arrest was made the next day, and newspapers praised the monthly series which since 1984 has featured nearly 900 cases, resulting in over 300 arrests and over 180 convictions.

*Them and Us*, a series which allowed members of the public to confront figures of authority, proved disappointing, failing to attract many viewers in its peak-time slot.

On BBC 2 the varied output ranged from *Signs of the Times*, in which couples revealed themselves and their relationships through their taste in soft furnishings, to *Fine Cut*, a series from distinguished international film-makers including Werner Herzog. In the series *Fire in the Blood*, Irishman Ian Gibson, who has taken Spanish citizenship, proved a stimulating guide to a country that retains its cultural traditions in the face of radical change.

The independent sector contributed strongly to the department across the year, with the humorous news quiz *Have I Got News for You* (Hat Trick) winning audiences and awards. Independent series included Jonathan Miller's *Madness* (Brook); *Redemption Song* (Barraclough Carey), an examination of the British legacy in the Caribbean; and *Cine Memo* (Third Eye) which used thousands of reels of film shot by amateurs in Britain, France and Germany during the first half of the century to piece together a view of war, travel and family life.

### Topical Features

Consumer, campaigning and social action broadcasting continued with *That's Life!*, *Watchdog* and *Primetime*.

*That's Life!* moved from Sunday to Saturday nights, showing the verve that has kept it on screen for 18 years, but audiences were down on previous years. *Watchdog* broadcast a number of exposés which ranged from the unscrupulous selling techniques used in the photocopy leasing business, to the pitfalls of launching a franchise business; and the programme revealed a disturbing loophole in the law which allows a landlord to pursue a previous business tenant for the debt of an existing one.

*Family Matters*, with John Humphrys, took account of shifting social patterns that have, for example, increased the number of step-fathers and delayed the age at which couples start families.

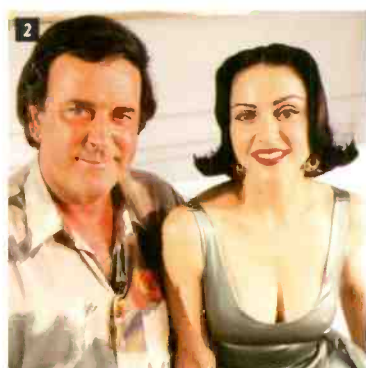
The Community Programme Unit, part of Topical Features, produced one of the year's most highly acclaimed documentary series, *Divorce* – a number of marriage therapists requested copies to help with counselling. The Unit was also praised for its *Open Space* and *Video Diaries* output.

An edition of *Open Space* made by a group of inmates in a juvenile serious offenders' unit, another from a unit for psychiatric prisoners, and a third which dealt sensitively with the subject of male rape did much to heighten public awareness.

*The Man Behind the Shotgun* programme in the *Video Diaries* series was the first documentary about prison life to be made by a serving prisoner.

In August the BBC announced the setting up of a complementary disability Programmes Unit, based on BBC 2's *One in Four* programme whose output is to double to 24 editions a year. Helped by a grant from the European Social Fund, the unit will operate a rolling training scheme for nine disabled staff every year.

NETWORK TELEVISION  
CONTINUED



- 1 **2point4 Children**: one of 12 new sitcoms
- 2 **Madonna on Wogan**: one of 4,000 guests
- 3 Viewing highlight of the year: **Elizabeth R**
- 4 **Adam Bede** (Patsy Kensit, James Wilby): part of an outstanding **Screen One** season
- 5 **Revamped and travelling**: **Tomorrow's World**



## NETWORK TELEVISION

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### Studios

Reducing studio capacity in London, the BBC found itself severing links with its own history as Lime Grove and the Television Theatre were put up for sale and the intended sale of Ealing was announced.

Acquired in 1949 when the BBC was outgrowing Alexandra Palace, Lime Grove was intended to provide temporary accommodation until Television Centre was opened in 1960. No-one envisaged that it would be in operation for 41 years.

Programmes such as *What's My Line?*, *Doctor Who*, *Dixon of Dock Green*, *This Is Your Life*, *Hancock's Half Hour* and many more including *The Grove Family*, British television's first regular 'soap', were created here. But the launch of *Panorama* and then *Tonight* established the studios as the home of journalistic authority and innovation. *24 Hours*, *Nationwide* and *Breakfast Time* were among other programmes that followed.

As programme-making became more technically demanding, 'The Grove' started to show its age and, though the arrival of *The Late Show* delayed matters for three years, its demise as a production base became inevitable.

Within a month of Lime Grove's closure, the final curtain came down at the Television Theatre from where, for 38 years, innumerable variety shows were broadcast.

The *Lime Grove Story*, screened on August Bank Holiday Monday, was an all-day BBC 2 tribute to the studios' past glories. A special edition of *Wogan* paid tribute to Television Theatre, which had been the show's home for six years.

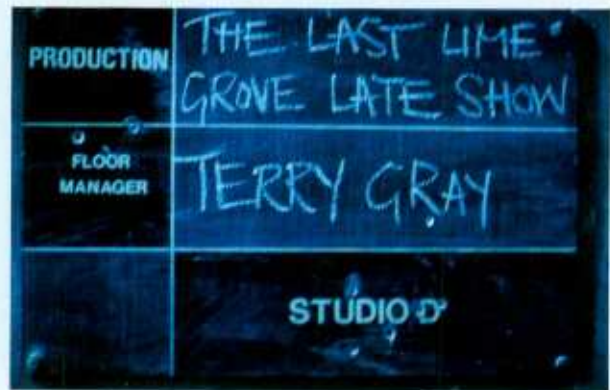
Both Television Theatre and Lime Grove had histories which pre-dated their BBC days, the former as the Shepherd's Bush Empire in the heyday of vaudeville, the latter as a film studio

where Hitchcock's *The 39 Steps* and *The Wicked Lady* were made.

More famously, Ealing was the birthplace of the golden era of English film comedy – *The Lavender Hill Mob* was made here, as was *Passport to Pimlico* – before it was purchased by the BBC in 1955.

Many of the BBC's most memorable drama series and single plays have been made on Ealing's three film stages, but a considerable number are shot on location using real interiors and exteriors rather than specially crafted sets. It is hoped, however, that a future buyer of the Ealing site will continue to operate it as a production centre, giving the BBC preferential access.

The BBC now has 12 major London studios, eight at Television Centre and four at Elstree, two of which are dedicated to *Grange Hill* and *Top of the Pops*. In addition, *EastEnders* has its own production facilities on the site.



### Science and Features

A total of 32.5 million people tuned in to *Hospital Watch* on BBC 1, broadcast from Hammersmith Hospital over five consecutive evenings. Invited into the operating theatre, viewers saw the first open-heart surgery and the first Caesarian birth ever shown live on British television.

*Your Life in Their Hands*, a BBC 2 series that examined alternative treatments, also enthralled many viewers. Most startling was the work of a Spanish doctor who inserted steel rods in patients' legs without anaesthetic, hypnosis or acupuncture; but the case histories of people in need of simple cosmetic surgery provided the series' most poignant viewing.

There were medical insights in much of the regular output. On BBC 1, *QED* filmed a pioneering operation inside the heart of a 13-year-old girl; followed a medical team to Sri Lanka in the quest of a more satisfactory way of dealing with cleft palates – which affect one in every 700 people; and caused some controversy with a report on an apparent link between vitamins and intelligence and behaviour. *Horizon* investigated *The Shadow of Breast Cancer* and asked why a greater proportion of women in Britain die of the disease than anywhere else in the world. From the broader range of its coverage, *Horizon's* programme on the Chernobyl 'sarcophagus' and the dedicated scientists working in levels of radiation that would be considered lethal in

the West, was highly acclaimed, winning three international awards.

At the popular end of science programming, *Tomorrow's World* on BBC 1 was revamped, getting a new set, introducing two new presenters and travelling more widely. In June, the series kept its traditional date with the Prince of Wales at Highgrove House to meet the finalists in the annual innovation competition; in October, it celebrated its 1,000th edition with a trip into its past.

*Antenna*, the monthly BBC 2 science magazine, brought to the screen an account of how, following the discovery of an unknown girl's skeleton, police went to Manchester University to have her face reconstructed in clay, and made a positive identification from a new technique which extracts DNA from bone calcium. Another edition examined discredited forensic evidence and put science – and scientists – in the dock.

Among individual series, *The Dream Machine*, the story of the computer, was well received, as was *Troubleshooter in Eastern Europe*, in which Sir John Harvey-Jones, following up his 1990 look at British companies, toured Poland and Hungary, dispensing his forthright views to the entrepreneurs who have arisen from the collapse of the state economies.



## NETWORK TELEVISION

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### Mozart

In the bicentennial year of Mozart's death, BBC radio and television devoted many hours of air- and screen-time to the composer's life, work, times and influence.

BBC Television paid its tribute across the year in numerous programmes, mostly on 2. Highlights included productions of three operas staged by the American avant-garde director Peter Sellars, in which he updated *Don Giovanni* to Spanish Harlem, set *Così fan tutte* in a small-town diner and relocated *The Marriage of Figaro* to Manhattan's Trump Tower. The channel also screened one of the most successfully filmed operas, Ingmar Bergman's *The Magic Flute* – sung in Swedish – and on Christmas Day the Glyndebourne production of *La Clemenza di Tito*, which Mozart wrote in the last summer of his life. In early 1992, BBC2 and Radio 3 transmitted the Royal Opera's new staging of *Don Giovanni*, live from Covent Garden in the presence of the Queen.

In two programmes, pianist Murray Perahia interpreted and analysed two of Mozart's piano concertos, later performing them with the Chamber Orchestra of Europe. On 5 December – the day of the composer's death – the channel paid tribute by carrying the *Requiem* live from Barcelona, where John Eliot Gardiner conducted the Monteverdi Choir accompanied by the period instruments of the English Baroque Soloists.

An antidote to conventional homage was provided by *Not Mozart* (Artifax), for which leading contemporary composers and film-makers collaborated in five highly individual music dramas. These were clearly not to everyone's taste, but, nonetheless, 1.6 million people watched the episode *Ms for Man, Music, and Mozart*, an audacious mélange of music, dance and complex video images from film director Peter Greenaway.

Three BBC1 children's specials, one of which, *Mozart from Scratch*, for the first time on British television presented the composer's earliest pieces performed by children about the age he had been at the time of composition, provided some of the

bicentenary's most delightful moments.

Radio 3's celebration, a broadcasting landmark which spanned January to December, devoted five complete days, at intervals, to him, broadcast all his stage works, all 27 of his piano concertos, devoted series to his early masses and violin sonatas and interpretations of his music on record. The day of his death was marked by programmes of all the music he wrote in his last year and by a live broadcast from Vienna of the *Requiem*, under the baton of Sir Georg Solti.

The network also repeated Sir Peter Hall's production of Peter Shaffer's revised version of his play *Amadeus*, with Simon Callow, Paul Scofield and Felicity Kendal. Radio 4 contributed *Requiem for Mozart*, a four-part dramatisation of the composer's life through his music and letters.



Philip Langridge in *La Clemenza di Tito*

### Music and Arts

The art of the cinema film-maker received concentrated attention on both channels during the year.

On BBC2, *Arena* persuaded the usually reticent Billy Wilder to talk – in voluble English and German – about his career, resulting in three programmes full of insights into the work of this veteran film director. *Arena* also spoke to underground film-maker Kenneth Anger, author of *Hollywood Babylon*, and profiled Oliver Stone, while the controversial British director Peter Greenaway gave his first major television interview to BBC1's *Omnibus*.

*Moving Pictures* returned to BBC2 in an extended run, giving in-depth background to key films shown on the channel and complementing Barry Norman's coverage of new releases on BBC1.

*Omnibus*, the most watched arts programme on British television, averaged 3.25 million viewers and presented a wide range of topics, from a retrospective of *La Stupenda*, Dame Joan Sutherland (Landseer/RM Associates) to a portrait of the art

forgoer Eric Hebborn (Triton). It also analysed the popular genius of comedian Benny Hill (Saffron), and profiled ice skaters Torvill and Dean, who attracted an audience of 7 million. *Malcolm Arnold at 70* was widely praised for assessing a neglected composer whose best-known music, for *The Bridge on the River Kwai*, won an Oscar.

*The Late Show*, BBC2's four-nights-a-week arts forum, with a new monthly edition from America made possible by a major co-production with WNET, provided a consistently challenging commentary on current issues. It was, however, criticised by the Director-General for being too metropolitan in outlook and by playwright David Hare who, appearing on the programme, claimed that not enough differentiation was made between popular and high culture. The programme addressed itself to both of these matters later in the year.

*Bookmark*, which continued to be one of BBC2's most talked about series, also created a revival of interest in neglected reputations – English novelists Henry Green and Sir Angus Wilson – and it produced a blend of reality and fiction to pay

## NETWORK TELEVISION

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tribute to Barbara Pym (played by Patricia Routledge) on the day in 1977 when she came to London to attend the Booker ceremony. In two other innovative editions, *Bookmark* went back to Shanghai with J G Ballard, setting of his novel *Empire of the Sun*, and accompanied Dmitri Dostoevsky, a tram driver from Leningrad (now St Petersburg), on a surreal journey to Germany and England, retracing his great-grandfather's footsteps.

Of a number of ambitious arts projects, a season of programmes on Rembrandt and the series *Relative Values*, which questioned the monetary value put on art, made a big impact. The National Gallery, at the time of the opening of its new wing, was the subject of *The Much Loved Friend*.

The Mozart bicentenary (see panel page 25) featured regularly across the schedule; and contemporary work such as Paul McCartney's *Liverpool Oratorio* and the black musical *Sarafina* were brought to a wider public.

Original dance continued to feature strongly, with *Heaven Ablaze in His Breast* (Second Stride) and new pieces being filmed from the Royal Ballet and Northern Theatre Ballet, as well as the work of younger British choreographers. BBC Television and the Arts Council launched a two-year initiative to commission new dance work specially for the screen.

*Pavarotti's 30th Anniversary Concert* (Raiuno) came from the Romolo Valli Opera House; later in the year, Pavarotti teamed up with Domingo for the New York Met's 25th gala. And there was much fine opera, including the Royal Opera's sumptuous *Carmen*, with Maria Ewing, and the English National Opera's production of Berg's *Wozzeck*; Kristine Ciesinski, who sang the part of the doomed Marie, also presented a documentary on the composer's private life. BBC Television co-commissioned Sir Michael Tippett's fifth opera, *New Year*, and gave it a studio production.

The triumph of the year was the unique Anglo-Soviet collaboration which brought Prokofiev's *War and Peace* live from the Kirov Theatre. Simultaneously broadcast on Radio 3, the 4½-hour production marked the centenary of the composer's birth.

### Religion

After visiting more than 1,100 churches and cathedrals, in which ten times that number of hymns have been sung, *Songs of Praise* celebrated its 30th anniversary. The occasion was marked by a link-up between congregations in London, Cardiff, Glasgow and Belfast, underlining the programme's regional roots, and by a special, off-screen service in Westminster Abbey to which over 2,000 viewers came.

In response to many requests, the words of hymns are now sub-titled on the screen for the Sunday transmission as, for some time, they have been for the Monday repeat.

While *Songs of Praise* on BBC 1 commanded the biggest audience of religious output (over 6 million), *Titchmarsh's Travels*, made by the same team, attracted around 5 million to its modern-day pilgrimage to enduring shrines; the *Worship* strand's summer season of live open-air services was another successful innovation. *Praise Be!* continued to be highly appreciated as was *This Is the Day*.

Both the new Archbishop of Canterbury and the new Chief Rabbi made their television debuts, delivering New Year

messages.

The *Heart of the Matter* and *Everyman* strands continued to share the same slot across the year, producing numerous thought-provoking editions. Joan Bakewell went to the heart of such matters as the sentences given to women who murder brutal husbands and the legalisation of prostitution. She also questioned whether local authorities should do more to help couples adopt children from such countries as Romania.

*Everyman* explored the blend of traditional and bizarre belief which has followed the lifting of constraints on religious worship in Russia; asked *Do Men Hate Women?*; and in *One Church, One Faith, One Sex?* (Viewpoint) looked at the issues that threaten to split the Church in England.

Film-makers from Israel, Algeria, Gaza and Iraq reflected the views of people affected by *Our War*. Also on BBC 2, *Global Report* returned to look at major world events through the eyes of individuals interviewed during the last decade.

The major innovation of the year was the drama series *In My Defence* (Oyster TV), in which actors portrayed individuals such as Emmeline Pankhurst and Sir Roger Casement who have defended their beliefs or actions, whatever the consequences. The triumph of the series was the performance by Saskia Reeves as a woman who stood trial for the mercy killing of her mother.

### Youth Programmes

*Good Sport* (Hewland International), an 'infotainment' series aimed at a broader audience than sports fans, increased the variety of the department's output. The three presenters, who included footballer John Fashanu, travelled the world in pursuit of less familiar activities, reported on sporting lifestyles and fashions, and added a fresh dimension to more traditional coverage.

Also on BBC 1, American comedian Ruby Wax followed the success of her first series *The Full Wax*, conducting her own style of acerbic interview with the likes of Lauren Bacall and James Belushi, and looked at the extraordinary side of everyday life both here and in America. And *Paramount City* (English Channel) made its return, hosted by Curtis and Ishmael who had come to the television audience's attention in the previous run of this 'contemporary variety' showcase.

The *Smash Hits Pollwinners' Party*, hosted by Phillip Schofield, was watched by 5.3 million viewers. Another big audience watched *Freddie Mercury – A Tribute*, introduced by Elton John.

On BBC 2, *Def II*'s well-established series such as *Rough Guides*, *Rough Guide to Careers* and *Dance Energy*, with its highly individual visual style, continued to attract a solid following among different age and interest groups, with the current affairs strand *Reportage* covering a breadth of youth concerns, setting up a debate on racism, and producing a special on Northern Ireland.

The *Rough Guides* team this year ventured out of the cities and travelled as far afield as Hong Kong, Mexico and Zimbabwe. The most popular journeys, across Australia and the southern states of America, each attracted over 5 million viewers.

Newcomer to *Def II* was the football fanzine series *Standing Room Only*, a mix of club reports, cartoons, sketches and player profiles, which attracted faithful support from the terraces. A

# NETWORK TELEVISION

CONTINUED

1



2



3



4



5



1 **Global Report:** world events through individuals' eyes

2 **Merlin of the Crystal Cave**, starring Robert Powell

3 **Get Your Own Back** with Dave Benson Phillips

4 **The Simple Truth** concert for Kurdish relief

5 The art of Torvill and Dean, examined by **Omnibus**

6 Outstanding talent: Saskia Wickham (with Sean Bean) in **Clarissa**

7 Personal taste revealed in **Signs of the Times**

6



7



## NETWORK TELEVISION

CONTINUED

### Weather

At the end of 1991, the BBC combined its radio and television weather forecasting in a new purpose-built complex at Television Centre – and the Meteorological Office upgraded the operation to the status of a full Weather Centre. After 32 years of receiving its forecasts from the London Weather Centre in High Holborn, Network Radio now gets them from Television Centre's team of TV weathermen, which has been increased from six to eight to cope with the double demand.

As part of the changes in radio, air quality information and probability forecasts for different parts of the UK were introduced; and, following public demand, central southern England was re-introduced as a separate area.

Built by BBC engineers for self-operation, the BBC Weather Centre – a television studio, a radio studio, and a forecasting office which houses the necessary equipment – is linked to the Met Office's mainframe computer in Bracknell, Berkshire, and is operational 24 hours a day, staffed over any 24-hour period by four forecasters. Between them they provide a daily total of 44 bulletins to BBC 1 and 2 and Radios 3 and 4, as well as others to BBC World Service Television in Europe and Asia, and to the Services Sound and Vision Corporation which broadcasts to British troops in Germany, Cyprus and Gibraltar.

The centre produces over 425 hours of broadcasts each year.

The BBC pays the Met Office an annual fee for its staff and services. In turn, the BBC charges World Service TV and the SSVK for its forecasts. The automatic, self-operated weather studios make the Weather Centre highly cost-effective.

*Standing Room Only* documentary covered the Africa Cup of Nations, held in Senegal.

In the year that its move to Manchester was announced, the department became Youth and Entertainment Features, reflecting an expansion of its responsibilities.

### Children's Programmes

Output maintained a healthy share against ITV, combining 'high programme standards with a bit of entrepreneurial dash' – a phrase used by Network Television Managing Director Will Wyatt in response to criticism from Junior Education Minister Michael Fallon.

The Minister had attacked the quality of children's programmes, especially on the BBC, describing the output, particularly on Saturday morning, as nothing but mindless cartoons and thinly disguised advertisements. He also held television responsible for an alleged decline in reading standards.

His accusations were challenged in the press, on screen and at the Edinburgh Television Festival. Subsequently, the Minister appeared on a *Going Live!* press conference to defend his views before an audience of children who were fluent in their defence of television and in their awareness of its positive elements.

On BBC 1, *Blue Peter* collected 15 million aluminium cans to

help the elderly through its annual appeal, but caused some controversy with a frank discussion of the problems of old age. Together with *Going Live!*, *Byker Grove* and other core programmes, *Blue Peter* dominated the children's top ten.

But these established series were augmented by a number of new entries across the age span, including the science-based *The Little Green Planet Show* and *Superbods*, an exploration of the human body; *Activ8*, a new sports and leisure series; and *Artifax*, dealing with aspects of art and design not covered in *Hartbeat*. The comedy and music show *Hanger 17* was introduced in an attempt to fill a slot once occupied by *Crackerjack* and never successfully replaced.

*Spider*, an animation series made by Hibbert Ralph, was the first product of the investment in BBC Children's programmes from the new BBC Enterprises development unit, BBC Children's International.

On BBC 2, Tony Robinson went to the Holy Land for *Blood and Honey* (CTVC), a tour de force of storytelling from the Old Testament; and, to fill the gap between Children's and Youth programmes, the channel began screening *100 Per Cent*, a programme mixing information and entertainment.

The department continued its commitment to period and costume drama with *A Likely Lad*, set in 19th-century Manchester, and *Merlin of the Crystal Cave* (Noel Gay) among seven new series (three of them from award-winning books) commissioned for the autumn. *Merlin* achieved audiences of up to 8 million, but failed to hold young viewers – a demonstration of the need for careful selection in filling the Sunday family slot.

*Grange Hill* returned to continue its portrayal of comprehensive school life. A storyline of teenage pregnancy begun in the previous run was sensitively progressed, enabling a broad-ranging discussion of the issues to be aired in *Going Live!*

### Presentation

The opening of a new BBC weather centre (see panel) and the launch of BBC World Service Television, which doubled Presentation's contribution, were the year's major developments. The existing transmission suite was restructured to accommodate WSTV's 18-hour European service and another built for the 24-hour service to Asia.

World Service on-screen identities were created – in a year in which the idents created the previous year for BBC 1 and 2 won BPME awards: a gold for BBC 1, a silver and bronze for two of BBC 2's. Presentation began to provide on-screen promotions for the two international services as it continued to do for the domestic channels.

Over the year, Presentation made more use of research-based information to maximise the effectiveness of on-screen promotion, and a number of its trails won awards. A corporate campaign to heighten public awareness of the BBC was produced by the department and was particularly well received (see Public Accountability page 63).

Presentation continued to introduce new young faces to the children's linking programme *But First This* and to the 'broom cupboard' from which children's programmes are introduced. Edd the Duck was chosen as the British Olympic team mascot in Barcelona.

NETWORK TELEVISION  
CONTINUED



- 1 Have they got news for you: Ian Hislop, Angus Deayton, Paul Merton
- 2 Maria Ewing in a sumptuous *Carmen*
- 3 *Journey to Knock*: wide audience appeal
- 4 Lisa Maxwell: her own show
- 5 John Humphrys: examining *Family Matters*
- 6 Lauren Bacall receives *The Full Wax*



## NETWORK RADIO

In February 1992, Radio 3 became the second BBC network to relinquish its medium-wave frequency, as national commercial radio got ready to begin broadcasting. To meet the challenge of a pop/rock music station on this frequency and a popular classical music station on FM, the BBC introduced far-reaching changes.

Radio 2 began to develop a younger sound to narrow the gap between the median age of its listeners and those of Radio 1; while Radio 1 moved to 24-hour broadcasting and continued the expansion of its FM stereo transmission, which will cover almost all of the country by the end of 1993.

Radio 3 announced that ball-by-ball coverage of Test cricket, previously heard on medium wave, would continue on FM. Radio 4 – which within two years may be challenged by a national, speech-based station on the medium-wave frequency which Radio 1 will relinquish – repositioned its output by putting greater emphasis on mornings. Choice was increased by splitting long-wave and FM programming – the advantages of which the network had vividly demonstrated during the Gulf war and the attempted Soviet coup.

Despite the growing number of services in the existing commercial sector, the BBC's audience share in the last quarter of 1991 increased a percentage point, to 62%, on the previous quarter. Year on year, the BBC's share declined two points to 63% and the weekly reach one point to 58%.

Network Radio acknowledges that its share of listening hours is likely to suffer erosion as the national commercial operators make their mark. It is determined, however, to respond vigorously to competition while maintaining its range and quality, which ensure that most people tune to the BBC at some time each week.

Early in the year, following the success of Gulf FM on Radio 4, the feasibility of a permanent rolling news service began to be given consideration; but as the BBC began a process of self-examination prior to making its own proposals for Charter renewal, the matter remained unresolved. In parallel with this process, Network Radio formed a strategy group to examine its existing services and opened the door to independent producers, setting up a £250,000 commissioning fund.

In doing so, Managing Director of Network Radio, David Hatch, stressed that the BBC was seeking 'new voices, talent, skills and ideas' and was not attempting to privatise what was already being done. Funding will be increased as Radio's relationship with the independent sector grows.

Independent production is not entirely new to BBC Radio, but the policy has already significantly increased the number of independent productions either broadcast or commissioned, mostly by Radios 1, 2 and 5.

With national commercial radio imminent in Britain, the BBC attended the first European Radio Week centred in Strasbourg and Brussels to share and exchange experiences with other European national broadcasters already challenged by commercial competition.

During the week, organised by the EBU, Radio 1 took its Road Show pantechinon to Strasbourg, Berlin and Brussels, with programme teams also going to Paris and Rome, and broadcast 25 hours of special output. Radios 2 and 3 carried live

concerts from Strasbourg, and a play by Anthony Burgess, *A Meeting in Valladolid*, jointly commissioned by the BBC and the EBU, was simultaneously broadcast in 15 languages in 23 countries.

At home, Network Radio followed up the first seminar held in the previous year to review what advances had been made in more fully representing all sections of society on the air. The annual Radio Goes to Town travelling promotion began its season in Hull, where 30,000 people paid a visit on the first day, moving on to six other towns and cities during the summer.

Catering, cleaning and security services in London were contracted out, to meet agreed savings targets, with a loss of 365 posts.

In March 1992, Nicholas Kenyon, music critic of *The Observer* and author of *The BBC Symphony Orchestra – The First 50 Years*, became Controller of Radio 3. He succeeded John Drummond who, in over four years as Controller, successfully brought major innovations to the network and who will continue to direct the BBC Promenade Concerts up to their centenary in 1995.

### BBC RADIO Radio 1



Against a backdrop of mixed fortunes for its many commercial competitors, Radio 1's range of music, speech, news, campaigns and competitions held its 15 million listeners – a 24% share of the audience. In the last quarter of 1991, the network's reach rose to an all-year high of 29%, two percentage points above 1990.

When Radio 1 began nearly 25 years ago, only a small fraction of the audience was over 25. This increased to 50% in 1983, has climbed steadily, and during the year stood at 66%: a testimony to the broad appeal of Britain's most popular station which also regularly attracts one in five of Radio 4's listeners.

Every week, Radio 1 gives air-time to some 1,200 records, with the Playlist, which provides a showcase in daytime programmes for a large number of new British bands, accounting for a quarter of total output.

Night-time Radio 1 during the year welcomed more than 300 bands to the BBC's Maida Vale studios to record sessions for the network's specialist shows; as a result of their exposure, a number entered the charts or received recording contracts. Nineteen years after his first Radio 1 appearance as a struggling session artist, David Bowie came back to Maida Vale for a live performance on Mark Goodier's evening programme.

In accordance with its stated aims for the Nineties, the network continued to broadcast live the major concerts, which in 1991 included the Australian rock band INXS and Simple Minds, while the weekly *In Concert* slot featured lesser-known groups. Radio 1 also supported the *Hit the Write Note* singer/songwriter competition, *Band Explosion '91* and *Live at the Marquee*.

Major documentaries included profiles of Paul Simon, Jimi Hendrix, Jim Morrison, Madonna and U2; a four-part series on Elvis Costello; and investigations into independent record labels, music business 'hype' and the techniques of 'sampling' in modern music.

## NETWORK RADIO

CONTINUED



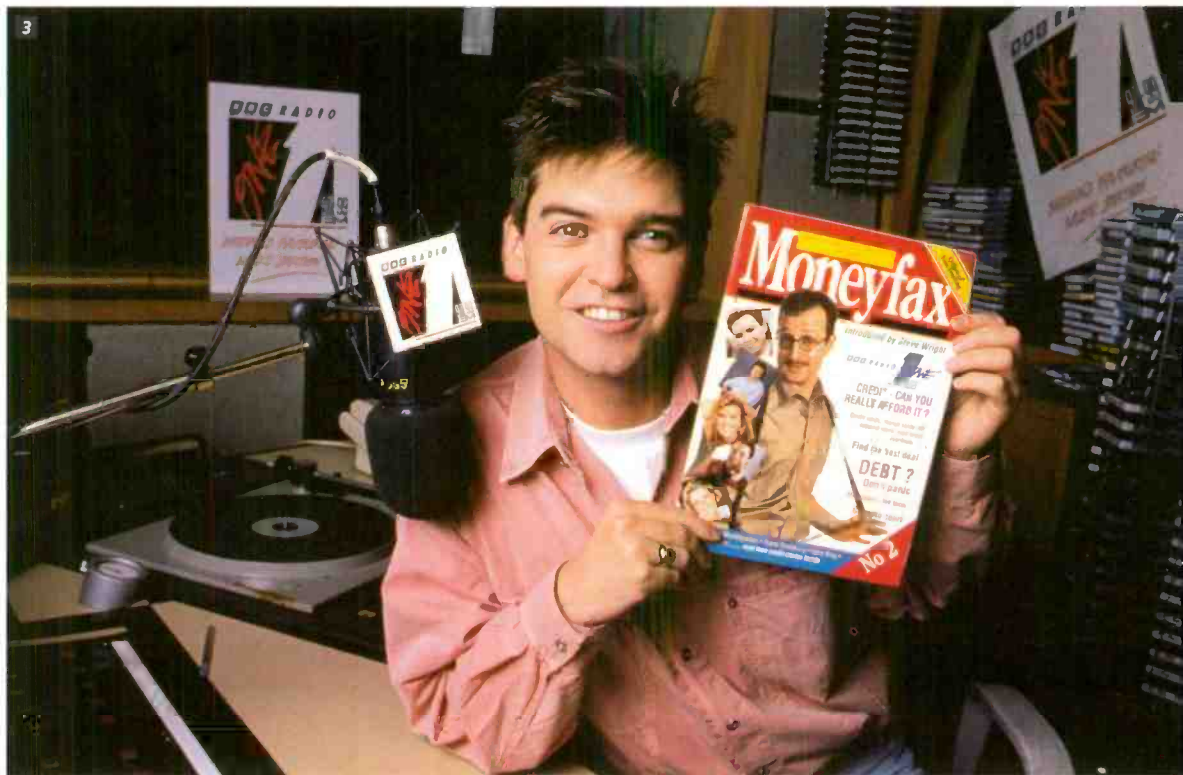
**1** Radio 5's *They Think It's All Over*, with Rory Bremner, Desmond Lynam, David Gower

**2** Radio 2's *Young Tradition Award* winner Catriona Macdonald, with *Folk on 2* presenter Jim Lloyd

**3** Phillip Schofield gives the *Moneyfax* to Radio 1 listeners

**4** Radio 3's *In the Native State*, written by Tom Stoppard (left) starred Dame Peggy Ashcroft in her final role, with Felicity Kendal

**5** American star Kathleen Turner (with Martin Shaw) made her radio debut in *Killing Orders*



## NETWORK RADIO

CONTINUED

It was revealing, in the year in which Radio 3 will face competition from a national commercial station playing popular classical music, to examine the network's output. Over 5,000 hours of music – 14,000 pieces representing 4,000 composers spanning 800 years of Western tradition – were broadcast; but it was the best-known works of the most popular composers which were most frequently played (see panel page 33). Mozart, above all, dominated the year, as Radio 3 celebrated the bicentenary of his death with the transmission of over 1,000 of his works (see Network Television panel page 25).

There was much in the schedule for opera lovers. In addition to Rossini's *Barber*, live relays from the New York Metropolitan thrilled audiences with Puccini's *Turandot*, Beethoven's *Fidelio*, and John Corigliano's *The Ghosts of Versailles*, the first new opera to be staged by the Met for 25 years. From Milan's La Scala came Wagner's *Parsifal*, with Domingo, conducted by Riccardo Muti, while the Ring Cycle, conducted by Bernard Haitink, was broadcast from Covent Garden. The Welsh National Opera contributed a production of Debussy's *Pelléas et Mélisande*, conducted by Pierre Boulez.

Three other new operas were broadcast: Sir Michael Tippett's most recent, *New Year* (simultaneously with the BBC Television production); Sir Harrison Birtwistle's *Gawain*, live from the Royal Opera House; and the world premiere of John Adams' *The Death of Klinghoffer* (based on the 1985 hijacking of the Achille Lauro) from Brussels.

A season of nine operas recorded by the Spanish soprano Montserrat Caballé was attended by a devoted following.

The 1991 Henry Wood Promenade Concerts – 67 of them in 58 days – again displayed the range of music and artists which have earned this annual BBC season the description of 'the world's greatest music festival.' The BBC's five orchestras and two of its choirs made the major contribution with 41 appearances between them, but the international element was particularly strong: the Berlin Philharmonic under Claudio Abbado and the Dresden Staatskapelle with Sir Colin Davis both made their Proms debuts, heading a list of nine visiting orchestras and a Russian choir.

The *Lunchtime Concert*, one of Radio 3's most popular and enduring features, celebrated 20 years of performance.

It was an impressive year for drama, with such outstanding plays as Nicholas Meyer's adaptation of Cervantes' *Don Quixote*, starring Paul Scofield and Bob Hoskins; Cervantes himself became a character in Anthony Burgess' *A Meeting in Valladolid*, an imaginary encounter between the Spanish novelist and William Shakespeare. There were two new Shakespeare productions, both fully exploiting audio techniques: *A Midsummer Night's Dream* boasted a multi-cultural cast drawn from Nigeria, the Caribbean, Ireland and England; *Macbeth* was transposed from medieval Scotland to 17th-century England and starred Tim McInnerny and Harriet Walter.

The *Critic's Choice* series, for which leading drama critics were asked to nominate recent stage plays they considered worthy of further exposure included Harold Pinter's *No Man's Land*, with Sir Dirk Bogarde and Sir Michael Hordern; Nicholas Wright's *Mrs Klein*, with Sara Kestelman and Juliet Stevenson; and Nick Dear's *The Art of Success*, with Michael Kitchen as the

scatological 18th-century artist and engraver William Hogarth. *Drama Now*, which features new writing for radio, included *A Hard Heart*, a major work by Howard Barker which was later produced on the London stage.

Tom Stoppard returned to his first medium with *In the Native State*, a sharp and passionate study of relationships under the Raj. He had not written for radio for nine years and the 135-minute work was three years in the writing. Sadly, it was Dame Peggy Ashcroft's last work before her death in June 1991.

The network's documentary output was dominated by Bryan Magee's 12-part series, *What's the Big Idea?*, which cast a sceptical eye on ideas that have come to prominence or grief in the 20th century. Meanwhile, Anthony Howard closely analysed the history of the SDP in the three-part series, *The Gang that Fell Apart*.

The award-winning *Table Talk*, Leslie Forbes's irreverent, cosmopolitan food series, returned for two more runs.

In June 1991, Radio 3 made broadcasting history by transmitting an entire weekend – more than 30 hours of programming – live by satellite from the American Midwest. A follow-up to a similar but less ambitious venture in Berlin the previous year, the weekend came from the twin cities of Minneapolis and St Paul. Mounted in collaboration with Minnesota Public Radio, *The Twin Cities Weekend* offered orchestral concerts, jazz, cabaret, programmes on politics, science and the funding of the arts, and a sample of the local station's own output, including Garrison Keillor's *American Radio*. The venture encapsulated the breadth of Radio 3 broadcasting, in all its diversity.



### Radio 4

To attract more listeners to its morning broadcasts, the network implemented the most radical scheduling changes in many years, moving *Woman's Hour* from the afternoon and splitting its FM and long-wave output at two key junctions.

Radio 4's most popular programme, *Today*, attracts 2.5 million listeners at its peak, but the audience has traditionally fallen away after 10am. To counter this decline, the network in September introduced faster, lighter strands of half-hour quizzes, dramatisations, travel documentaries and general features on FM, with an alternative of religious broadcasting on long wave, and positioned *Woman's Hour* at 10.30am, when the frequencies come back together.

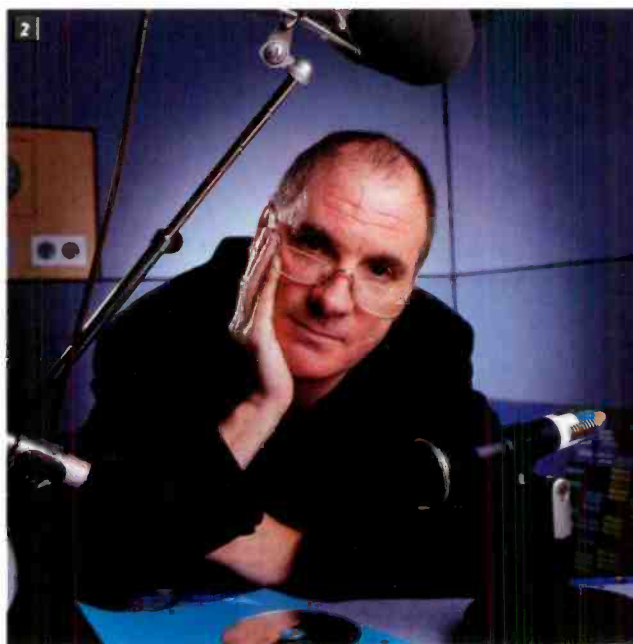
The announcement that, after 44 years, *Woman's Hour* was to lose its afternoon placing had created considerable controversy, but at its new time the programme gained an extra 100,000 listeners and the morning changes overall – which also involved displacing *Morning Story* to the afternoon as the *Short Story* – added a quarter of a million people to the network during this period. In January 1992, an early-evening repeat of a slightly shortened *Woman's Hour* began on long wave as a six-month experiment to establish the level of demand among listeners out at work during the day.

Across the year, Radio 4 maintained its 14% reach and offered a rich tapestry of programming. Quite the most ambitious



# NETWORK RADIO

CONTINUED



**1** *Action Special* with Diane Oxberry and Simon Mayo  
**2** Brian Hayes: took over Radio 2's breakfast show  
**3** Radio 5's Danny Baker  
**4** Harold Pinter's *No Man's Land* starred Sir Michael Hordern and Sir Dirk Bogarde  
**5** *Desert Island Discs*' 50th anniversary guest: John Major



## NETWORK RADIO

CONTINUED

### Japan

Paralleling the nationwide UK Japan Festival – which took four years and £15 million to plan and consisted of 120 events over four months – the BBC's programme-makers provided insights into the history, politics, culture and everyday life of a country largely unknown to Westerners.

Radio 3's four-week celebration of Japanese culture consisted of over 200 hours of classical concerts, opera, documentaries, short stories, drama, traditional and contemporary music, and jazz – the most concentrated effort to project another culture that the network has ever attempted.

Six recent Japanese plays, specially translated or adapted for radio, were broadcast in the *Sunday Play* slot, with two short works by Mishima, Japan's most famous writer, forming a double bill. The season also approached Noh and Kabuki, two of Japan's classical theatre forms.

Insights into Japanese society came in major documentaries – an exploration of the expectations of modern Japanese women was particularly well received – in arts documentaries and in a series of nine *Snapshots* of Japanese life. The regular food series *Table Talk* featured four programmes on Japanese cuisine.

Highlights of a wealth of classical music included two NHK Symphony Orchestra concerts, live from Tokyo via satellite, and concerts by two visiting Japanese orchestras, the Saito Kinen and the Tokyo Symphony, both of which featured music by Toru Takemitsu, Japan's best-known composer internationally. The BBC commissioned Takemitsu to write a new work which was given its premiere in Cardiff by the BBC Welsh Orchestra under its Japanese principal conductor Tadaaki Otaka.

The BBC Symphony and BBC Scottish Symphony orchestras also made significant contributions to the Japanese season.

Not all the month was spent with Japanese music and

Yuka Nukina presents *Japanese – Language and People*



*A Taste of Japan* with Lesley Downer

musicians. In the 16th century a newly converted group of Japanese legates visited Europe at the invitation of the Vatican. The series *They Went to Rome* specially recorded the music which they would have heard in the Italian courts.

As its contribution, BBC 2's *Made in Japan* season launched the 10-part series *Japanese – Language and People*, and the six-part *A Taste of Japan* (a Hawkshead production) on the preparation of Japanese food. *The Late Show* reported on the festival itself.

BBC 2 also scheduled a short season of Japanese films, which included *Mishima*, who committed hara-kiri 21 years ago. *Arena* repeated its portrait of him.

The channel profiled three key figures at the centre of modern Japanese culture, devoting an evening to the architect Arata Isozaki, whose works include a Sports Palace for the forthcoming Olympic Games in Barcelona; the theatre director Yukio Ninagawa, in the West End to direct a production of *Tango at the End of Winter*; and the film director Nagisa Oshima.

Oshima returned to the old capital city Kyoto: *My Mother's Place*, to reflect on his mother's life and his own feelings in a moving film which gave compelling insights into the Japanese mind.

BBC 1's *Blue Peter* sent two of its presenters to Japan to bring back nine reports for younger viewers.

## NETWORK RADIO

CONTINUED

undertaking, running from September 1991 until May 1992, was *The Bible*, a reading in 248, 15-minute abridged segments of the scriptures from Genesis to the Book of Revelation. A collaboration between the Religious and Drama departments, *The Bible*, which followed *The Daily Service* on the long-wave morning alternative, was among the year's outstanding critical and public successes.

The drama output of Radio 4 is prodigious: a play every afternoon and drama slots every evening. A greater range of popular fiction was injected into this output during the year, with adaptations of Barbara Pym, Ellis Peters and Dick Francis. There was also a series of science fiction and a strong showing for detective fiction, with a season of dramatisations of books awarded a Gold or Silver Dagger by the Crime Writers' Association, an adaptation of *A Confidential Agent*, 11 more cases for *Sherlock Holmes* and the serial *Killing Orders*, which starred American actress Kathleen Turner in her radio debut as a hard-bitten Chicago private investigator.

The *Classic Serial* slot offered productions of *The Mill on the Floss*, *Sense and Sensibility* and *David Copperfield* and a powerful serialisation of Thomas Mann's *Buddenbrooks*, reflecting Radio 4's commitment to European literature in 1992. James Joyce's *Ulysses* was given a reading in 16 parts. The second *Young Playwrights' Festival* brought forward some fine scripts, particularly from black and Asian writers under 30, and if the themes and treatment of a few of the plays did not appeal to the majority of daytime listeners, the importance of finding a new generation of writers remained a valuable aspect of this initiative.

After nearly four years, *Citizens*, the twice-weekly story of people living in fictional Ditcham Heath, London SW21, was brought to an end, having failed to establish a broad enough appeal.

Radio 4's increased emphasis on entertainment brought a number of new series. In comedy, the best newcomer was *On the Hour*, a clever parody of the newsgathering process in radio and elsewhere. The award-winning *Million Pound Radio Show* lost none of its verve, and younger contributors gave new life to such old favourites as *Just a Minute* and *Quote, Unquote*. *The Unfair Sex*, a quartet of 10-minute anthologies of male mistrust, distaste and dismissal of women, read by Tony Slattery and Haydn Gwynne, threw an ironic light on the relationship between men and women through the ages.

The network continued to develop new strands of science programming to balance what some observers see as an over-emphasis in the output of arts coverage. Centrepiece of this policy was the 1991 series of Reith lectures given by Dr Steve Jones; his thought-provoking exposition of the issues arising from developments in genetics produced the largest listener response to the lectures cycle in recent times. There was also *Science Friction*, a series tackling some of the scientific themes pressing on everyday life, and *The Parts*, the first attempt on Radio 4 to report the world of technology, presented by Carol Vorderman.

The range and quality of the network's documentary-making was most amply revealed in *Northern Lights*, a six-week festival of programmes about the cultures, science, arts and politics of the

### Travel

As the manufacture of RDS (Radio Data System) car radios gathered pace, the BBC began to extend its associated travel service – which for two years had run on five local radio stations – to the entire English chain.

Launched in 1988, RDS, jointly developed by the BBC and its European Broadcasting Union partners, is an inaudible data signal broadcast on FM, which adds 'intelligence' to suitably-equipped receivers. These display the name of a station and automatically tune to the best signal for the service – eliminating the need to retune while driving.

RDS radios also give easy access to relevant local travel news from the nearest BBC local radio station, whether the driver is listening to that station, to a cassette or CD, or is tuned to one of the BBC's four national FM networks – this last facility becoming possible with second-generation sets, which incorporate EON (Enhanced Other Networks) and make more use of the RDS data signal. RDS can even deliver local travel news when the radio is not switched on.

Originally engineered at five local radio stations (GLR in London, WM in the Midlands, Kent, Essex and Bedfordshire) to help in the development of RDS radio manufacture, the service was greatly extended during the year and by September 1992 will be in operation at all 39 English stations. Work on introducing it to Northern Ireland, Scotland and Wales will begin in 1993.

Many new cars are now fitted with RDS sets as standard, and over 60 manufacturers produce equipment for the after-market. The next 12 months will see the introduction of RDS radios for the home. As well as auto-tuning and showing the station name, these sets will have a larger display to carry programme information, from the name of the presenter to the title of a song. Choice of listening could also be selected according to programme type – news, sport, drama, light classical music and so on.

Under an agreement which began in November 1991, AA Roadwatch provides voiced road traffic reports to local radio, in addition to the bulletins broadcast by the individual stations themselves. Nationally, all of the travel news on the networks is compiled by the BBC Travel Centre at Broadcasting House, which also provides travel information to Ceefax.

During the year, three new computer terminals were installed in the control room at Network South East to help the travel team provide train information more quickly. In addition, a programme of upgrading of the existing travel terminals in police patrol rooms was carried out.

Talks are being held with Eurotunnel to discuss ways of gathering information on the state of traffic on both sides of the Channel.



## NETWORK RADIO

CONTINUED

communities which make up the Arctic Circle. Good conversation and debate remained at the heart of the output, with *The Moral Maze*, presented by Michael Buerk, a firmly established favourite and a new series from BBC Midlands, *What If...?*, presented by the Cambridge historian Christopher Andrew, tackling a range of hypothetical questions in an entertaining style. The annual *Radio 4 Debates*, modelled on the Oxbridge Union, again made absorbing Sunday listening.

In January 1992, one of the world's longest-running programmes reached its 50th anniversary. Devised in 1942 by Roy Plomley, *Desert Island Discs* marked the occasion by inviting Prime Minister John Major to choose his eight records in conversation with Sue Lawley. More than two million people tuned in, twice the normal audience, demonstrating the depth of affection for this very simple but effective radio formula.



### Radio 5

Twice as many people listened to Radio 5's coverage of the cricket World Cup final as watched on Sky Television: a triumph for the network which took over through-the-night coverage from Australia when Radio 3 medium wave ceased transmission. There were 2.5 million listeners against Sky's 1.3 million viewers. Earlier, the rugby World Cup drew another big audience to 5, which paraded an unparalleled commentary teamed headed by Bill McLaren, off television duty for the first time in nearly 30 years.

Over 1,200 hours of live national and international events – and sports news virtually every hour on the hour – were on offer during the year, as the network established itself as the most comprehensive sporting outlet in the country. Coverage of horse racing extended to all the important meetings and more sports were featured – ice hockey results are now read alongside the football scores.

An expansion in sports-related programmes brought to the air a coaching series made in conjunction with the National Coaching Foundation and a light entertainment sports quiz, *They Think It's All Over*, chaired by Desmond Lynam. On Saturdays, with the flagship *Sport on Five* preceded by a phone-in quiz and followed by a phone-in, both hosted by Danny Baker, the network offered 7½ hours of non-stop sporting output.

Before the launch of Radio 5 in August 1990, network radio provided an hour of children's programming a week. Now there are four hours a day of fiction, games, magazines, quizzes and phone-ins – with calls available at local rates from anywhere in the country.

Nurturing a love of literature in the young is a prime function of Radio 5 and much of its programming is specially commissioned; during the year this output included *The Hobbit*, read by Sir Michael Hordern, *Peter Pan* read by Peter Jeffery, *Jennings Again* read by Stephen Fry, and dramatisations of *Tintin* and of *Great Expectations*, starring Douglas Hodge and Geraldine McEwan. The imaginative use of some American radio series from the Fifties was maintained.

Three-quarters of a million children and teenagers regularly listened to Radio 5's evening stories, plays and serials.

Entertainment programmes also developed. While the pre-school *1,2,3,4,5* and *On Your Marks* continued successfully – with the Saturday magazine winning more than 300,000 listeners against the fierce competition of BBC 1's *Going Live!* – more participation strands were introduced and a compilation of the French pop chart from the French station Europe 1, partly presented in French to encourage familiarity with the language.

The Radio 5 *Vibe-line* was set up for teenagers to air their views and discuss their problems. In August, thousands of students rang the special helpline to get advice following their GCSE and A-level results. Radio 5 complemented Radio 1's campaign for 13- and 14-year-olds needing advice about school options, with *Vibe!* coming live from the helpline and *The AM Alternative* investigating how parents could help their children make their choices.

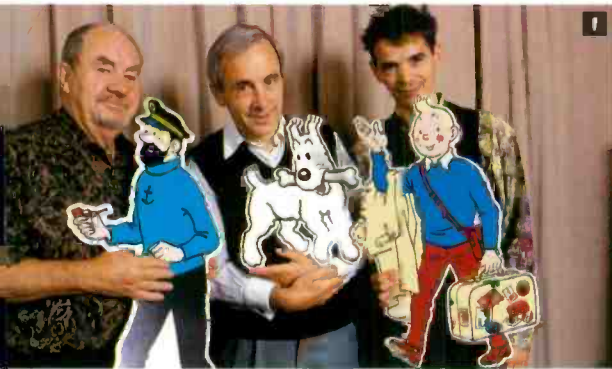
Launched to bring together the BBC education and sports output, Radio 5 has also targeted the young family. The daily magazine, *The AM Alternative*, was the year's major innovation. New programmes introduced at lunchtime included the *Kitchen Cabinet* series, with six women from a London housing estate gathering in one of their kitchens each week to express their views on current issues; *Learn to Earn*, helping adults in need of training or re-training in the job market; *Business on the Move* (with the Open College), looking at small businesses around the country; and *Europe on the Move*, delving into the Single Market.

The lunchtime schedule was also augmented with a daily live show from British Forces Broadcasting Service which transmits to Germany, Gibraltar, Cyprus, Hong Kong, Belize and the Falklands. It is the first time UK listeners have been able to share a programme with those serving abroad – and the first link-up of its kind since the end of *Two-Way Family Favourites* in the Sixties.

In its second year on air, Radio 5 was still evolving, encouraged by the fact that its different audiences showed a growing familiarity with the pattern of its output. The total weekly listenership of 4.5 million (1.5 million schoolchildren listening in term-time) held steady, with the network's reach of 4% equivalent to Radio 3's.

## NETWORK RADIO

CONTINUED



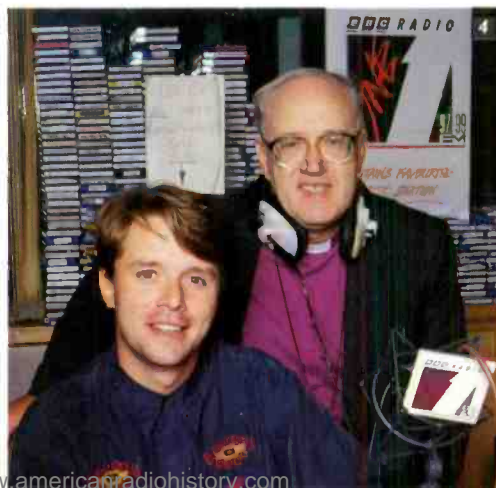
1 Leo McKern, Andrew Sachs, Richard Pearce – the voices of *Tintin*

2 Sixteen years – and still delivering the *News Huddlines*

3 *Last Night of the Proms* with Dame Gwyneth Jones and Andrew Davis



4 Late-night discussion: The Archbishop of Canterbury joins Nicky Campbell  
5 *The Bible*: Sir John Gielgud helped make readings a public success



## REGIONAL BROADCASTING

The role of Regional Broadcasting was strengthened during the year by a planned shift in network television programme production away from London and the South East to regional centres, and by an investment of £3 million in regional journalism.

The first initiative, which stemmed from the Television study of resources, came after the BBC concluded that too much of the money paid by licence-payers throughout the UK was concentrated on programme-making in one part of the country, and that the creative abilities of the regional centres in Bristol, Birmingham and Manchester should be more fully utilised.

By incorporating the areas of output transferred from London and Elstree and by building on the areas of expertise which they have already established, Bristol will focus production on natural history, features and documentaries; Birmingham on drama, leisure, multi-cultural and daytime programmes; and Manchester on religious output, youth and entertainment, quizzes and sport.

The £3 million investment in regional journalism brought the appointment of 27 specialist correspondents to provide enhanced coverage for local radio and regional television in the crucial spheres of local government, industry, business, transport, environment and community affairs, as well as the creation of ten senior editorial posts to improve strategic planning.

Both initiatives were made possible by the BBC's policies to achieve wide-ranging economies, to which Regional Broadcasting continued to make its contribution. The 25% independent production target and the review of television resources brought reductions in studios, outside broadcast units, camera crews and editing capacity. Further savings were made in regional management by reducing the four English regions to three.

As part of this reorganisation, a new region, BBC South, based in Bristol and stretching from Cornwall to the Thames estuary, came into being on 1 April 1992, with four editorial centres in Bristol, Southampton, Plymouth and Elstree. Regional television at Norwich – and the six local radio stations in East Anglia – became part of the BBC in the Midlands (see *Guide to the BBC* page 21).

It was an active year in Regional Broadcasting, as the extra funding helped the directorate enhance the quality and authority of its journalism – based on a core of relevant news magazines, current affairs investigations and parliamentary reporting – which not only served its local audiences, but fed into and informed the national television and radio agendas.

Nowhere was this more apparent than during the General Election, when the regional newsgathering operation proved one of the BBC's major assets.

Regional television and radio and local radio all played an essential part at the heart of the campaign, providing extensive coverage of the local impact of key election issues. Radio phone-ins followed up regional television programmes, giving the public the opportunity to enter the debate.

Because of the prominence of the Scottish political story, viewers in Scotland had their own Election Night programme on BBC 2 Scotland, in addition to the UK-wide programme on BBC 1. BBC Wales broadcast programmes in English and in Welsh, with BBC Cymru providing the Welsh-language Channel

S4C with a full results service. BBC Northern Ireland gave comprehensive coverage of election questions throughout the province's 17 constituencies.

One of the year's major issues was the scale of violence in Northern Ireland, which made rigorous demands on broadcasting teams there. Considerable co-operation between news and current affairs staff and general and specialist programmes resulted in extended news coverage and analysis on television and radio.

BBC journalists in Newcastle found themselves in a highly dangerous situation while covering an eviction in Buttsfield, County Durham, in which a council planning officer was shot dead. Reporter Tony Belmont was wounded in the arm and the three-man team of reporter, cameraman and sound recordist subsequently received a special award for 'bravery and professionalism under fire' from the Royal Television Society.

To mark the beginning of 1992 and the build-up to the Single Market, Regional Broadcasting committed itself to comprehensive coverage of European topics, mounting a complex bi-media week involving regional television news and local radio. *Northwest Tonight* was co-presented from Brussels, together with special features on North-West local radio, and *Midlands Today* and *East Midlands Today* from Strasbourg, with two local radio shows, *Afternoon Special* and the *John Tayton Programme*, broadcast live from the city on stations throughout the Midlands.

In the autumn, BBC 1 recommenced its challenge to ITV for the daytime television audience, restyling the output coming live from Birmingham and Manchester.

In the final 20 weeks of the 1990/91 season, ITV's lead had been reduced from 32% to 19%, but the schedule had been criticised for a lack of cohesion. On its return, the umbrella title, *Daytime UK*, was dropped, the major programmes were strengthened and the quality of the supporting material contributed from other regions was improved.

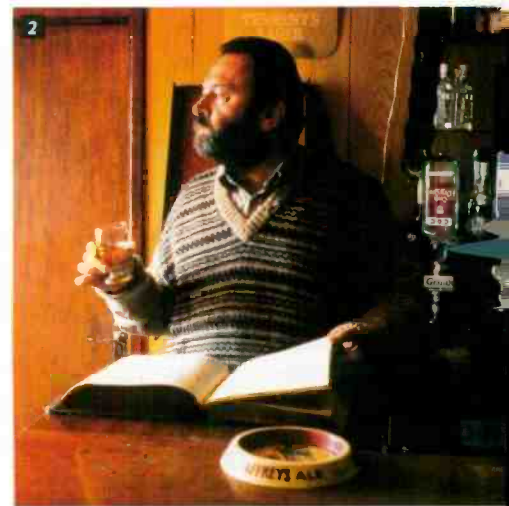
By February 1992, the *People Today* programme from Manchester was attracting an average audience of over a million – twice the previous year's. *Kilroy*, too, put on viewers, rising from just under a million to an average of 1.5 million. In Birmingham, the Rosemary Conley Club continued to draw a large following as did the new daily cookery programme, *Hot Chefs*. *Pebble Mill*, hosted by Alan Titchmarsh and Judi Spiers in Birmingham, was outstandingly successful, peaking at over 3 million viewers and averaging 2.5, against the previous year's 1.6. Ratings are not the only criteria, but *Pebble Mill* was regularly ahead of all channels in the 12.30pm-1pm slot.

It was an encouraging basis on which BBC daytime programming can build when, from October 1992, it becomes Birmingham's sole responsibility as part of the centre's specialisation.

A new Controller of Regional Broadcasting, Mark Byford, was appointed in September 1991, following the retirement of Keith Clement. John McCormick became Controller BBC Scotland, John Shearer Head of Broadcasting BBC South, and Colin Adams Head of Broadcasting BBC North.

## REGIONAL BROADCASTING

CONTINUED



**1** *The Natural World: New Guinea – An Island Apart*

**2** *Murder in Eden: a political thriller*

**3** *The Old Devils: adapted from Kingsley Amis's novel*

**4** Gregor Fisher as his 'alter ego' *Rab C Nesbitt*

**5** Howard Hughes, Radio Berkshire's morning presenter



## REGIONAL BROADCASTING

CONTINUED

### NATIONAL REGIONS

#### Scotland

Independence, devolution or indissoluble union was the major question during the year, providing the political outlets on radio and television with a full agenda. These included *Scottish Lobby*, introduced in January as Scotland's first Westminster-based political programme.

'A Time to Choose', a debate in Edinburgh sponsored by *The Scotsman*, was one of the events of the year, with 2,500 people filling the Usher Hall to hear the four Scottish party leaders. Radio Scotland broadcast the debate live; BBC 1 Scotland broadcast an edited version. A timely four-part television series, *A Restless Nation*, which charted the history of Scottish politics from the end of the Second World War to the present day, was welcomed by the critics.

It was a busy year for news and current affairs, with headlines including the closure of the British Steel plant at Ravenscraig, the Orkney child abuse case and subsequent inquiry, and the loss of £23 million by the Western Isles Council as the result of BCCI's collapse. *Reporting Scotland* on television and *Good Morning Scotland* on radio maintained high audiences. In October, BBC Radio nan Gaidheal, Scotland's only Gaelic language radio service, organised a public debate in Stornoway on the consequences of the Western Isles' loss; this was broadcast live throughout Scotland.

In drama, the most publicised of Scotland's contributions to network television was the adaptation of Melvyn Bragg's *A Time to Dance*, which was watched by an average audience of 11.1 million. There was also *Play on One*, a fourth and final series, which attracted respectable audiences of around 5½ million but, as critical acclaim indicated, deserved higher.

In networked comedy, a repeat of the award-winning *Rab C Nesbitt* series attracted 6 million viewers to BBC 2; at Hogmanay, Rikki Fulton's annual measure of *Scotch and Wry* attracted over two million viewers in Scotland, half a million more than watched the sixth run of *City Lights*. The series is being rested this year, although a Christmas special will be made.

A revised format did not increase the appeal of the *Superscots* quiz, which will not be renewed. After four years, the summer lunchtime show, *Garden Party*, was ended.

In February, the television Features department was merged with the Gaelic department, to produce a wider talent base for both. During the year, BBC Scotland reinforced its commitment to Gaelic television with a £1.5 million package that included a weekly increase of 50 minutes for children's output.

Following Glasgow's year as European City of Culture, the weekly *Excess* TV programme, and Radio Scotland's *Queen Street Garden*, kept Scottish arts in the public eye. *Edinburgh Nights* provided BBC 2 with the best of the Edinburgh Festival and Fringe. Throughout the year, the BBC Scottish Symphony Orchestra performed all over Scotland, including appearances at the highly successful Royal International Concert season, and gave three performances at the Proms. In September, when it gave three concerts of new music hosted by the Royal Scottish Academy of Music, the orchestra premiered John Hearne's *Trumpet Concerto*.

Popular culture was reflected in the new series, *The Insiders*, which offered a native's eye view of six Scottish towns and cities. And following Radio Scotland's success with the Scottish pop chart, 15 minutes of highlights from the Top 40 were broadcast on BBC 1 Scotland on Friday evenings.

A five-part TV series for children, *Caledonians and Romans*, mixed drama, reconstruction and archaeological evidence. Simultaneously, Radio Scotland broadcast *Beyond the Green Wall*, a drama serial set in the same historical period.

The first radio drama to come from the new drama studio in Edinburgh was specially commissioned: the dramatisation of the life of the 16th-century Scottish composer Robert Carver by playwright and composer John Purser. The broadcast of the entire Sherlock Holmes canon continued, after the success of last year's first 12 broadcasts; four stories by Robert Louis Stevenson, made for Radio 4's *Classic Serial*, were widely enjoyed.

A world first occurred in the making of Ray Bradbury's science fiction drama *Kaleidoscope*, also heard on Radio 4, with the use of the new studio's NED 9600 Synclavier. Developed from the space shuttle computer, the equipment has been extensively employed in music recording and the editing of film and television sound, but has never before helped create complex sound effects in radio.

Perhaps the most demanding programme in Radio Scotland's documentary output was *No Colours in My Rainbow*, in which male victims of sexual abuse discussed their trauma; the phone-in programme, *Speaking Out*, followed up the issue. The four-part Open College series *The Glass Ceiling*, an analysis of the invisible barrier that prevents many women from getting to the top, was another programme which stimulated a strong response.

The year's most ambitious undertaking was *Scotland's Music*, a 30-part series researched, written and presented by John Purser. Spanning 3,000 years and amounting to 45 hours of broadcasting, the series was hailed not only as a labour of love but as a musical tour de force.

#### Wales

Every second year, BBC Wales holds the internationally renowned *Cardiff Singer of the World*. In 1991, 25 singers from countries including Sweden, Poland, China and Spain competed, with the £5,000 prize going to Australian Lisa Gasteen. The audience for the final on BBC 2 was not large – 1.2 million – but the Appreciation Index was an outstanding 85.

An audience of 8.5 million watched *Filipina Dreamgirls*, which the region contributed to BBC 1's *Screen One*. Written by Andrew Davies and starring Bill Maynard, this story of five men from Wales on a package holiday to the Philippines in search of 'mail order' brides, attracted more viewers than any other drama in *Screen Two*'s last two seasons. Davies's three-part adaptation of Kingsley Amis' novel *The Old Devils*, with an outstanding cast headed by John Stride as 'professional Welshman' Alun Weaver, attracted an average audience of 3 million.

Regionally, the nightly news programme, *Wales Today*, achieved an audience of 300,000, 50% greater than its independent television competitor, and sometimes peaked at half a million. *Week In Week Out* also averaged 300,000 and won the RTS best regional current affairs award for an exposé of lethal



## REGIONAL BROADCASTING

CONTINUED

levels of asbestos in an Ebbw Vale council estate. *Wales in Westminster* on BBC 2 Wales drew favourable comment from Welsh MPs but was disappointing in its viewing figures; however, the innovative coverage of Welsh Parliamentary Questions in *Westminster Live*, proved to be a popular monthly draw.

The 25th anniversary of the Aberfan disaster was marked by the transmission on BBC 2 of an edition of BBC Wales' regional documentary series *Between Ourselves*. The personal *Statements* series covered a wide range of topics, including an examination of Wales's reputation as a musical nation.

A documentary on the Welsh football manager, *Yorath*, was transmitted as a prelude to the European Championship game between Wales and Germany in Nuremberg. During the year, exclusive contracts with the Welsh Football Association and the Welsh Rugby Union were secured.

BBC Wales contributed over 300 hours of networked radio programming during the year, from *Tea Junction* on Radio 4 to *Rave* on Radio 5, with Welsh drama continuing to be a feature on both 3 and 4. The BBC Welsh Symphony Orchestra, an important element of Radio 3's musical output, celebrated the centenary of Prokofiev's birth in a series of three broadcast concerts under the baton of the Russian conductor Rudolf Barshai, a friend of the composer, and also in a programme for BBC 2. Following its successful tour of Eastern Europe in 1990, the orchestra, under its principal conductor Tadaaki Otaka, went to Japan, where its ten concerts played to packed houses. This tour was made possible by the largest sponsorship ever secured by a BBC orchestra – £270,000 (70 million yen) from Hitachi/Maxell, a company with a European manufacturing base in South Wales.

Within the region, Radio Wales achieved an average share of 14% – second only to Radio 1 – the daily reach being 6.8% (185,000 listeners). The *Roy Noble* show returned particularly good figures, with more people listening at 8.30am than to Radio 1. In a Radio Wales research study, 79% of the respondents considered the morning programme sequence to be 'good' or 'excellent.'

As the year drew to a close the newly introduced afternoon programme, *Company*, appeared promising: after only five weeks on air, the audience was 18% higher between 1.30-3pm than in the previous three quarters.

The most important development in the Welsh language radio service, Radio Cymru, was the completion of an Audience Research project to assess listeners' requirements, before the launch of a new schedule in January 1992. An important finding was that 77% of regular listeners favoured a lighter blend of information, music and news in the early morning strands, rather than the existing news-based output – a change implemented with *Blas ar y Bore*.

BBC Wales increased its live coverage of news for S4C during the year, with the co-operation of the foreign newsdesk of BBC Network News. A new Welsh-language current affairs department was formed, producing a series for S4C for the first time since the inception of the channel; *Calon Cenedl*, an attempt to trace the correlation of music and nationalism in Europe and presented by Huw Edwards of the BBC Parliamentary staff, will be transmitted in an English-language version on BBC 2 later in the year.

*Pobol y Cwm* continued to be S4C's most popular programme. In January it reached its 1,000th edition and is now being exported to the Netherlands where it is transmitted in Welsh with Dutch subtitles.

### Northern Ireland

Reporting the heavy toll on life and property in a cycle of increasing violence placed unremitting pressure on news and current affairs programme-makers.

There was much outstanding broadcasting. The weekly current affairs programme, *Spotlight*, devoted an edition to reflecting the views of families of the victims, but was also alert to other issues such as the leadership crisis in the Irish Republic. Considerable cross-border interest resulted from an edition which investigated the continued existence of the official IRA and examined whether it retained links with the Workers' Party. An *Inside Ulster* special report on Republican strategy was reflected by network and followed up by Belfast and Dublin newspapers.

In January, Radio Ulster began *The State We're In*, a major 26-part series tracing Northern Ireland's historical, political, cultural and social development over the past 70 years.

During the year, BBC Northern Ireland continued to make its contribution to the networks. In television drama it offered the original thriller series *Murder in Eden*, seen on BBC 1, which attracted a 5 million audience, and William Trevor's *Events at Drimaghleen* in the BBC 2 *ScreenPlay* season. On 1, the situation comedy *So You Think You've Got Troubles* (Alomo) found humour in Belfast's small Jewish community and gave Warren Mitchell the opportunity to create another three-dimensional character. On 2, *Bringing It All Back Home* (Hummingbird) explored the strong links between Irish and American music.

*Sweeney Astray*, contributed to Radio 3, won the Writer's Guide award for best radio dramatisation.

Regionally, new ground was broken with the launch of the first ever television series in Irish: *Duil Sa Dulra* (Love of Nature), another independent production (Northlands Film), an exploration of Irish wildlife for 8-12 year olds; the programmes included some English and subtitling. A new series, *The Stand*, allowed young people to question leading public figures such as RUC Chief Constable Sir Hugh Annesley and Irish Foreign Minister Gerry Collins, and was well received by its target audience.

The region enjoyed another full year of local sports coverage and BBC Northern Ireland secured exclusive contracts to cover soccer, rugby and Gaelic football in the province. A new weekly television magazine, *Sportscene*, began in September and is attracting a large following.

The visit of *The Tall Ships* to Belfast provided two television features and a week-long Radio Ulster outside broadcast from Pollock Dock. In November, BBC Northern Ireland hosted Radio Goes to Town, with all five radio networks combining to bring Belfast 30 live and recorded programmes, which significantly enhanced the Belfast Festival. Radio Ulster's contributions included Gerry Anderson's *Punter's Concert* and an edition of the award-winning public access programme, *Talkback*. The Hole in the Wall Gang ended their current Radio Ulster satirical series, *A Perforated Ulster*, with four late-night festival performances recorded in the new Blackstaff studio, where the television arts

## REGIONAL BROADCASTING

CONTINUED

series *29 Bedford Street* also staged a live special.

Radio Foyle remained the north west's most popular station, with a daily audience reach of 6.1%. A third of the station's output was produced for Radio Ulster, involving a number of new strands that included *A Tale of Two Cities*, *The Inishowen 100*, *Final Frontiers* and *North by North West*.

### ENGLISH REGIONS

#### BBC North

Under the BBC's policy of devolving more network television production to regional centres, Manchester will concentrate on youth and entertainment programmes, religion, sport and quizzes: areas which already figure in the output.

BBC2's youth current affairs programme *Reportage* and the *Rough Guides* series are already made in Manchester, which is also responsible for the production of northern editions of *Songs of Praise*; and the centre's sports coverage – which in July included the World Student Games in Sheffield, one of the biggest outside broadcasts ever mounted – is exceeded only by London's. In addition, Manchester provides the investigative sports series, *On the Line*, to BBC2 and Britain's longest-running TV quiz, *A Question of Sport* to BBC1. Now in its 22nd year, the show attracts a weekly audience of over 11 million.

Documentaries and features enjoyed a strong year and included *Wainwright Remembered*, a posthumous tribute to the legendary man of the Fells. Another critically acclaimed series from Cumbria was *Countrymen*, a series of rural portraits from the independent John Peel Productions. Fred Dibnah made a return in *A Year of Fred*, drawing 5 million viewers to BBC2. *The Travel Show*, in its second decade, had a 5.3 million rating on the same channel.

Other popular network programmes made with the help of BBC North teams included the independently made *Red Dwarf* (Grant Naylor, BBC2), and two 'hosted' peak-time dramas on BBC1, *Jute City* and *Making Out*.

Within BBC North, the major decision during the year was to return North Cumbria's regional television coverage to Newcastle, a service provided by Manchester since 1986. While research showed that there was widespread satisfaction with the improved news coverage of Cumbria itself, it also demonstrated that, given a choice, most viewers still felt greater affinity with the North East than the North West. Since the creation of a single BBC North region in 1990 had removed the administrative rationale for the original decision, the service from the Caldbeck transmitter was restored in September to Newcastle.

The dedicated television news resources in Carlisle were maintained and now operate within a new North East 'cluster', in which regional television and local radio are managed together.

Receiving back more than 220,000 viewers in north Cumbria was a significant factor in the success of the Newcastle edition of the regional news magazine, *Look North*, which consistently won higher audiences than its independent television competitor. All three of the region's evening news programmes recorded Appreciation Indices well in advance of ITV, with *Northwest Tonight* achieving the highest AIs of any regional news magazine.

*Northwest Tonight* won a Circom award in Strasbourg as Europe's best regional news programme and received an award for the clearest use of language of any BBC or ITV regional programme from the Campaign for Plain English.

The weekly current affairs series, *Close Up North*, produced in separate editions in Manchester, Newcastle and Leeds, enhanced its reputation for investigative journalism with reports on the Judith Ward case (the M62 coach bombing), controversial developments in transplant surgery, and dioxin pollution near a chemical plant in North Derbyshire. Against *EastEnders*, the combined audience was a creditable half a million.

In May 1991, Manchester's Studio A returned to production after 18 months and a £6 million refit; it is now the BBC's largest television studio outside London.

On Radio 4, major stories were broken by *File on 4*, which early in the year reached its 500th edition. Ten years after the Brixton riots and Lord Scarman's controversial report on relations between the police and the community, *The Scarman Report*, also broadcast on Radio 4, invited him to take a fresh look at Britain's police forces. Don Howarth's evocative drama, *Marching*, won the Writers' Guild award for the best radio play of 1991, and *Out on Blue Six* on Radio 1 won a Sony award.

Knighted during the year, Edward Downes closed his decade as principal conductor of the BBC Philharmonic Orchestra. Yan Pascal Tortelier took over from him, with Sir Peter Maxwell Davies being engaged as conductor/composer.

#### BBC Midlands

The most distinctive television specialisation of BBC Midlands is its multi-cultural output, which began at Pebble Mill 25 years ago and has grown steadily, projecting the culture and concerns of ethnic minorities. The year under review produced a stream of series and single documentaries that attracted a great deal of attention in the wider community.

Of particular note was the BBC2 series *Black on Europe*, which talked to African and Caribbean people in six European countries to discover what it means to be black and European. *East*, the magazine programme covering Asian affairs, had a strong season on BBC2 with a number of revealing reports that included an assessment of the likely Asian role in the General Election and an investigation into the coercion of Asian girls into marriage, lured by a holiday in the Indian sub-continent. The new arts-and-entertainment format of *Network East* proved very successful with the fashion element making the biggest impact; the programming is being transmitted on BBC World Service Television to Asia.

Pebble Mill in Birmingham is the largest producer of drama outside London and during the year provided three series: *Specials* and *Kinsey* to BBC1, *Chalkface* to BBC2. *Specials* did not capture the public's imagination, but *Chalkface*, a story of school-teachers written by a team all with teaching experience, was well liked by many, and *Kinsey*, with Leigh Lawson as a Birmingham lawyer, quickly settled into entertaining viewing and will return later in 1992 for a second series. *Aimée*, a film shown in *Screen Two*, won the Prix SACD at Cannes for the best screenplay.

Of the region's leisure programmes, *The Clothes Show* on 1 and *Top Gear* on 2 held their audiences. *Pot Black*, the series

## REGIONAL BROADCASTING

CONTINUED



- 1** *A Time to Dance:*  
Ronald Pickup, Dervla  
Kirwan
- 2** *Close up North,* with  
Tony Baker
- 3** *Events at  
Drimaghleen:* Sophie  
Ward, TP McKenna
- 4** *Pobol y Cwm:* S4C's  
favourite programme, made  
by BBC Wales
- 5** *Youth current affairs in  
Reportage,* with Aminatta  
Forna
- 6** *Byline with a difference,*  
from cartoonist Posy  
Simmonds



## REGIONAL BROADCASTING

CONTINUED

largely instrumental in launching professional snooker as a major TV sport, returned, after an absence of five years.

Some controversy was caused by a redirection of *Gardeners' World* on BBC 2 to attract a wider span of viewers, as the programme was put out to independent producer Catalyst Television, but the 4 million audience remained loyal. *Old Garden*, *New Gardener*, a new series also from Catalyst, proved highly popular.

Regionally, the *East Midlands Today* daily news programme from Nottingham, in its second year on screen, continued to develop in tandem with the long-established *Midlands Today*. *The Midlands at Westminster*, broadcast live on Sundays, was praised in the Hansard Society's review of 'Cameras in the Commons.'

BBC Midlands is a major producer of programmes for networked radio and during the year provided more than 1,700 hours of output, ranging from folk music and celebrity recitals to the *Enterprise 91 Awards*, whose judges included Sir John Harvey-Jones and BBC Chairman Marmaduke Hussey.

From this vast output there was much to stimulate listeners. Outstanding was the *What If...?* series on Radio 4, in which Cambridge academic Dr Christopher Andrew embarked on a number of informed historical speculations such as what part Enoch Powell might have played in influencing immigration and other policy had he not been sacked from government following his 'rivers of blood' speech.

Another series which captured an involved following was *A Hack Goes West*, also on 4. In a previous series, Dylan Winter, a presenter on *Farming Today*, had ridden the length of Offa's Dyke on horseback; here he went to America and shared with listeners the humour and hardship of a 2,000-mile ride along the Oregon Trail. *Global Zoo*, a programme devoted to the world's diminishing wildlife, led to a phone-in.

In drama, Pebble Mill's output included Daniel Defoe's *Roxana*, starring Alison Steadman, and *Cupid and Psyche*, with Kate O'Mara as Venus. *The Archers* remained high in public affection, and it introduced the first Asian character in its 40-year history.

Birmingham's new Symphony Hall provided an exciting venue for Radio 3 concerts, with the City of Birmingham Symphony Orchestra under Simon Rattle demonstrating the superb acoustics at its opening. During Birmingham's year as Britain's City of Music, BBC Midlands is playing a prominent role, not only in covering major events but in providing broadcasters with information on the arts throughout the Midlands, via a computer database.

### South & West

Bristol's specialisation in wildlife programmes has made its Natural History Unit famous worldwide, but the region has also become known for its imaginative, off-beat factual series.

During the year, on BBC 2, South and West offered *Think of England*, six personal views of Englishness (with Sue Townsend, creator of *Adrian Mole*, leading off with a look at the nation's repressed attitude to the body); *Little England*, six profiles of very English things (such as the bowler hat) and the people obsessed with them; and *Perpetual Motion*, a tribute to machines

(including the Morris Minor) which refused to die.

It also provided further runs of the highly individual *10 x 10*, *Small Objects of Desire* and *Talking to Myself*; and, on BBC 1, more personalised *Byline* documentaries, one from Norman Tebbit calling for the disestablishment of the Church of England. Another series devoted to Victoriana, *The Victorian Flower Garden*, scored highly in the Appreciation Index.

On a larger scale, South and West also brought *A Secret World of Sex* (Domino Films) to BBC 2 screens, a series which revealed the often sad experiences of individuals during the first half of the century. The critics approved; so did viewers, with audiences reaching 5.7 million. *The Last Days of Leningrad*, a compilation of newsreel and documentary films which marked the 50th anniversary of the siege of the city where the first Russian Revolution began, was both timely and prescient, being broadcast as the second revolution began to unfold.

The Natural History Unit brought a number of major new series to the screen, attracting audiences up to 11 million. *Lifeseense*, a follow-up to *Supersense*, again invited viewers, through pioneering film techniques, to see human existence from the animals' point of view; *Sea Trek*, enabled marine biologists using specially developed bubble helmets to talk under water from some of the most dramatic locations in the world; and the epic *The Birth of Europe*, filmed in 18 countries and 3½ years in the making, took a sweep through the history of the continent from the Stone Age. A mini-series, *Prisoners of the Sun*, focused on the contrast between the way nature and man balance the supply and demand for energy.

BBC 2's *Nature* delivered a first interview with Nelson Mandela about the future of South Africa's game parks, and *Global Detective*, transmitted to mark UN Global Environment Day, exposed the annual illegal slaughter of a million alligators in Brazil. *Safari UK* made a determined attempt to get people out into the countryside. It linked two outside broadcasts with a repeat of *The Living Isles* and a number of 'summer safaris' throughout Britain which were organised by the Royal Society for Nature Conservation through its network of wildlife trusts.

*Antiques Roadshow* remained one of the most popular programmes on BBC Television. After a Christmas link-up with *Going Live!* for the first young person's Roadshow, the returning series got into its stride in the New Year, attracting audiences up to 14 million.

Bristol's Network Radio department regularly contributed 30 or more programmes a week, mainly to Radio 4, with *Talking Poetry*, *Dear Diary* and *The Art of Travel* establishing themselves in the schedule alongside the regular output. Drama highlights included *Spaceache*, the first radio play by theatre writer Snoo Wilson in Radio 4's science fiction season, and *The Year of Miracle and Grief*, by the Russian dissident, Leonid Borodin.

New series included *Encounters*, based on the sound archive, and *Conversations with Historians* – both from the area which produces *Age to Age*. A new format for *The Natural History Programme* was introduced and a new quiz, *The Mating Game*.

Regionally, it was an active year for South and West. The three news programmes centred at Bristol, Southampton and Plymouth continued to match or beat the opposition. Bristol's *Points West* was renamed *News West* and *South Today* was

## REGIONAL BROADCASTING

CONTINUED

relaunched from the new purpose-built studios, officially opened by the Duke of York, into which BBC South moved in September, joining their Radio Solent colleagues. Earlier, BBC South had signed a long-term collaboration with French TV station FR3 Normandie, an agreement which gives both access to film crews, studios and library footage, and joint coverage of news stories and issues affecting both catchment areas.

From April 1992, Elstree's social documentary and anthropological output moved to Bristol.

### BBC South & East

On 31 March 1992 the region ceased operation, as Regional Broadcasting was partially restructured. The quality of its last year's output, however, principally in social documentary, history and anthropology, emphasised the rich legacy that other television programme-makers now inherit from it.

Not only did South and East enjoy its most successful year as a major provider of programmes, but also as a major route to BBC 1 and 2 for independent producers. Of more than 150 hours' production, above 50% came from the independent sector, and investment by the channel controllers was matched, pound for pound, by co-production funding.

A notable example was *Galahad of Everest* (co-produced with Galahad Films) for which actor Brian Blessed recreated, at the price of great physical hardship, the ascent of Mount Everest which cost the mountaineer George Mallory his life. Others were *Classic Adventure* (Mosaic Pictures), ten programmes of outdoor excitement, and *Follow the Money* (a tripartite partnership with BBC Continuing Education and Fulcrum Productions) which investigated and analysed four key areas of British business. Fulcrum was also responsible for BBC 2's evening of homosexual issues, *Saturday Night Out*.

A series which created a great deal of viewer impact was *From Wimps to Warriors*, made for 2, an attempt to explode the myths surrounding masculinity. There were criticisms that, at times, the series lacked a moral centre of gravity, but its experimental style, and its examination of individuals representative of wider groups, attracted a strong following for its insights into issues at the heart of society. Insights into Australian society came in *Australian Family*, ten programmes made by Paul Watson – who in the Seventies made the award-winning *The Family* – which revealed a sharp contrast between the real side of Australian domestic life and the picture presented in the popular Australian serial that preceded *Australian Family* in the BBC 1 schedule.

Other productions for BBC 2 which were well received included *The Two-Edged Sword* (Word Pictures), Anthony Sampson's two-part investigation into the worldwide international arms trade, and *Class Rule*, Michael Cockerell's four-part investigation into the effects of class in British political life since the war. In *Bunkum and Balderdash*, Sir Bernard Ingham talked about his years as Margaret Thatcher's press secretary; in *Callaghan*, Lord Callaghan talked to Michael Cockerell about his premiership. A year's investigation by veteran journalist Edward Behr resulted in one of the strongest documentaries of the year, *Ceausescu – Behind the Myth*, seen on BBC 1.

Both the anthropological series *Under the Sun* and *Timewatch*, the fortnightly historical flagship, brought some compulsive

viewing to BBC 2 screens, the former providing another remarkable film, *Eunuchs – India's Third Gender*, and the latter offering a span of investigations, notably a four-part special on the life and work of former American president Lyndon Johnson, whose domestic social agenda was undermined by the Vietnam war. A number of *Timewatch*s devoted to the first World War made use of some astonishing archive footage; so, too, did *My Private War*, which compiled film shot by six German soldiers on amateur cameras during the 1941 invasion of the Soviet Union. The series also broadcast *Kwai*, on the suffering of PoWs and locals during the building of the infamous bridge by the Japanese; *Suffer the Children*, on Victorian child labour; and *The Columbus Conspiracy*, a convincing case for a revision of accepted belief concerning the discovery of the Americas.

A less than flattering portrait of the explorer was given in *Bye Columbus*, an irreverent and surreal drama, starring Daniel Massey.

Regionally, the current affairs series for London and the south east, *First Sight*, gained the highest audience of the series for its look at the Kent high-speed rail-link, and it won the RTS regional programme award with *Baby Alex* – the second consecutive year the production unit had collected an RTS award. *Matter of Fact*, produced in Norwich for the eastern counties, enlisted Prince Edward for *All the King's Men*, an investigation into the disappearance of part of the Norfolk Regiment at Gallipoli. Both this, and another episode from the series, *Heidi – Caring for Life*, a report on structured settlements for brain-damage victims, received repeats in networked slots.

*MasterChef* (Union Pictures) was watched by an average six million viewers each round. Nearly four million people watched each of the five episodes of *Cats*, the last network commission to come from Norwich.

In the course of the year, South and East continued its small contribution to Radios 2 and 5.



### Local radio

The 39-station local radio chain in England was completed with the opening of Radios Berkshire and Surrey. Originally planned as one joint station, each is now offering a service of news, travel and information to local listeners, with Radio Berkshire linked to Radio Oxford and Radio Surrey to Radio Sussex.

Both stations went on air for a day several months before their opening: Radio Surrey to cover the NatWest cricket final between Surrey and Hampshire, Radio Berkshire to make a contribution to Children in Need. Officially opening Radio Surrey, Director-General Sir Michael Checkland reaffirmed the BBC's commitment to local radio, commending its distinctive service and its function in rooting the BBC firmly in the local community.

Around the chain, a rationalisation of output continued, with the sharing of some evening and late-night programming across regions, but the stations broadcast almost 200,000 hours during the year, at least 60% speech based – more at peak and drive times; and 10 million people tuned in every week to the mix of

## REGIONAL BROADCASTING

CONTINUED

### Appeals

Children in Need meets a diverse call upon its purse. Many requests concern poverty, poor housing and homelessness; others involve youngsters with disabilities who need electronic aids and equipment such as sports wheelchairs, touch talkers and specially adapted computers, so that they can take part in normal activities.

But during 1991, Children in Need found an increased call for help with problems very much of our age – children living with their parents in bed-and-breakfast accommodation, children involved with gambling and glue sniffing, children affected or infected with the HIV/Aids virus.

A grant of £256,000 was made to Barnados for work in this last area, the first instalment of a three-year commitment. £1,200 went to the Northern Ireland Hospice in Belfast to assist with the cost of residential weekends that help children cope with bereavement.

A total of £22.8 million was distributed in 5,855 grants from the 1990 appeal, ranging from that given to Barnados to £60 which went to the Croft Group of the Riding for the Disabled, to buy 12 pairs of riding wellies.

The first BBC appeal for 'poor, crippled, blind, sick, deaf and dumb or orphaned children' was broadcast on radio on Christmas Day 1927. Children in Need was launched as a combined radio and television event in 1980. The 1991 appeal in November, across national, regional and local levels of BBC broadcasting, took the grant total above £100 million, the first media charity appeal to break this barrier.

For the third year running, the public's response to the camp-

aign, again generously supported by media and showbusiness personalities, raised over £17 million on the night – a figure which had become £20.8 million by February and is estimated to reach £25 million before the 1992 appeal begins.

Two emergency appeals were broadcast during the year on behalf of the Disasters Emergency Committee: for Victims of the Cyclone in Bangladesh, and Action for Africa, which raised £3 million and £2.8 million respectively from BBC television, radio, ITV and the national press.

The total amount raised by The Week's Good Cause appeals on Radio 4 during the calendar year 1991 was £775,285. Notable results included Calibre Library, £27,000; ChildLine Charitable Trust, £39,200; Piccadilly Advice Centre (PAC), £28,810; The Rathbone Society, £21,819; Shelter, £26,500; Tools for Self Reliance, £40,275; and St Martin's Christmas Appeal, £23,606.

The regular television appeals, including those broadcast in the national regions, raised a total of £300,693. The largest sums were for the Hearing Dogs for the Deaf, £139,000; Thames Reach Project Housing Association, £27,230; Alone in London Service Ltd, £22,310; Association of Crossroads Care Attendant Schemes Ltd, £17,005; and Counsel and Care for the Elderly, £16,618.

*Children in Need is a registered charity, administered by eight trustees under the chairmanship of John Parry, the BBC's former National Governor for Wales. It has a central and eight regional committees.*

*Anyone requiring a Children in Need Annual Report should write to BBC Children in Need, Broadcasting Support Services, PO Box 7, London W3 6XJ, enclosing a large sae.*

local news, sport, documentaries and community service, making BBC local radio the most popular service in England after Radio 1.

The two Channel Island stations consistently had high audiences, with Radio Jersey attracting nearly two-thirds of potential listeners and Radio Guernsey more than half. Radios Shropshire and Cornwall were the most popular mainland stations, reaching nearly 40% of the audience, while around a third of the populations served by Radios Derby, Norfolk, York, Stoke, Merseyside and Northampton listened each week.

The first brick of Radio Cumbria's new headquarters in Carlisle was laid and Radio Bristol's sister service, Somerset Sound, opened a small studio in Yeovil. Radio Leeds opened another in Halifax and BBC CWR took itself out to the public, broadcasting from a mini-studio in a converted shop unit in the centre of Coventry.

An agreement between Radio Humberside and the University of Hull enabled the station to make use of the university's new studio on campus, while Radio Gloucester collaborated with the Open College to produce a series of programmes on local business and industry.

Ronald Neil, Managing Director of Regional Broadcasting, provided funding for Radio Cumbria to broadcast special programming in the Barrow and Furness area, which has been particularly badly affected by the recession.

The BBC now broadcasts around 200 hours a week in more

than a dozen languages for ethnic minority communities in England – CWR launched the first local radio programme in Polish in September.

Seventeen stations broadcast news bulletins in Hindi, Urdu and Bengali, provided by the BBC World Service. A recent survey in Leicester showed that 60% of Asians there tuned to the Midland's Asian Network, which puts out more than 70 hours a week on Radio WM, Radio Leicester and CWR. Its programmes in English, Hindi/Urdu, Gujerati and Bengali include news and current affairs focusing on matters at home and abroad, phone-ins tackling Asian social issues, helplines and music.

As an example of the important public service element of the broadcasts, Radio WM responded in January to the death of a child from meningitis by immediately putting out advice to parents through the Network. The Birmingham medical officer expressed his appreciation for 'positive radio.'

The Asian service could, however, be severely curtailed by the loss of medium-wave frequencies, on which the majority of ethnic broadcasting is transmitted. Under Parliamentary legislation, many BBC local radio stations are liable to hand over such frequencies and, indeed, a number have already done so.

## REGIONAL BROADCASTING

CONTINUED



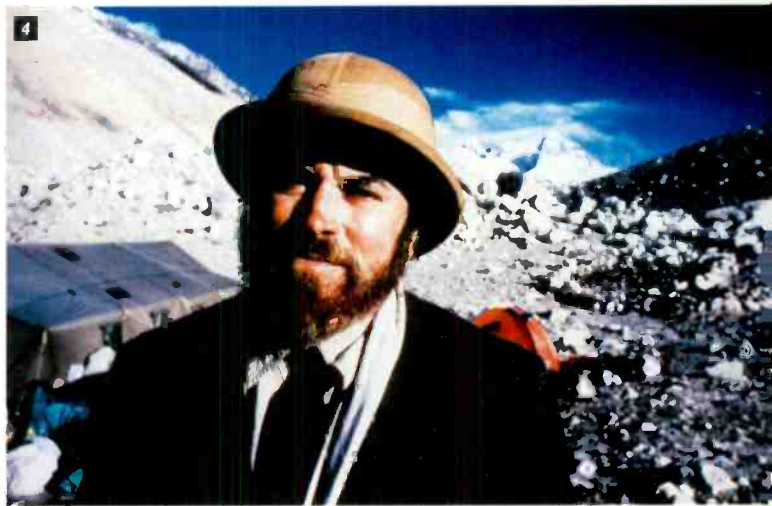
1 Gloria Hunniford and John Nettles appeal for Children in Need

2 As popular as ever: **Top Gear**

3 **From Wimps to Warriors**: exploding myths of masculinity

4 In mountaineer George Mallory's footsteps: actor Brian Blessed

5 Popular legal drama: **Kinsey**, with Leigh Lawson



## WORLD SERVICE

Prisoner in his Crimean dacha, Mikhail Gorbachev listened to the BBC World Service on a radio found in the basement and rigged with a make-shift aerial, to hear details of the coup against him. Chained to the wall of a darkened cell in Beirut, Terry Waite listened for the last year of his captivity by Islamic Jihad, and later said it was the World Service which had kept him mentally and spiritually alive.

The year was one in which Bush House frequently made the news as well as reporting it. The Foreign and Commonwealth Office agreed that broadcasting should begin in Ukrainian; later an historic agreement put World Service Russian programmes on Russian airwaves. As civil war in Yugoslavia became increasingly bitter, Bush House split its Serbo-Croat output, which had been on the air as a combined service since 1939, into separate languages. And as the Russian, Chinese and Arabic services broadcast more hours, and the English service expanded in Europe and Asia, output as a whole reached 818 hours a week in 37 languages – an increase of 23 hours a week on 1990/91 and the highest figure since the Second World War.

In terms of hours transmitted, Britain became Europe's biggest international broadcaster, overtaking Germany's Deutsche Welle. It is now fourth in size globally. More people (120 million) listen to it than to Voice of America, Deutsche Welle and Radio Moscow combined.

Surveys in Africa showed large increases in listening. In Nigeria, for instance, one-third of adults now tune regularly to London. The strength of World Service audience figures in India was confirmed during the year by two major surveys, one in urban India, the other in the north eastern state of Bihar.

The urban study, part of the Indian National Readership Survey, indicated a regular audience, listening mostly to the Hindi service, of 10 million. The Bihar study, carried out in rural and urban areas in March and April 1991, showed an audience of nearly 11 million in this state alone, also listening mostly to the Hindi service but with significant minorities tuning in to Urdu and English. Both surveys reinforced estimates of the total Indian audience for all BBC services as above 30 million.

Three-quarters of listeners to the World Service are male – 90% in some Asian countries. During the year, a determined effort was made to increase the female audience.

The African service conducted a women's week in English, Hausa, Somali and Swahili, provoking a lively debate on how the service represents women and what their role in the Africa of the Nineties should be. And the Eastern service launched a month of special programmes in Bengali, Hindi, Nepali, Pashto, Persian, Sinhala, Tamil and Urdu. Five women producers visited South Asia and Afghanistan to collect material on female issues; two special series, *The Women's Movement in the West* and *Women of Influence, Past and Present*, were broadcast. Encouraged by the reaction – the Tamil service received a remarkable 5,500 letters – the World Service began to develop a voice to attract more women as regular listeners.

In January 1992, the World Service set up a special relocation group to carry forward work on investigating the possibility of moving to a new headquarters by the end of the decade. The BBC's lease on Bush House does not expire until 2005; but the building is difficult to maintain and is at capacity, with some staff

having to be accommodated in other premises.

The Foreign Affairs Committee of the House of Commons in August 1991 recommended that a move should be made to a purpose-built headquarters and the BBC's preferred option is that this should be at White City. Talks have begun with the Foreign and Commonwealth Office and the Treasury on this basis.

In March, 1992, Sam Younger, Head of the Arabic service, was appointed to succeed Peter Udell as Controller, Overseas Services.

### English

The Government increase in World Service funding, discussed in last year's Annual Report, led to the biggest enhancement of news and current affairs ever seen at Bush House. New correspondent posts were set up in Latin America, West Africa and in Brussels, Delhi, Washington and Westminster. More programmes of world business news and financial analysis were introduced, as were extra editions of major programme strands. At the beginning of the year, the flagship *Newshour* was augmented by a 1300 GMT edition; at the end of the year by one at 0500 GMT.

In September, the World Service began to produce programmes about Europe, custom-made for Europeans, which are on air seven hours a week as an alternative to mainstream English broadcasts at breakfast, evenings and weekends. Covering the political, diplomatic, social and sporting scene, *Europe Today*, *Europe Tonight* and *Europe This Weekend* form part of BBC for Europe, the 24-hour network in English, French and German available on medium wave in Belgium, the Netherlands, Luxembourg, northern France and north-west Germany. They are also transmitted across the continent on short wave.

In Asia, the regional English programmes *South Asia Survey* and *Dateline East Asia* were expanded from one edition a week to five, and more slow-speed bulletins introduced to form a bridge, for listeners with a limited grasp of English, between the region's vernacular services and the mainstream English network. In South Africa, a new initiative targeted the young black population.

The Bush House Sports Unit was expanded to permit round-the-clock coverage of international events for the first time.

In programme terms, one of the major undertakings of the year was the six-part *It's Your World* series of bilingual phone-ins – broadcast simultaneously in English and the appropriate language services – with the political leaders of Eastern European countries: Presidents Walesa of Poland, Havel of Czechoslovakia, Iliescu of Romania, Landsbergis of Lithuania and Prime Ministers Burbulis of Russia and Antall of Hungary.

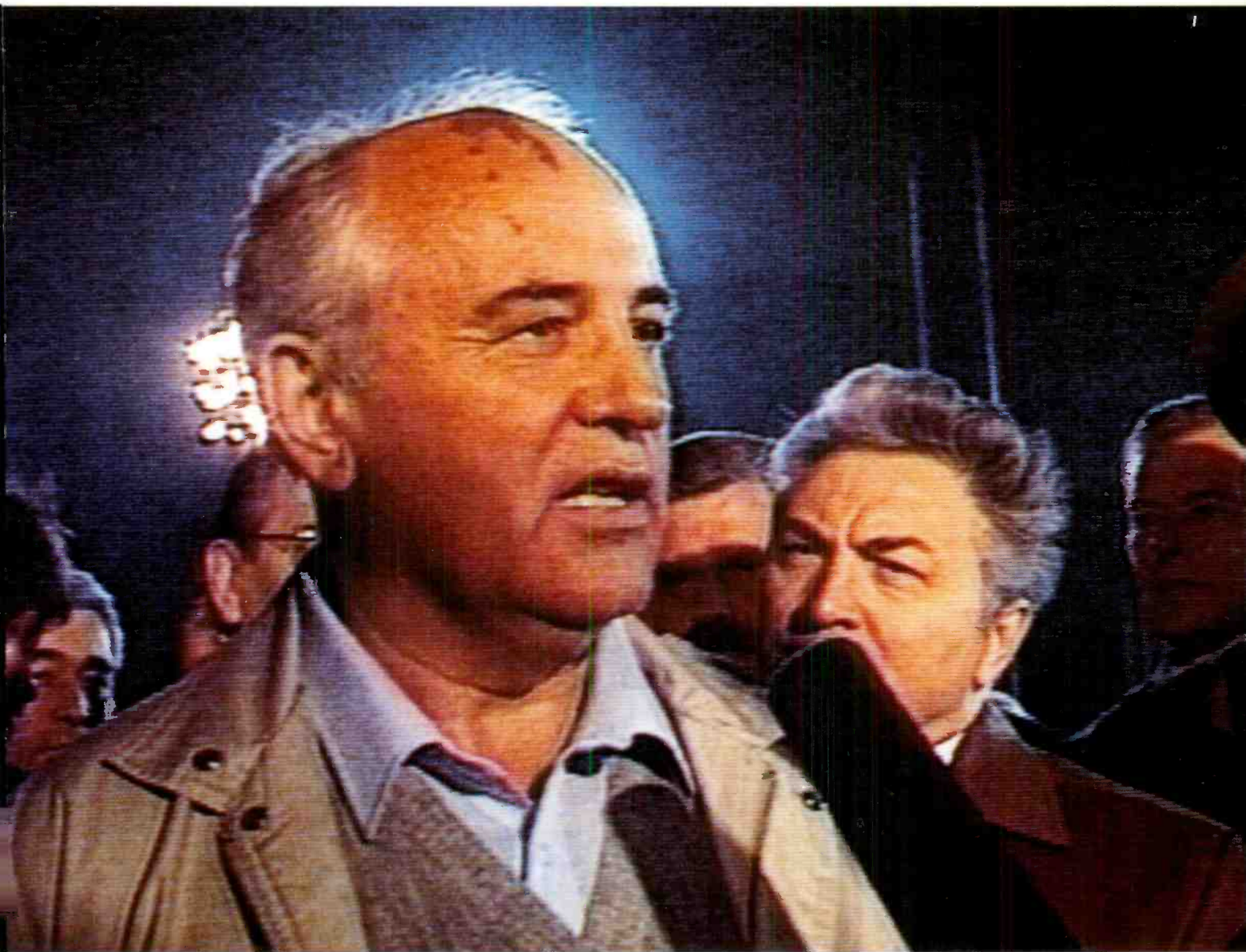
But there was much else on offer, including, as in domestic radio and television, a celebration of Mozart in his bicentennial year and a season on the Japanese people and their culture, which coincided with the opening of an audio cable relay of World Service English throughout Japan.

Other highlights included *Society and Government*, a series concerned with the theory and practice of democracy; *What Happened to the Revolution?*, which examined the experience of the East Europeans a year on from their first 'free' elections; and *The Remaking of Russia*, which reflected the rapidly moving situation in what had been the Soviet Union.



# WORLD SERVICE

CONTINUED



- 1 'The BBC knows everything already' – Mikhail Gorbachev
- 2 Producers from the Eastern service, which launched an initiative to attract more female listeners
- 3 **Europe Today**: one of several programmes about Europe, custom-made for Europeans

A series of religious phone-ins, *It's God's World*, included the Archbishop of Canterbury, the Chief Rabbi of Great Britain and the Crown Prince of Jordan. David Hare's *The Secret Rapture* received its first radio production. *The Last Night of the Proms*, broadcast live across the Atlantic, was relayed by a number of American public radio stations in digital stereo for the first time. *Seeing Stars*, a special on the total eclipse of the sun, watched from the top of a mountain in Hawaii, was carried live by stations around the world.

It was a very busy year for the BBC English department which, in addition to its work in World Service Radio, also developed teaching programmes for World Service Television. On the commercial side, BBC English began work on *Look Ahead*, a new multi-media TV course to replace the spectacularly successful *Follow Me*, seen in more than 70 countries but now 12 years old; the new series is being made in conjunction with the British Council, the Cambridge University Examination Syndicate, and Longmans. A new low-level course for learners of business English was also introduced.

Work also continued on the first BBC English dictionary, a collaboration with Collins. This has taken three full years of World Service in English programmes – a hundred million words – as well as a distillation of news and current affairs output from across the entire BBC, and merged them into a database. The dictionary that will be launched in July 1992 will be unlike any other available to the non-native English speaker.

Despite difficult trading conditions, BBC English in September announced a record gross turnover of £32 million for its worldwide sales of television, video and print materials.

### Soviet

At his press conference in Moscow after the hardline coup collapsed, President Gorbachev asked: 'Which is the BBC correspondent?' When no-one answered he added: 'Never mind. The BBC knows everything already.'

During the crisis which began on 19 August 1991, Russian overtook Arabic as the World Service's biggest language service. For the first three days before the conspiracy fell apart, the service found itself playing the role it had had in the years of communist domination: providing information about what was happening in Russia, where the newly liberated media fell silent or reverted to type. From inside the Russian parliament building, Tim Whewell filed for News and Grigory Nekhoroshev reported in Russian, as thousands of Muscovites answered Boris Yeltsin's call to resistance.

The Russian service nearly trebled its broadcasting hours – from 6½ to 17¼ a day – carrying bulletins every hour and summaries every half hour. On 1 September the operation ceased, with a phone-in direct from the Soviet Union, but the Russian service did not return to its pre-coup pattern, retaining an additional two hours a day which was subsequently incorporated into the overall prescription.

Five days into the crisis, a poll conducted on the streets by Moscow's National Public Research Centre found that a third of those questioned had listened to the World Service, Radio Liberty or Voice of America on the day of the coup. Later, Prime Minister John Major wrote to the World Service, commending

the speed and effectiveness of its coverage – which won the President's Prize at the Prix Italia.

In October, the World Service signed an agreement which has put some of its broadcasts on to Russian domestic airwaves. Radio Russia, set up in December 1991 and spanning the federation from St Petersburg across 11 time zones to Vladivostok on the Sea of Japan, is broadcasting two BBC Russian service current affairs programmes each weekend, which are beamed to Moscow by satellite, as well as a features programme. In return for this rebroadcasting arrangement, a Radio Russia producer is on attachment at Bush House.

The World Service opened another window on the world for the Russian people when in February 1992 it established a permanent exhibition at the Library of Foreign Literature in Moscow – a showcase of World Service Russian and English radio broadcasts and World Service Television direct from London, and a display of BBC English teaching materials.

In mid-1992, the Ukrainian service, Bush House's first new language service since Pashto ten years ago, began broadcasting to the 52 million people of now independent Ukraine. Initially, there is a daily half-hour morning programme of news and current affairs. From October, an evening transmission which will include features and arts will be added.

### Eastern Europe

The violent and tragic events in Yugoslavia dominated the year. As the federation disintegrated in savage civil war, 15 minutes a day were added to broadcasts in Slovene and Serbo-Croat. In September, the BBC split its Serbo-Croat output into two distinct strands. In a country as divided by language as other ethnic differences, it became possible to offer the output to radio stations in Croatia and Serbia (as Slovene already was in Slovenia).

As each side made accusations and counter-accusations and ceasefire after ceasefire was broken, BBC Monitoring listened to the many stations in the country and was able to provide an invaluable picture of events.

The difficulties being experienced across Eastern Europe as a whole led World Service Managing Director John Tusa, in an address to the Royal Society of Arts, to call on broadcasters, publishers and educationalists to work together to meet the region's desperate need for knowledge and skill with what he called a new 'Marshall Plan of the mind.'

### Arab countries

During the seven-month Gulf crisis, the BBC Arabic service broadcast hours rose from nine a day to 14; after it, 1½ of these hours were retained, giving the service the opportunity to add elements to its schedule to attract more and younger listeners. Particularly successful has been a two-hour live music and chat show in the afternoon.

The service – regarded as the single most influential broadcasting voice in the Arab world, with an estimated audience of 10 million in the 18 major Arab countries – also adopted a policy of involving itself directly in the contemporary Middle East scene.

In January 1992 it led a BBC presence at the Cairo International Book Fair and organised a cultural evening at the

Cairo Opera House, with Egyptian and British poets reading their own poetry and actress Juliet Stevenson performing English works by or about women. The service also launched a joint project with the Royal Institute of International Affairs, involving a series of conferences, broadcasting programmes and publications on aspects of the Euro-Arab relationship. The project's first conference, which has the financial support of the EC, took place in Bahrain in February 1992.

The major broadcasting event of the year was the extended live coverage of the Middle East peace conference in Madrid.

### Asia

BBC English's multi-media English teaching project for the Indian sub-continent, *Tiger's Eye*, was officially recommended for a range of teacher-training institutions, private schools, a major literacy project and the Indian Navy.

A bilingual Hindi-English book to accompany the series was published in Delhi and audio cassettes of the drama on which the series is based are being marketed along with it. Bengali, Tamil and Urdu versions of the series will be broadcast by the end of 1992.

The Burmese service broadcast an ambitious two-part documentary profiling Daw Aung San Suu Kyi, whose award of the Nobel Peace Prize was announced in October. Burmese people are normally reluctant to be interviewed because they risk losing their Burmese citizenship; here, however, there was not a single refusal, though most of the interviewees preferred to remain anonymous.

Ten years of broadcasts in Pashto were marked with a series of interviews that included the Secretary General of the UN, Perez de Cuellar, President Najibullah of Afghanistan, and prominent personalities of the Afghan resistance movement.

In October, the Bengali service celebrated its golden jubilee. A tri-satellite concert linked Bush House with the Radio Bangladesh studios in Dhaka and Sylhet (from where most of Britain's quarter of a million Bangladeshis originate) and All India Radio's studio in Calcutta – the first such link between Dhaka and Calcutta since 1947.

There was an increase in Sinhala for Sri Lanka: the service expanded from 30 minutes once a week to 25 minutes twice a week. Listeners and the British High Commission in Colombo paid tribute to its value in a country which for eight years has endured civil strife.

Prime Minister John Major's visit to China was given extensive coverage in the Chinese service, which reported first the considerable criticism by the British press, and then the praise which was prompted by his condemnation of China's record on human rights. Two years after Tiananmen Square, there was evidence of wide listening to the World Service. Such evidence continues, even though, as the year ended, members of the communist party were instructed not to listen.

### Africa

As multi-party politics spread from country to country, listeners tuned to the BBC for objective reporting of the new political landscape.

In November, John Tusa visited Nigeria as it was starting the

### Topical Tapes and Transcription

The World Service sells recorded programmes in English to countries all over the world.

### BBC Topical Tapes

BBC Topical Tapes produces 11 programme strands, covering a variety of subjects from current affairs to health, and has customers in over 50 countries – a radio station in Ukraine being the latest subscriber. *Europe Now*, a 15-minute magazine reflecting trends in the ever-widening community, was the addition to its output in August. The department also produces special series of features and of the three made during the year, the accurately entitled *It's About Time* attracted a record 62 sales.

Two other of its programmes, *BBC Science Magazine* and *The World of Books*, are now being syndicated by National Public Radio in Washington to its affiliates.

Programmes are also available to educational organisations world-wide and there are now several licensed distributors in continental Europe – the latest in Poland.

Topical Tapes is responsible for the production of the twice-weekly *Calling the Falklands* programme for satellite relay and the live weeknight *Caribbean Report* – which is now carried by 28 stations throughout the region and is available in the USA. *Caribbean Report* broke a number of important stories in Antigua, St Vincent and Trinidad, and extensively covered the troubles in Haiti, Cuba and Guyana.

### BBC Transcription

BBC Transcription, which sells the best of all BBC radio output to radio stations around the world, continued to grow in its first full year since changing over to issuing programmes on compact disc.

Many new customers were added. Sales efforts begun in 1990/91 showed encouraging results and in Southern Africa some revival of lapsed customers was achieved. Revenue held up reasonably well despite the world recession, and a three-year subscription was signed with ABC in Australia and a two-year syndication agreement for rock and pop in the USA was concluded with Westwood One Radio Networks. The Arab world and Japan provided strong markets.

A series of documentaries on the old Soviet Union was released in early 1991 and was widely broadcast as events unfolded. Less than a year later, a recording of the new Russian State's St Petersburg Philharmonic at the recently opened Symphony Hall in Birmingham was released. Other concerts on CD came from the summer festivals at Bath, Aldeburgh and Cheltenham and from the 1991 Proms.

The award-winning *All the World's a Globe* and *Who Pays the Piper* were issued, with drama releases including Tom Stoppard's *In the Native State*, his first radio play in almost a decade, and Alan Bennett's widely acclaimed *Talking Heads*.

process of returning to civilian democratic rule and witnessed the extraordinary intensity of listening to the BBC in that country. As Zambia mounted its first pluralist elections for 23 years, audience research figures showed that 22.4% of adult Zambians were listening regularly to the BBC. One of those listeners is the country's new president, Frederick Chiluba, who follows the World Service in both English and Swahili.

With Somalia sinking deeper into crisis, the dependence of the Somali people on the BBC was dramatically underlined.

With 'national' radio available only in the capital (under the control of one or other of the warring factions), and then only intermittently, and with communications between regions almost totally broken down, the Bush House Somali service consistently provided the only reliable source of information. In January, an extra ten minutes was added to Monday-Friday transmissions so that more messages could be aired in *Missing Persons* broadcasts. Eight hundred letters a month were being received from Somalis all over the world who have lost contact with family and friends because of the fighting.

A series of live pan-African phone-ins on Aids was broadcast by the African service which, taking advantage of medium-wave transmission to South Africa, made available the previous year, mounted an evening programme, *Africa Late*, to introduce a township audience to the continent north of the Limpopo via music, sport and current affairs.

In a major West African centre, Abidjan, the French service, marketing itself as 'BBC Afrique', scored a notable success with an audience share of nearly 33% – more than doubling the number of women listeners over a two-year period. The BBC was the only international broadcaster here to increase its audience.

### Latin America

Consolidating its role during the year as an important link between the world and a continent preoccupied with itself, the Latin American service proved its usefulness as an analyst of global affairs.

There was excellent coverage of the coup in Venezuela. Within hours of the attack, the Spanish American section was broadcasting actuality of President Carlos Andres Perez' speech on television. Later the same day, a special programme carried actuality of the rebel commander's surrender, interviews with leading figures, and international reaction. The Brazilian section also carried actuality of the president, together with reports from foreign capitals.

With an increasing number of local stations rebroadcasting its news output live off satellite, the service relaunched its main evening Spanish current affairs programme as *BBC America Latina*, using BBC material from all over the world.

Studios in London were linked with stations in Latin America for discussion programmes on subjects ranging from politics and pollution to pop music. Those who took part included the presidents of Colombia, Uruguay and Ecuador, a Portuguese-speaking member of the former Soviet Academy of Sciences, politicians and scientists concerned with the environment in Brazil, and musicians in London, Mexico City and Bogota.

The Latin American service's contribution to the 500th

anniversary of Columbus' voyage to America, the *La Palabra Americana* series on the development of the Spanish language in the Americas, was well received.

### Rebroadcasting

Over 450 radio stations and cable operators in more than 80 countries take BBC programmes in 20 languages directly from short wave or, increasingly, from satellite, and put them out on their domestic frequencies. The BBC continued to expand this rebroadcasting market during the year, particularly in Eastern Europe.

The Bulgarian government granted the World Service an FM frequency and a 1kW transmitter covering the capital, Sofia; in December, round-the-clock broadcasting began in English and Bulgarian. In Romania, the first rebroadcasting agreement was signed, with a station in Bucharest, and was swiftly followed by more in other parts of the country, including Transylvania. A combined stream of Romanian and other languages including English began in January from transmitters in the Moldavian capital, Kishinev – the first World Service transmissions from the territory of the former USSR.

In Czechoslovakia, the first East European country (in October 1990) to allocate the BBC transmitter facilities and frequencies inside its border, the number of FM stations taking rebroadcasts increased from three to eight. These carry a 24-hour stream of Czech, Slovak, English and English-teaching programmes. Three commercial stations also take some of this output and Czech state radio relays the service's youth programme in stereo. Audiences have increased markedly and in February an intensive publicity campaign was conducted in all the new rebroadcasting localities.

In Hungary, the BBC's late-evening Hungarian programme was relayed on one of the national networks. In Poland, the World Service's regional rebroadcasting partners increased from nine to 17, as well as two independent commercial stations, one of which intends to rebroadcast the BBC Polish output on a station it is opening in Vilnius, the capital of Lithuania. For the first time in its history, the BBC Polish service pushed Radio Free Europe into second place.

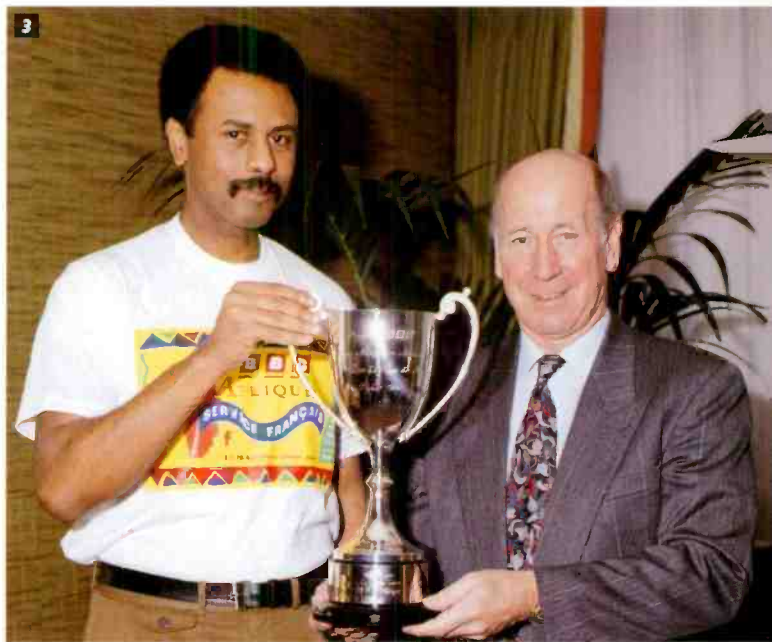
The Finnish service launched its first morning show for the 36 commercial stations in Finland which take its output and which have partially financed the innovation.

Rebroadcasting of World Service German programmes continued to expand across Germany, where the first all-German media study ever conducted by World Service Audience Research indicated, among other encouraging results, that the BBC was the best-known foreign broadcaster. Rebroadcasting also continued to thrive in Austria, Switzerland, Italy and Belgium; and during the year it spread to Poland, Estonia, Monte Carlo and even Namibia, where there is a considerable German-speaking population. Agreement was reached with a station in Hungary and discussions are proceeding in Latvia, Lithuania and Romania.

In March 1992, a commercial company in New Zealand began relaying the World Service in English 24 hours a day in Auckland and Wellington. Live programmes from the World Service are relayed by over 200 radio stations in Australia and by over 100 in the USA.

## WORLD SERVICE

CONTINUED



1 Pashto service on tour,  
after ten years of  
broadcasting

2 Free . . . Terry Waite  
talks to **Outlook's**  
Barbara Myers

3 Bobby Charlton with  
Najib Bencherif and the  
BBC Afrique 'Best Attack'  
trophy for the 'African Cup  
of Nations'

4 The Russian service visits  
the Russian Orthodox  
Church in London



The Italian and Spanish units expanded their special projects operations, with the latter in particular gaining a number of additional rebroadcasters and even breaking into the Spanish newspaper market.

The French service began to provide 18 hours of daily news and music to an FM station in Paris, relayed via digital satellite link – a shift in resources which reflects changing listening habits in France, where the short- and medium-wave audience has declined over the years. A start was made in the use of a digital telephone line (ISDN) to relay news bulletins to a regional French FM network – much less expensive than satellite but still giving excellent audio quality.

### Engineering

In the early hours of 31 March 1991, Skelton C transmitter station in Cumbria entered service for Bush House's summer schedule, and the worldwide, £100 million programme of audibility improvement begun in 1981 formally came to an end. Earlier, the re-equipping of Rampisham in Dorset was completed with the installation of the last two of ten 500kW transmitters.

However, broadcasting has not stood still during the decade, other international broadcasters have improved their transmitter networks, and the World Service now needs to upgrade the quality of its signal to a large part of Asia. The Thai government has agreed to begin talks with the BBC on a proposal for a station in central Thailand which would cover the Indian sub-continent.

A meeting of the World Administrative Radio Conference was held in Spain in February. A joint World Service, Department of Trade and Industry, and Foreign and Commonwealth Office team argued Britain's case for an increase in the frequency spectrum for short wave, and an allocation for direct radio broadcasts from satellite.

Short wave will remain the main means of delivering radio signals until at least the end of the century, but DRBS – which would dispense with the need for terrestrial transmitters – could hold the future for international broadcasters. Unfortunately, it needs low frequencies on the Gigahertz range and different interests, including powerful commercial ventures, are competing for such wavelengths. A compromise solution is being sought.

### Money

The year was the first in the current triennium of parliamentary funding; a most welcome increase in real terms provided the opportunity to enhance the quality of programmes, expand news coverage worldwide, increase hours of broadcasting in key languages and build up the rebroadcasting effort.

At the same time, the World Service continued to improve its efficiency, with the running review of output services and the value-for-money scrutinies of a number of support departments, carried out using external management consultants. An increase in productivity was achieved and substantial capital expenditure avoided by the skilful redistribution of output to various transmitters in the United Kingdom, enabling one complete station, Daventry in Northamptonshire, to be closed.

During the year the National Audit Office, on behalf of Parliament, undertook a thorough investigation of the World Service's efficiency. Its verdict on the BBC's stewardship of the

### EDiT

In January, EDiT, believed to be the largest and most complex news computer system in the world, became operational in Bush House.

For some years, the previous system handling the editing and distribution of material between the newsroom and the language services had been too small. Installed in 1979, it was well beyond the end of its planned life. And it did not have the capacity to operate in foreign languages.

EDiT (Editing, Distribution and Translation) is designed to operate in all 37 broadcast languages, including those with non-roman alphabets such as Arabic, Chinese, Hindi and Russian.

It took an in-house team five years to develop from the old system – EDiT is, in effect, an expanded version of the BASYS computer system used at Television Centre by News and Current Affairs, at Broadcasting House by Radio Sport and the Travel Unit, and at regional centres. The full cost of installation was £10 million, with some 100 kilometres of fibre-optic and copper cabling being used in the wiring of Bush House. A bespoke system, which would have been much more expensive, was initially considered, but was rejected after detailed scrutiny.

Eventually, EDiT will run over 1,000 screens, with 2,000 users. It is compatible with another 1,000 screens in the BBC, including those at Monitoring at Caversham, World Service Television and other newsrooms.

The introduction of EDiT has improved the World Service's news handling as the language services now have all the news affecting their part of the world on screen and are able to build bulletins around the 'core' put out by the central newsdesk. A permanent 'window' on each terminal carries important flashes in English.

taxpayer's money was: 'The World Service has a generally satisfactory system of resource planning, financial management and control, including internal value for money reviews, and has developed comprehensive procedures with which to assess the effectiveness of its output. But within this sound framework, the National Audit Office identified some areas of weakness and have suggested some improvements.'

The NAO report said there should be greater flexibility in its relationship with the Foreign and Commonwealth Office: 'The World Service has to agree every permanent change in amount of time broadcast with the Foreign and Commonwealth Office. On some occasions this has led to protracted negotiations for changes which the World Service intended to fund within the grant-in-aid. It does not seem cost-effective for the World Service and the Department to have to agree every marginal change in output. While not reducing accountability, the World Service might be given more authority to vary the amount of time broadcast within set limits as long as there was no increase in overall costs and that the changes did not conflict with, and there was an appropriate balance between, the Department's priorities, agreed languages and the overall goals of the Prescription.'

## WORLD SERVICE TELEVISION

The launch of 24-hour World Service Television into Asia on 15 November 1991 opened the most significant chapter in the history of BBC overseas broadcasting since its inception in 1932. Carried on the AsiaSat satellite, the news and information channel is available across 50 countries from the Red Sea in the West to the Yellow Sea in the East.

BBC World Service Television Ltd, a wholly owned subsidiary of the Corporation, was set up as a self-funding operation in April 1991 and began broadcasting to Europe. Seven months later, the move into Asia came with the signing of an agreement with HutchVision's STAR TV in Hong Kong, which provided the capital and business expertise to market World Service Television and four other specialist channels.

Under the agreement, the BBC retains full editorial control of the WSTV channel, which is scheduled and compiled in London, then sent by satellite to Hong Kong where STAR inserts advertisements. Programmes are then transmitted on AsiaSat, which beams them down in two different technical standards: NTSC in the East, PAL in the West.

The service is free-to-air, available direct to homes with a satellite dish, without charge. It can also be relayed under contract through terrestrial cable networks and other multi-point distribution systems. One such relay is carried round-the-clock by Bahrain Television.

Audio sub-carriers on AsiaSat make World Service radio broadcasts available in 18 languages.

Launched in London by the Princess Royal – who took part in a live link-up with Hong Kong, Bangkok, Peking, Dubai, Delhi, Jakarta, Seoul, Singapore and Taipei – World Service Television in Asia delivers 18 ten-minute international news bulletins a day, as well as regional and business news and world weather forecasts. Major BBC current affairs and documentary series including *Panorama*, *Newsnight*, *Assignment* and *The Money Programme* are also screened, with factual and lifestyle series such as *Tomorrow's World* and *The Clothes Show*.

But news, made specially for the world audience, is at the heart of the service and, able to call on the BBC's bi-media network of correspondents, the coverage offered is unrivalled. World Service Television schedules can be cleared for major international stories – as they were for Mikhail Gorbachev's resignation speech on Christmas Day, when the bulletins were expanded to give background and reaction and the later bulletins carried the translation in subtitles, allowing viewers to hear the emotional vocal inflexions. The schedule was similarly cleared for George Bush's State of the Union speech, with a studio discussion in Washington chaired by Charles Wheeler.

The 18-hour European subscription service offers the best of programming from BBC 1 and 2, including light entertainment, drama, documentaries, sport and children's output. In addition to covering the main domestic news programmes, the specially produced international *World Service Television News* is broadcast each evening. Overnight viewers in Europe can see BBC World Service Television's international news and information service.

When World Service Television began broadcasting in Western Europe via the Intelsat VI satellite, it inherited 700,000 subscribers, mostly on cable, from the BBC TV Europe service which it replaced. That audience, requiring a decoder to receive



*Presentation team of World Service Television's Asian channel*

the encrypted signals, had risen to 1.5 million households at the end of the year under review. In addition, Gibraltar offers the service terrestrially, its signal reaching into southern Spain.

Polish cable operators in Warsaw, Gdansk, Krakow and Katowice take the full World Service schedule and there is a microwave distribution of it in Moscow. Elsewhere in Eastern Europe, the evening news programme is carried nationally in Poland, Hungary, Romania, and Czechoslovakia; and has been screened by TV Belgrade, TV Sarejevo, and Moldova TV – it has gone off the air in Croatia since the destruction of Croatian TV's transmitters in the civil war.

In Asia, a region of 2.7 billion people with 170 million English speakers, the response to World Service Television has been encouraging. After only two months of operation, validated figures indicated that STAR TV was being received in 1.8 million households.

In India, research conducted by the Indian Institute of Mass Communication among Delhi households capable of receiving foreign satellite services, indicated that 78.9% of the sample watched WSTV – a higher figure than for feature films. The finding supported an earlier survey carried out by the Delhi-based agency MRAS Burke, which revealed that 80% of male respondents with access to international channels normally watched the BBC, with only 11% watching CNN.

Further expansion of World Service Television is dependent on commercial agreements being reached with strategic regional partners, but by the end of 1993 WSTV is committed to being in every continent. In the meantime, the first experiments are being made with simultaneous translation of the news and the possibilities of 'versioning' – on-screen presentation in languages other than English – are being explored.

*In mid-April 1992, an 11-hour-a-day service for Africa was launched, in collaboration with the South African-based entertainment network M-Net.*

## EDUCATION

BBC Education has always seen itself as being in very active partnership with its audiences. Through its field force of education officers and the Educational Broadcasting Councils and their programme committees, it has consulted users about their needs and produced programmes and support materials focused on these needs.

Over the past few years, an additional kind of partnership has grown up in which BBC Education has worked in collaboration with both co-funders and providers of education and training. During the year under review, BBC Education worked closely on projects with, for example, the Department of Education and Science, the Employment Department, the Royal College of Nursing, the National Curriculum Council, the Health Education Authority, the National Institute of Adult Continuing Education and the Adult Literacy and Basic Skills Unit.

These partnerships have allowed major national needs such as adult literacy and numeracy, work-place training and in-service teacher education to be addressed.

Though a relatively small part of the total operation, the partnerships are a great benefit to users in allowing the range and diversity of the output to be increased.

### Continuing Education and Training, Television

Characters from popular BBC television series, appearing in 15 frequently shown short films, helped the *Second Chance* initiative, which encouraged viewers to re-enter education and training, to achieve a huge impact. Nearly 60,000 phone-calls were made to the advice line and nearly 350,000 leaflets were requested.

Screened during national Adult Learners' Week in March 1992, the 15-minute late-night series on BBC1 used case studies to show the benefits of grasping a *Second Chance*. Comedian Mike Harding, himself a former mature student, introduced the programmes, made by Continuing Education and Training, Television. The filmed sketches which publicised the series across the week included Pauline Quirke and Linda Robson from *Birds of a Feather*, Ian McShane and Chris Jury from *Lovejoy* and Gregor Fisher as his alter ego *Rab C Nesbitt*.

Humour with a serious purpose was also put to good use in another campaign of short programmes concerned with self-improvement: *Tomorrow the World* helped viewers overcome their fears when meeting new people or going to an interview, and dealt with taking criticism at work.

*Second Chance* was one of two major training initiatives on television, with complementary support on Network Radio, which the department launched during the year in partnership with two government departments. The Employment Department and the Department of Education and Science also gave organisational and funding help to *The Training Hour*, the first ever weekly national television programme dedicated to training.

In its first year, *The Training Hour*, which began in October, is featuring seven series aimed at individuals and employers. Already screened, *No More Nightingales* offered information for qualified nurses and potential recruits at a time of uncertainty within the NHS; *Skillshop*, a consumer advice magazine bridged

the gap between what is available in training and what individuals can do to develop their own abilities; and *Mosaic*, which concerned itself with discrimination at work on the grounds of race, set out to enable companies to initiate and develop equal opportunities.

This series was made as part of the BBC's five-year MOSAIC initiative, which addresses the need to establish opportunities for members of ethnic minorities. Also under this umbrella, six *Birthrights* films, made by black, independent producers, explored culture, identity and citizenship from a black perspective. One of these programmes, *Who Stole the Soul?* (Non-Aligned Production) on the history of black music, won the RTS General Adult Education award.

Ten years ago, the BBC ran a highly successful campaign in conjunction with the newly founded Child Accident Prevention Trust – *Play It Safe!* A new campaign in January 1992, carried out in association with the Health Education Authority and fronted by Anneka Rice, showed parents, teachers and child-minders how to prevent children having accidents in a wide variety of everyday situations. The BBC 1 series attracted Continuing Education's highest viewing figure (9.6 million) for two years.



*Play It Safe!* with Anneka Rice

Language teaching continued to be a major part of the output (some of it with CE Radio) with *Japanese – Language and People* in the BBC2 Japanese season getting the highest profile. *Discovering Portuguese*, *España Viva*, *Mexico Vivo*, *A Vous la France* and *When in Germany* completed the modern language portfolio.

A Gold award at the International Film and TV Festival of New York went to *The Last Exodus*, a 90-minute documentary on the implications for the Middle East of the departure of Russian Jews for Israel. *A Way with Numbers*, the instructional adult numeracy series developed in collaboration with ALBSU, won the RTS design award.

### Continuing Education, Radio

1991/92 was Continuing Education's first full year on Radio 5, a period which saw a five-fold increase in the department's output and a change in tone and style, reflecting the aims of the new network.

Alongside series on languages, popular science, environmental issues and understanding a multi-cultural Britain,



## EDUCATION

CONTINUED



*The AM Alternative with Johnnie Walker*

Continuing Education produced the weekly *Education Matters* and a regular morning lifestyle magazine – *The AM Alternative*; and it broadcast Radio 5's weekly Citizens' Advice Bureau – *Sound Advice* – in association with the CAB national association.



The department was also responsible for the A-level student helpline across the week following the exam results, dealing with 6,000 callers, and joined forces variously with Radios 1, 2 and 4 and with their CE colleagues in television for such projects as *Second Chance*, *Which Way Now?* and *Tomorrow the World*.

### School Television

School Television continued to support the national curriculum (and its equivalents in Scotland, Wales and Northern Ireland) with a range of series and associated materials for primary and secondary schools.

For primaries, the core curriculum remained the focus of attention, with *English Express* – in which professional writers helped children develop their writing skills – and *Square One Maths* – aiming to take the fear out of mathematics – being added for 9-11 year olds. At secondary level, a new range of series offered imaginative programmes in history, geography, science, French, English and religious education. Of special note was the five-part *History File*, the first programme on British television to use 'virtual reality' computer-generated images, which built up a comprehensive picture of life during the Roman Empire.

Appropriately in a pre-election year, *Lifeschool*, a series for older teenagers, looked at the parliamentary process and examined how young people can become involved with politics at national and local level. *TV6*, also for older teenagers, offered a wide range of topical programmes, some specially commissioned for producers around the world, others repackaged from BBC Television's evening output.

International co-production was an important feature of the year. *Square One Maths* was a co-operation with Children's Television Workshop in New York. *The Hot Spots* documentaries on Mozambique, Brazil and Ecuador were produced with

educational broadcasters in Norway, Denmark and the Netherlands. And for *Tales from Europe*, a ten-part unit for *Zig Zag* (for 8-10 year olds), Finland, Switzerland, Belgium and the Netherlands joined BBC Education in the production and exchange of stories.

From September the on-screen presentation of School Television programmes was given a new look, with the breaks between programmes featuring a lively range of up-to-date information, including *Curriculum Update* for parents and *Q and A* for parents and teachers. Seven million at-home viewers watch School Television each week.

Since 1987, the department has produced a professional updating and in-service training series for teachers. During the



*Teaching Today with David Bellamy*

year this series, *INSET*, was renamed *Teaching Today*. Some of the topics covered in 1991 and added to the existing bank of resources – which not only covers the challenges of the national curriculum but such areas as school and classroom management – included *Primary Geography*, *Media and Environmental Education*, *Reading and Coping with Disruptive Behaviour in the Classroom*. All these series were made possible through the support of a large number of bodies ranging from the DES to charitable trusts.

### School Radio

After the challenges of last year's move to Radio 5 (with night-time repeats on Radio 3 FM), the keynote was one of stability and consolidation, with new series being targeted more accurately to assist teachers in delivering the national curriculum.

*History 9-11*, for example, met with an enthusiastic response from schools – and record publications sales. Also well received was the new infant series *Let's Make a Story*, which built on listening and language skills in active learning situations. Developed from last year's *Curriculum Resources*, *Topic Resources* provided three series, for ages 5-7, 7-9 and 9-11, to imbue a rigorous approach to topic work across the curriculum and to support whole-school planning.

With the introduction of music and PE into the national curriculum, a refocusing and retargeting on expressive arts occurred and an LEA music adviser was seconded to the department for six months to help bring a fresh approach to new sets of programmes for primary schools – *The Song Tree*, *Time and Tune* and *Music Workshop*.

## EDUCATION

CONTINUED



**Music Course on School Radio**

Series for secondary schools are mainly broadcast in blocks, either at the beginning or end of term, or on Radio 3 at night. Provision this year concentrated on the 11-14 age group in English, geography and history – where a unit on the Romans complemented School Television's Roman Empire series.

### Open University Production Centre

Reorganisation of the BBC Open University Production Centre began during the year, following a review by an independent consultant. Television studio operations ceased at the same time as hosting of programme-making from elsewhere in the BBC. The fact that only 22% of the studio capacity was used for Open University production meant it was no longer financially viable for the OU to maintain the operation.



As a result of the reorganisation, staff numbers were reduced, with some posts being lost with a move away from the making of training and educational audio-visual products for outside agencies – a market which OUPC has successfully exploited since 1986. Some work of this nature may continue, with staff and resources being hired on a project-by-project basis.

Programme output remains unaffected at around 80-100 hours of video and 175 hours of audio a year. Transmission averages 22 hours a week on television and three hours a week on radio. The BBC and the Open University have confirmed their continuing commitment to their educational partnership, set up more than 21 years ago.

Radio 5 AM remained the mainstay for OU radio programmes in 1991/92; the temporary measure of repeating programmes on Radio 3 FM ceased in the New Year.

Although made primarily for the University's 112,000 postgraduate, undergraduate, diploma and continuing education

students, the wide range of broadcast material continued to attract a much bigger audience – programmes on BBC 1 and 2 during 1991 had a weekly reach of 9.2 million.

The series *Running of the Country* and *Issues in Women's Studies* were examples from the year which were of interest to students and non-students alike. Another was *Third World Development*, a collaborative project funded by the Open University and Oxfam, with the support of the EC. The series covered such topics as the changing role of women in the Third World, poverty, and industrialisation, and was filmed in Brazil, Zimbabwe and Mozambique.

OUPC continues to offer training and consultancy in the making of programmes for educational purposes. The seventh EDTV course was held in 1991, with participants from Eastern Europe among those who attended. The demand for management training and instruction in Eastern Europe was met by *The Effective Manager* programme – part of the OU's new certificate of management – which reached Hungary, Czechoslovakia and Russia. During the year, the OU set up a Centre for Foreign Languages, initially offering advanced courses in French language and culture.

### Education Developments and Information

Advance information and promotion for both Schools and Continuing Education programmes is part of the work of the Education Developments and Information department. This entails the production of annual and termly catalogues, order forms and timetables for schools, colleges and training agencies. In addition, regular, specific campaigns include posters, adverts, events and exhibition displays.

In 1991/92 a more targeted style of continuity announcements for School Television programmes resulted in a rise in the number of people phoning the Information Unit for details of transmission plans and the availability of resources.

The department continued to develop its publishing areas. These covered booklets to support Continuing Education series such as *Advice Shop*, *Mosaic*, *Teaching Today* and selected general television series – the year's most notable successes being materials associated with *Madness*, *Trials of Life*, *The Birth of Europe*, and the *Churchill* series.

The development and publishing of audio and video packages for educational use also increased. New titles in the health and caring area included *Quit and Win*, winner of the BMA gold award, *Who Cares Now?* on caring for elderly people, and *No More Nightingales* from *The Training Hour* series. The need for training materials on equal opportunities, particularly in the police, the law, and in the fields of social and probation work, led to four new packs derived from the *Mosaic* series. Packs were also designed to help teachers deliver the national curriculum, as well as enabling them and their schools' governors to manage the new responsibilities and structure in schools.

Some of the most complex editorial issues facing the BBC during the year were linked by concern both for individual privacy and for public access to information.

### **Data protection and privacy**

The BBC and other British broadcasters lobbied strongly over an intended European Community Directive on data protection.

The broadcasters fully accept the need for effective safeguards for individuals in the flow of information about them between organisations and countries. But the proposals as drafted in Brussels would greatly damage the ability of television, radio and newspapers to serve the public interest by providing information without undue restraint.

The proposals go well beyond present British law in three main ways: they would apply to manual files as well as electronically held files; they would require the data holder to volunteer the contents of a file to the person concerned, rather than to do so only on request; and they would give individuals a veto, by requiring their permission to use information.

If approved when the Directive is finalised in the coming months, the provisions would hit well-founded facts as much as ill-founded allegations. They would allow people involved in dubious or illegal practices to stop investigative programmes by refusing permission for adverse material about them to be used. And they would impose huge burdens on programme-makers who already properly keep very many files as part of their research.

The broadcasters are arguing for special exemption or relaxation in the interests of freedom of information and opinion, and have put their case to the Home Office in London, to politicians at Westminster, the Commission in Brussels and the European Parliament in Strasbourg. This has increased understanding of the problem without so far producing an answer that acceptably balances protection of the individual and the importance of keeping the public properly informed.

### **Naming names**

In a notorious court case during 1991, a man charged with serious sex crimes tried to defend himself by making allegations against a prominent person. Individuals who have not been charged and who may not even be appearing as witnesses do, from time to time, find allegations made against them in open court.

The particular case brought calls from backbench MPs for innocent people, prominent and ordinary, to be protected from being named by the media, the argument being that when individuals are not able to answer allegations in court, their names should not be made public.

Senior editors in the BBC considered that this would seriously conflict with the precepts of open justice under which people are openly accused, have evidence given openly for and against them, and are openly acquitted or found guilty and sentenced. Additionally, allegations made in court that were not reported publicly could not be rebutted publicly. There was also much scepticism that banning publication of a name would be successful. The power of rumour is great: a name given in court is heard in the public gallery and news of it travels by word of mouth.

The problem for reputable news organisations remains: how to be fair to people who have been unfairly named? The BBC believes that a broadcast opportunity for rebuttal should be given as soon as reasonably possible, bearing in mind that this would not usually be possible while a case proceeded, because of the dangers of contempt.

### **Relations with the police**

Requests by the police for temporary news blackouts have increased over the years. The BBC co-operates when it is satisfied that human life is at stake. In cases not involving an immediate threat to life, the BBC considers the overriding public interest.

Usually, news is withheld only for a short time, sometimes an hour or two, as when a deranged and armed person is holding a hostage and might be agitated by news reports of the incident on radio or television. Sometimes the news has to be withheld for a number of days, as with a kidnap. Sometimes news is permanently

withheld, as with hoaxes that would only cause harm through disruption if the public was needlessly alarmed.

In these matters the BBC walks a fine line. On one side lies danger to people through premature publication, on the other a relationship with authority which can raise a suspicion that the BBC keeps back information which the public ought rightfully to have.

Another issue that troubled the BBC during the year was the suspicion that police photographers and camera crews posed as media during violent crowd incidents, so adding to the considerable dangers faced by newsgatherers. This suspicion was confirmed when a police camera crew in the East End of London was described by a police inspector as being from the BBC. The BBC complained, Scotland Yard apologised, and the Association of Chief Police Officers said the subterfuge was against policy and practice.

The Home Office has promised to consider a BBC suggestion that camera crews taking pictures for the police should always be clearly identified.

### **Competitive framework**

The main business challenge for the broadcasting industry at present is anticipating the way increased competition and deregulation will affect programming. The BBC's interest must be to ensure that viewers and listeners have access to as wide a range of quality programmes as possible and that competition broadens and does not narrow choice – that key sporting events, for example, do not disappear on to premium channels.

### **News access to sport**

Over the year, viewers saw increased use of sports pictures on BBC news credited to ITV or Sky, and on ITV news or Sky news credited to the BBC. This is the result of an agreement between the main British broadcasters in the wake of the Copyright Act of 1988.

By law, television pictures and sound can be taken by one channel from another without permission or credit, for purposes of reporting the news. In the event, the BBC, ITV, ITN, Channel 4 and BSkyB have drawn up a code which, in effect, sets out the terms under which, for a brief on-

## CHARTER REVIEW TASK FORCES

In preparation for the wide-ranging debate which will precede renewal of its Royal Charter, the BBC in 1991 set up 15 internal task forces to assist in the process of reviewing its future role.

Over 120 staff from all areas of the Corporation made up these working committees – chaired by people from outside their own disciplines – which were asked to think radically about the kind of BBC the public has a right to expect in the multi-channel and increasingly fragmented broadcasting environment beyond 1996.

The 15 task forces were asked to examine key areas of BBC activity:

- *The information provider*
- *The entertainer*
- *The cultural patron*
- *The educator*
- *The Governors, advisory groups and licence-payers*
- *The children's programmer*
- *The standard setter*
- *The technical innovator*
- *The regional role*
- *The BBC and the independent programme-makers*
- *The international role*
- *The employer*
- *Contracting out BBC services*
- *The BBC and communities*
- *The entrepreneur*

As part of their researches, the committees spoke to colleagues inside the BBC and to other broadcasters including a number overseas, and to national and local politicians, educationalists, community leaders and business people.

The detailed reports and analyses produced were passed to the Charter review group, set up by the Director-General, to draft a BBC paper that will form the basis of the public debate. In early 1992, a 16th task force was set up to examine the work of the BBC in Scotland.

A summary of the task forces' reports was made available to staff through BBC libraries.

screen credit, each may use the others' sports pictures.

### Competition law

The Monopolies and Mergers Commission was asked to investigate the promotion on television of products owned and produced by the broadcaster. The BBC has argued strenuously that programme-related publications are very much in the interests of its audiences, and that there is no evidence of any harm to the large, commercial publishers which have complained about the BBC's on-screen trailing.

The report from the Monopolies and Mergers Commission was due to be delivered to the Secretary of State for Trade and Industry in May 1992, who will decide how to respond to its recommendations.

### Audience research

In August 1991, BARB, the Broadcasters' Audience Research Board, launched an upgraded TV audience measurement service on behalf of all UK broadcasters and the advertising interests, with the viewing panel increased from 3,000 to 4,350 homes.

For the first time, the system identifies programmes that are video-recorded and played back within a week of their transmission. The VCR audience is added

into the live audience for publication purposes and figures indicate that the average programme has 3% of its total 'consolidated' audience watching it in timeshift mode, while drama, films and comedy programmes have 5%.

In the autumn, the new BARB service, which is jointly operated by the RSMB and AGB companies, began measuring viewing of satellite TV channels – whether received by dish or cable. By early 1992, 13% of the population was receiving satellite, with satellite viewing accounting for about 30% of viewing in homes having it. Across the UK, the satellite channels have attracted a 4% share of total TV viewing.

In March 1992, the BBC and the Association of Independent Radio Companies (AIRC) set up a jointly owned research company – Radio Joint Audience Research Ltd – to operate a radio audience measurement service on behalf of all broadcasters and the advertising interests.

The technique adopted is the seven-day self-completion diary, developed from the traditional diary used for Independent Local Radio's JICRAR system since the mid-Seventies. The BBC's 24-hour aided recall operation, the Daily Survey of Listening established in 1939, will be suspended when the new system begins in September.

The RAJAR contract has been

awarded to Research Services Ltd, which will operate a 1,000 national radio diary sample every week and provide a twice-a-year service to each BBC and independent local radio station. Over the year as a whole, a 90,000 diary sample will be generated.

One of the main advantages of the new joint industry venture is the economy of cost sharing; another will be the indication of weekly reach figures which the seven-day diary technique will reveal.

## PUBLIC ACCOUNTABILITY

Openness and responsiveness are central to the BBC's concept of public service broadcasting. At a time of significantly increased competition and the start of a major debate about its future, the BBC's obligations and commitment to licence-payers have never been greater.

Last year's Annual Report outlined the BBC's preparations for the discussion which will lead to the renewal of its Charter at the end of 1996. Fifteen task forces, made up of members of staff from across the Corporation, were set up to consider what the nature of the BBC's role as a publicly funded broadcaster in the late Nineties and beyond should be (see panel page 62). Their reports and proposals – augmented by the findings of a research project on funding – were being distilled into a major document to feed into the national debate.

### Television licence

As a result of the Broadcasting Act, the BBC in April 1991 became responsible for collecting licence revenue and enforcing the licence system. In its first full year, the new Television Licensing Unit made a significant start towards the £30 million savings which the BBC intends to achieve through efficiencies and promotions over a period of five years.

In the course of 1991/92, the ways in which the public pays the licence fee continued to be improved. A clear portfolio of payment methods was promoted, including annual direct debit, budget payment, the purchase of licence stamps from any post office, and BBC licence gift tokens.

Over 2.4 million licence-holders now choose to pay by quarterly budget instalments in preference to an annual lump sum.

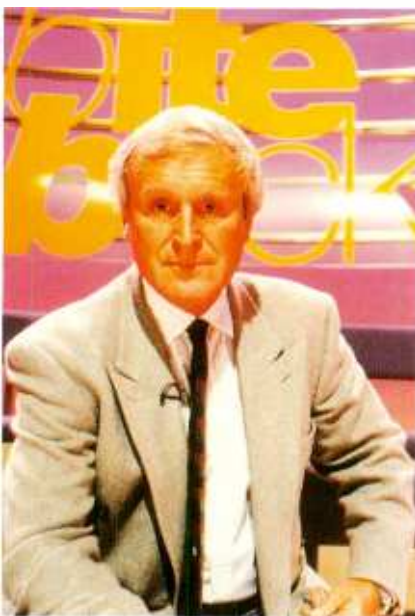
As well as advertising on regional TV and in regional newspapers, a series of promotions on BBC network television and radio and also on local radio encouraged people to get a licence and advised them on the various methods of payment. The promotional trail for the budget scheme featuring the cast of *Birds of a Feather* attracted many thousands of telephone enquiries and it won the gold award for the best promotion in the public interest from BPME (Broadcast Promotion

and Marketing Executives).

TVL, a subsidiary company of the Post Office, which undertakes the licence administration on behalf of the BBC, in the autumn began using one of Europe's largest computer systems at its Bristol headquarters, which has increased efficiency as well as helping to improve anti-evasion measures. A phased campaign against licence evasion was carried out in all 57 areas of the country during the year and included on-screen promotion. From April 1992, two of the 57 areas – Leeds and Battersea – have been awarded to new private contractors. In addition, new advertising and direct marketing agencies have been appointed and will be introducing a more structured and personalised approach to licence-payers.

### Biteback

In November, BBC 1 introduced *Biteback*, a monthly right-of-reply programme complementary to Radio 4's *Feedback*. Produced by an independent company (Barraclough Carey) and presented by Julian Pettifer, *Biteback* gives studio audiences the opportunity to put complaints and questions about programmes and policies to BBC producers and executives.



Julian Pettifer presents *Biteback*

In January, the annual *See For Yourself* accountability programme – on screen since 1988 – was broadcast as a *Biteback* special, its filmed reports probing different

aspects of television output, the challenges facing Network Radio, and how the BBC handles complaints. A studio audience then questioned Director-General Sir Michael Checkland, with issues ranging from BBC ratings and sports coverage to the role of the Governors and black representation in situation comedy. The programme had an audience of 3.8 million.

In the same week, all five radio network controllers answered questions from their listeners and there were phone-ins to national regional controllers, heads of broadcasting in England and local radio station managers throughout the country.

### Corporate promotions

To make the public more aware of the spectrum and quality of BBC output and to illustrate the value of the licence fee, a series of on-air and on-screen promotions began in May, as part of a long-term corporate communications campaign.

The first 'cluster' of television trails – conceived by outside consultants and made in-house by Television Presentation department – covered comedy, sport, natural history, news and the breadth of radio, and was well received by viewers; in addition, the comedy promotion, best remembered for its sequence of Russ Abbot keeping goal as Luciano Pavarotti, was the overall award winner at BPME, as well as winning the gold for corporate promotion. Both the sport and natural history trail received awards.

Initial research indicated that 70% of people thought it appropriate for the BBC to conduct such a campaign, which entered a second phase in October and a third in February, covering other areas such as education, foreign sales and the role of regional broadcasting.

Two series of radio promotions, which included news, comedy and drama, were broadcast on the five radio networks and on local radio.

### Links with the public

Throughout the year, the BBC maintained a face-to-face dialogue with the public up and down the country through 'Radio Goes to Town', BBC Exhibitions and the annual series of public meetings.

Over 600,000 people visited the Radio Goes to Town travelling show in Hull,

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Derby, Brighton, Cheltenham, Bournemouth, Blackpool and Belfast. The five networks joined forces with regional and local radio stations to provide a total of 200 programmes involving BBC orchestras, live sequences, discussions, recitals and open air concerts. At times, the 'Big Top' display and performance area was dealing with visitors at the rate of 4,000 every hour. Thousands more visited the BBC Exhibitions stage at major events such *The Clothes Show*, the Royal Bath and West Show and Motorfair '91, and were able to hear broadcasters including Martyn Lewis and Nicholas Witchell and weather forecasters Bill Giles and Suzanne Charlton talk about their jobs. National and local television and radio programmes were broadcast from the BBC stage.

Visitors to shows and exhibitions with a BBC presence were able to pick up *It's Your BBC!*, a promotional publication produced by Information Services for a popular readership. For the first time, the publication was also given to television studio audiences.



An 'It's Your BBC!' public meeting at Manchester Town Hall

The regular 'It's Your BBC' public meetings drew lively audiences at the seven locations where they were held: Sheffield, Canterbury, Bristol, Manchester and Telford in England; Edinburgh and Stirling in Scotland.

In Manchester, the meeting was preceded by a gathering of sixth-formers at Eccles College, where the BBC panel was asked about music programmes, audience research and TV repeats. At the evening meeting in Manchester town hall, chaired by Anna Ford, there were strong opinions about the BBC reflecting a Southern bias in too many of its programmes. At Bristol,

where the meeting was chaired by Hugh Scully, questioners asked for more regional programmes and at Telford, BBC Governor Bill Jordan responded to concerns expressed by the audience about some of the internal proposals for Charter renewal which had been passed to the review group for consideration.

In September, a consultation conference – the ninth in as many years – brought together 40 representatives of the elderly with BBC producers and executives to discuss the treatment and projection of older sections of the population in programme output, particularly news, comedy and drama. Many of the representatives urged that those millions belonging to what is now known as the 'third age' should not be stereotyped or ignored by programme-makers, and asked that the dialogue with the BBC should be strengthened.

### Audience reaction

The BBC's intention to screen *The Last Temptation of Christ* provoked the year's

makers. Viewer and Listener Correspondence department received 113,000 letters in the course of the year, about 40% of which comprised requests for information.

Late scheduling changes were the single most common cause of complaint – the cancellation of an edition of *Star Trek* in October drew almost 500 protests. As in every year, viewers felt particularly annoyed when sporting fixtures either replaced programmes in the schedule or overran, and there were complaints about sport appearing on BBC 1 and 2 simultaneously. But a diversity of issues concerned listeners and viewers during the year, from the changes introduced on Radio 2 (1,500 people protested) to the departure of Anne Gregg from BBC's *Holiday* programme.

Many people were upset that the BBC had not secured television rights to Pavarotti in the Park and World Cup Cricket.

Over 400 viewers objected to the sexual frankness of *A Time to Dance*, the



largest reaction, over 13,000 people writing in protest, many after the issue had been given wide publicity. When the BBC decided it would not transmit Martin Scorsese's controversial film, over 4,500 wrote in thanks, although some regretted the decision.

The BBC Information Offices at Television Centre and Broadcasting House continued to average 8,000 telephone calls a week between them. Annually, over 310,000 of these calls sought information; some 90,000 proffered direct comment on programmes which were logged for the attention of management and programme-

vast majority of the complaints being directed at the opening rape sequence; 269 people were offended by sexual lyrics on *Top of the Pops*; and 200 disliked the 'misogynistic' series *From Wimps to Warriors*.

The Wogan programme came in for criticism, with 237 people objecting to the nature of the interview with David Icke when he was 'clearly unwell.' Standing in for Terry Wogan, Gloria Hunniford was criticised by 459 calls for her 'aggressive' and 'opinionated' attitude to Salman Rushdie, and Selina Scott was criticised by over 200 callers who considered she had

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been rude to singer Bryan Adams.

BBC 2's evening of gay programmes, *Saturday Night Out*, was criticised by 613 people but praised by 392.

Complaints prompted by political coverage were generally at a lower level that might have been expected in the long run-up to the General Election. Apart from a brief surge of correspondence following press reports of Conservative anger about BBC coverage of the party's conference, both letters and telephone calls remained close to normal levels. During the election campaign, allegations of bias on television and radio were modest in number, and equally balanced between the two main parties. The vivid blue back-drop to the *Nine O'Clock News* and *Campaign Report* attracted much criticism.

On radio, most complaints, as usual, were about bad language. A single sketch in Radio 4's *Loose Ends* provoked a large number of complaints; Simon Bates and Jakki Brambles both came under fire for language used in their Radio 1 shows. There was particular concern, too, about the use of bad language when children might be listening – *The Saturday Sequence* was one offender; another was a sketch about Thomas the Tank Engine in *The Million Pound Radio Show*.

Members of the public who have been pleased by a programme are far less likely to make their appreciation known than those who wish to register dissatisfaction, but the year was marked by praise for a wide range of output, notably, *Making Out*, *House of Elliott*, *Love Hurts*, *Adam Bede*, *Screen Two: Lost Language of Cranes*, and *Elizabeth R*. On Radio there was much appreciation for 4's readings of *The Bible*.

### Legal

As the BBC's commercial activities expanded, the impact of European law increased, and the competitiveness of the British broadcasting industry had a more marked effect, the four departments in the BBC Legal Adviser's Division had a busy year.

Lawyers in the Programme Legal Advice department continued to provide a 24-hour service on news stories and contributed their expertise to programme-makers across the Corporation, bringing a marked reduction in the number of libel



A member of the public learns how to be a cameraman at a BBC Exhibition

actions arising from programme content compared with last year.

One of the most complicated pieces of work performed by the department concerned *Panorama: The Max Factor* on Robert Maxwell, which occupied many hours of lawyers' time before transmission.

The Litigation department, thriving in its new role, dealt with a wider variety of litigation including EC matters, copyright claims, unemployment law cases and breaches of contract; and, by providing these services in-house, reduced the BBC's legal costs.

The department successfully represented the BBC in its claim against *The Independent* newspaper in the Kilroy-Silk case over allegations that the series *Here to Stay* was 'smugly racist'. Damages were recovered. It was also involved in successful applications to lift restrictions imposed by the Bow Street Magistrate Court and Newport Crown Court which prevented the full reporting of important cases.

In its first full year of operation, the Statutory and Commercial Legal Affairs department was involved in drafting and advising on wide-ranging contracts from computers, news agency and sports agreements, to constitutional matters. The World Service, which was active in commercial areas, was given advice by the department, which also dealt with all aspects of the BBC's TV Licensing arrangement, responsibilities for which were transferred from the Home Office.

The Copyright and Artists' Rights department took on a new responsibility for the clearance of still photographs for use in BBC programmes and also the contracting of independent productions for Network Radio.

Agreement was reached with the Writers' Guild and the Society of Authors on a major revision of their agreement with the BBC for the commissioning of radio drama scripts, effective from May 1991. A significant change was the acquisition of the right to two transmissions in respect of the initial fee, facilitating the scheduling of repeats.

One of the outcomes of the Broadcasting Act 1990, was the obligation on broadcasters to provide advance information about their programmes to any person who wanted to publish it. News Group Newspapers Ltd and ITP applied to the Copyright Tribunal to determine what they should pay for receiving this service. In March 1992, the Tribunal decided that the fee should be, in effect, about 10% of what the broadcasters considered reasonable. An appeal has been made against the Tribunal's decision.

### International relations

The context of broadcasting in Britain is now a European one, and the rules under which it operates are more and more being set in Brussels.

The BBC has sought to ensure that public service broadcasting in Europe remains strong and that its voice is heard

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### Complaints

The Broadcasting Standards Council, which considers complaints about taste, decency and the portrayal of violence and sexual conduct, considered 467 complaints within its remit about BBC programmes. It published findings concerning 164 BBC programmes or series. Twelve of these upheld the complaints and four partly upheld them. Eighty-one findings concerned BBC 1, and 51 concerned BBC 2. Network Radio was the subject of 30 findings, of which 22 concerned Radio 4. Local radio and regional television each occasioned one finding.

The members of the Council at 31 March 1992 were Lord Rees-Mogg (Chairman), Dame Jocelyn Barrow (Deputy Chairman and Chairman of the Complaints Committee), Mr Richard Baker, Mrs Rhiannon Bevan, Dr Jean Curtis-Raleigh, Mr Alf Dubbs, the Rev Charles Robertson and the Rt Rev William J Westwood, the Bishop of Peterborough. The Director is Mr Colin Shaw and the Council's address is: 5-8 The Sanctuary,

London SW1P 3JS

(Telephone 071-233 0544)

The Broadcasting Complaints Commission, which considers complaints of unfair treatment or unwarranted infringement of privacy, adjudicated on 23 complaints concerning BBC programmes during the year. Five were upheld, nine dismissed and nine partly upheld. Sixteen of the complaints related to programmes on BBC 1 (including five regional programmes) and BBC 2, three on Radio 4 and the remaining four to local radio stations. Four complaints were withdrawn before the Commission had reached an adjudication.

The members of the Commission at 31 March 1992 were Mrs J Brigid Wells (Chairman), Mr David Holmes, Mr Tony Christopher and Mr Donald Allen. The Secretary is Mr Richard Hewlett and the Commission's address is: Grosvenor Gardens House, 35 & 37 Grosvenor Gardens, London SW1W 0BS (Telephone 071-630 1966)

in the European Commission and other places where decisions about broadcasting are made. A major forum for this activity has been the European Broadcasting Union, in which BBC Director-General Sir Michael Checkland continued to play a leading role as a Vice-President. The BBC has also played an important part in the broadcasting revolution in Eastern Europe through the EBU's training programme and through BBC World Service Training, emphasising the importance of public service values, rather than merely commercial ones, in the development of healthy democracies.

The role of the EC Commission as a regulator has been central to the BBC's international concerns. For some time the EBU's joint acquisition of broadcasting rights to major sporting events has been challenged by the EC's interpretation of competition regulations. Together with other EBU members, the BBC has been looking to find a mutually acceptable solution.

After similar problems with the Commission last year, the co-operative venture, Eurosport, a dedicated sports channel broadcast in several European languages, is now prospering, reaching more than 25 million homes.

In view of the wide range of issues affecting broadcasting, the BBC continued during the year to develop its links with both the Commission and the European Parliament. A small group, calling on expertise throughout the BBC, met regularly to monitor and co-ordinate this activity. The focus of the BBC's corporate international activity is to ensure that the European context and rules are helpful – which is not always the case – and do not inhibit good programme-making.

In some cases the effect on broadcasting of a particular proposal may be quite unintentional. A current proposal, for example, to reduce the permitted level of factory noise would in practice prevent orchestras rehearsing and performing loud works on the same day unless they wore ear-muffs. Another proposal relating to the restriction of working hours would inevitably have an impact on a 24-hour industry in which journalists and crews sometimes work for long periods at a stretch to get new stories on the air.

As well as employment legislation, other areas in which the BBC is affected by European law are data protection, copyright, broadcasting standards and public liability.

During the year, the BBC continued to play its part in numerous EC-funded projects both technical (see Engineering page 69) and non-technical, including MEDIA and Audio-visual Eureka, which are designed to encourage European programme production. It also played a prominent international role through its involvement in such bodies as the Commonwealth Broadcasting Association (whose secretariat is housed in the BBC's White City building) and the Asia-Pacific Broadcasting Union.

At home, the BBC welcomed broadcasting visitors from every continent to discuss all aspects of broadcasting – increasingly, the organisation of broadcasting, its finance and constitution. Hundreds of letters and telephone enquiries were received from foreign broadcasters. Still more broadcasters came to the BBC to attend its training courses in radio, television, engineering and technical operations.

In July 1991 David Barlow, Controller of International Relations, added responsibility for Information Services to his controllership.

### Internal communications

The BBC's small Internal Publications and Communications Unit encourages and facilitates effective communication throughout the Corporation. Among initiatives to which the Unit lent assistance during the year were the pay and conditions of service package, 'Pay in the Nineties'; BBC Northern Ireland's review of operations; and the launch of Producer Choice.

The Unit is also responsible for the overall management of *Ariel*, the BBC's weekly staff publication, which in March won three awards from the British Association of Industrial Editors, including a certificate of excellence for a report on the BBC's news coverage of the Gulf war.



## PERSONNEL

As a result of economies required under Funding the Future, a number of activities previously undertaken by Central Personnel were devolved to the output directorates. In future, Personnel directorate will concentrate on the following core activities:

- *Strategy and policy development*
- *Control of standards*
- *Provision of specialist services or centres of expertise*
- *Personnel service for senior staff*

Under the restructuring of the directorate, some 150 posts were surrendered. The reorganisation was largely completed by 31 March 1992, with the final structure scheduled to be in place by 1993.

Personnel directorate's main functions now come under the headings: Corporate Management Development; Employee Relations; Compensation and Benefits; and Central Services.

### Pay

In the annual pay negotiations, agreement was reached with the trade unions to increase basic pay from 1 August 1991 by 5.7% plus £50, with London Weighting increasing to £2,115pa.

### Pay in the Nineties

Throughout the year, work progressed on the 'Pay in the Nineties' study which encompassed a review of pay, grading and conditions of service for monthly staff.

In July 1991, the new grading structure was introduced, significantly reducing the number of pay bands. All jobs were classified into 16 work-related families, which assists continuing job evaluation and provides a relevant basis on which to make comparisons with the outside market.

In October, the new conditions of service were introduced, under which a large number of time-related additional payments and allowances for unsocial hour working were abolished in favour of 5% higher basic pay and new allowances for staff working variable and unpredictable schedules. Working hours are now aggregated over a four-week period rather than weekly, so that managers can match working time more closely to programme requirements, with increased cost

efficiency.

An enhanced additional voluntary contribution scheme was included in the package to provide pension benefits on a joint money-purchase basis for a higher proportion of total earnings. This was implemented on 1 April 1992.

In April 1991, the BBC ran workshops on objective setting for its 200 most senior managers – a first stage in the introduction of a performance-related pay scheme for this group of staff. In March 1992, the second stage of the training was designed to help managers appraise the performance of subordinate managers and also to give them effective feedback.

### Pensions

At the time of the 1991 pay settlement, pension contributions were reduced by 1% to 4.5% and pension payments were increased by 4.5% from April 1992, matching the movement in the RPI during the 12 months ending 31 December 1991.

### Equal opportunities

The BBC continued to work actively to ensure that the composition of the workforce reflects the make-up of the community it serves, and it revised its policy to include disability, age and sexuality.

An 80-place work experience programme for people with disabilities was set up in April 1991 and disability awareness training courses were run for managers in all areas of the Corporation. The BBC also worked closely with the Employers' Forum on Disability and co-funded three videos aimed at increasing the number of disabled people in broadcasting.

Positive action training and traineeships continued for black and Asian people in areas where they are under-represented and career development workshops were set up for black staff. A pilot 'mentoring' project was launched, involving black pupils from a West London school who were each assigned to a black member of staff whom they meet regularly, thereby learning about the BBC as well as having a black role model.

In October, the BBC gave its support to a national campaign to increase employment opportunities for women by the year 2000. The campaign,

Opportunity 2000, was launched by the Prime Minister, John Major. Internally, the BBC conducted more women-only training programmes to encourage women to progress their careers, and continued to support working mothers with a number of schemes including workplace nurseries, holiday play-schemes, job sharing, career breaks and parent support groups.

In January 1992, the BBC introduced a policy to deal with the issue of harassment, outlining formal and informal procedures in a booklet which was sent to every employee and stressed the right to a working environment free from the problem.

### Corporate help

The BBC Job Shop, which helps staff made redundant to find other employment, was fully utilised. A range of services were offered, including counselling, coaching in job search techniques, and job-hunting workshops.

The Job Shop also offered consulting services to departments undergoing redundancies, supplemented by workshops, written materials, and training in redundancy counselling skills for both Personnel staff and managers.

Other initiatives included the setting up of career planning workshops and the introduction of a number of career points to give advice to staff on possible job changes and career paths.

### Management training

Over 3,700 BBC managers undertook courses run by Management Training department during the year. Working closely with senior managers in the areas thought vital to business success, the department also ran some 150 separate events on a wide range of topics which included business planning; negotiating; team building; and succession planning and performance management.

### Health

In January 1992, the Occupational Health department moved to White City and gained the use of a multi-gym, improved facilities for physiotherapy and a dental surgery to provide staff with NHS and private treatment.

## ADVISORY BODIES

### General Advisory Council

Coverage of the Gulf war and the establishment of BBC Westminster were discussed at the meeting in June 1991, with the quality of the Gulf coverage being praised – particularly the dedicated coverage on Radio 4 FM – and the consolidation of the BBC's political journalism into the purpose-built premises at Millbank being warmly welcomed.

Having expressed a strong desire to be involved in the BBC Charter review process, the Council devoted almost its entire October meeting to the subject. In a departure from convention, there were no BBC presentations; discussion was separated into four sections, each introduced by a member of the Council.

There was strong support for the BBC's public service role, for its wide range of services, and for its vital role in reflecting the varieties of culture and lifestyle in the United Kingdom; the Council believed that the BBC served the needs of the popular audience and significant minorities and that a form of funding should be found which would enable this to continue. Though there was a willingness to consider other options, many members felt the licence fee was likely to prove a key element in any satisfactory basis for financing the BBC.

The main subject discussed at the meeting in February 1992 was the BBC's social action broadcasting. Members gave broad endorsement to BBC policy and practice, but expressed some concern that the dividing line between government and voluntary sector responsibilities was becoming increasingly unclear.

Members noted the success of *Children in Need*, despite the recession, and recognised that the programme had made significant progress in refining its editorial approach.

### Rural and Agricultural Affairs Advisory Committee

When the contents of the *Blue Peter Green Book* were criticised on publication for lacking scientific backing, the committee became involved to help resolve the situation. RAAC approved a suggested redraft put forward by the National Farmers' Union in time for the paperback edition.

The committee viewed the possibility of an all-news radio network with unease, on the ground that it could pose a significant threat to the future of Radio 4's *Farming Today*, and it called on Radio 4's Controller for reassurances about the programme's future. The BBC itself was questioned about *Farming Now*, a programme proposed by the television subscription service BBC SELECT; it was feared that this, too, could undermine programming commitments elsewhere in the BBC.

A lunch was organised during November to which members of the food industry, including small-scale food producers and a representative from Food for Britain, were invited. A helpful discussion on the relationship between supermarkets and food producers took place.

The food industry and related programmes were examined at the last meeting when, in addition, the committee took the decision that it should focus to a greater extent on coverage of environmental affairs.

### Science Consultative Group

An extraordinary meeting was held to discuss members' concerns about an edition of the television programme *Horizon*, which had looked at the effects of vitamins on children. Some members argued that *Horizon* had not been sufficiently scientific in its approach; others disagreed. But there was general concern that the programme had been so closely tied to a BBC publication and to the launch of a particular brand of vitamins on the British market.

Later in the year, the group noted with satisfaction the BBC's decision to ask a scientist, the geneticist Dr Steve Jones, to deliver the 1991 *Reith Lectures*; it was hoped that not too many years would pass before a scientist was again invited.

### Central Religious Advisory Committee

Two main concerns dominated the committee's work. The first was the debate about plans to transmit the feature film *The Last Temptation of Christ*. The second was the decision to move Television's Religious department to Manchester.

The committee's overall preference was that *The Last Temptation of Christ* should not be shown. But it did not wish to act as a censor of BBC programming and emphasised that it was for the BBC to take the final decision.

A special meeting was held to discuss the transfer to Manchester. Members feared that it would lead to the marginalisation of religion; that programme-makers, who would have to work away from the national headquarters of many religious organisations and the centre of government, would be seriously hindered; that contact with senior management would be reduced; that the costs of the move had not been fully identified; and that a number of experienced staff might leave rather than remain with the department.

The BBC Chairman and Director-General assured the committee that religious programmes would not be marginalised and that religious programmes would continue to have a key role in the BBC's public service broadcasting commitment.

The Central Appeals Advisory Committee, which advises both the BBC and the ITC, continued to give advice on applications from charities for the regular five-minute radio and television appeals and on charity policy, including the broadcasting of appeals on behalf of the **Disasters and Emergency Committee**, which represents the main UK agencies working overseas. The four **Regional Advisory Councils** and **37 Local Radio Advisory Councils** continued to provide help and advice on a wide range of matters including programme policy and fund-raising.

## ENGINEERING

On Saturday 31 August 1991, with a performance of Mahler's eighth symphony by the London Philharmonic at the Festival Hall, BBC Television went stereo. The NICAM 728 digital service, pioneered by BBC engineers who won the Queen's award for Technological Achievement for this work, provides a sound quality comparable to compact disc.

When the service opened, it was immediately available to some 73% of Britain's population, through ten main transmitters and 400 dependent relay stations. Since then, the Divis transmitting station in Northern Ireland has been re-engineered and began stereo broadcasting on BBC 1 in March, with BBC 2 to follow later in 1992. In two year's time, when a further five stations are modernised, 87% of the population will be able to take advantage of BBC stereo television sound.

Nearly 10% of homes are thought to own NICAM sets, a number which is expected to rise dramatically.

The BBC began an experimental television stereo service from the Crystal Palace transmitter in 1986. Over five years, some 3,000 programmes across a range of output were broadcast. Today the great majority of drama, light entertainment and sports programmes are made in stereo.

In September, engineers installed a 9-metre satellite dish on the top of studios A and B at Television Centre – the largest roof-top dish in the UK. It was used to provide coverage from the Winter Olympic Games in France, where BBC engineers constructed a broadcasting centre at Moutier, and during the General Election; it will be crucial to the BBC's coverage of the Summer Olympics from Barcelona. By making the investment, the BBC is saving the very large costs that would be incurred from renting satellite circuits – an estimated £200,000 for the three events alone.

A 3.7-metre dish was also provided for permanent reception of transatlantic traffic via the PanAmSat satellite.

There were other significant innovations during the year. These included the adoption of the new digital D3 television recording as the BBC's main post-production system. Apart from the

immediate benefit in improved picture and sound quality for current programmes, D3 provides a much-improved medium for the long-term preservation of the BBC's priceless programme archive.

After nearly ten years in service, a number of outside broadcast vehicles were fitted with new lightweight cameras, providing improved picture quality and allowing the use of much lower lighting levels, an important factor at some events where only a minimum impact by television's presence is acceptable.

In November the new EDiT (Editing, Distribution and Translation) computer system was commissioned for BBC World Service. This provides access to a central database for some 2,000 staff via a network of nearly 1,000 terminals and 400 printers. The system, which makes extensive use of fibre optic digital interface technology, is one of the largest networks of its kind in the world.

### London

With Broadcasting House remaining the major network radio studio centre for the foreseeable future, a great deal of work continued to make good the deficiencies of the venerable building.

The top three floors were reoccupied following complete refurbishment, and virtually all the building's main services, some more than 60 years old, were replaced. In the sub-basement, an uninterruptible power supply was installed for all the strategic broadcasting and computer plant.

An extension of Broadcasting House is being planned, not only to provide much-needed additional space, but also to allow better use of what already exists.

On 14 April 1991, the new parliamentary studios at 4 Millbank became operational, in time for the summer session at Westminster. The technical facilities comprise a 90 sq metre, three-camera television studio, a single-camera studio shared with Radio, three dedicated radio suites, a small self-operated radio studio and a dubbing/preparation area.

A cable duct carries programme and communications circuits directly between the Palace of Westminster and 4 Millbank, where dedicated recording areas for radio and television are equipped to make

### DAB

Compact disc-quality radio reception is now within reach, as BBC engineers demonstrated for the first time in the UK to a meeting of the radio industry in Birmingham during the summer. Developed by a consortium of European partners, including BBC Engineering Research department, DAB (Digital Audio Broadcasting) offers simple push-button reception at home or on the move.

At its best, FM analogue radio offers high quality but, as in a typical city-centre environment, can suffer from poor reception caused by its signals being reflected from tall buildings interfering with the main signal. DAB signals are also reflected in the same way, but the reflections strengthen the main signal instead of interfering with it. A coach driven around Birmingham, simultaneously receiving the same transmissions on FM and DAB, gave journalists and industrialists a demonstration of the stunning difference.

DAB offers a considerable improvement in frequency spectrum efficiency compared with conventional stereo radio and it is hoped that frequency allocations for terrestrial DAB services in the UK can soon be agreed. DAB could also operate via satellite – the 1992 World Administrative Radio Conference held in February allocated spectrum for satellite sound broadcasting; but this will not be fully available until 2007.

If international agreement can be reached on the technical standards, large-scale production would make the cost of DAB receivers low – attractive to developing countries, many of which would find it cheaper to install a satellite-delivered DAB system than a terrestrial network.

multiple copies of proceedings in both Houses. Journalists and production staff working on network and regional programmes are accommodated in two newsrooms, with a combined capacity of nearly 100 work-places.

At Television Centre, the installation

## ENGINEERING

CONTINUED

of the technical facilities for the new Stage V post-production block was completed and a large uninterruptible power supply was installed to maintain essential services for News and Current Affairs. A small studio and associated technical facilities, installed against a tight schedule for the start of BBC World Service Television's 24-hour Asian service, incorporated special 'cold' lighting to make its continual use tolerable.

To improve productivity on large outside broadcasts, two new vehicles came into service – 'mobile videotape' units capable of complex editing operations while simultaneously recording an event or replaying material for network transmission. Each vehicle can do the work normally covered by two, thus saving space, rigging time and effort.

The BBC's facilities at the Royal Albert Hall underwent complete refurbishment in time for the start of the 1991 Proms season. In addition to new technical equipment, the acoustic quality of the control room was considerably improved, providing a neutral sound which helps to maintain consistency in the quality of broadcast output.

At Elstree, new technical facilities and accommodation were installed for *EastEnders* alongside the Albert Square lot. Studio C, which had become too cramped for the production's interior sets, was replaced by a 1,000 sq metre sound stage created within an existing storage building, and a two-storey prefabricated building was erected for dressing-rooms, make-up, costumes and other support. The performance area was equipped with four solid-state lightweight cameras and stereo sound.

The re-equipping of the *EastEnders* set marked the end of an era for one of the most renowned pieces of equipment ever produced for television production – the EMI 2001 colour camera. *EastEnders* was the last networked production still using this camera which was introduced in the Sixties but which was so well designed that it was still delivering pictures of excellent quality.

Studio C was converted to a permanent home for *Top of the Pops*.

### Regions

Officially opened by the Duke of York in

November, Broadcasting House in Southampton, the new base for BBC South regional television and Radio Solent, is sited opposite the city Guildhall. The building has met the planners' requirement that it should be 'of quality and distinction.' An unusual feature is the use of geothermal energy to provide both heating and hot water, which released space that would otherwise have been taken up by a boiler house and chimney.

The centre was designed for bi-media operations, with television and radio sharing a common newsroom which is linked to 54 other BBC newsrooms throughout the United Kingdom.

Two new local radio stations were opened: Radio Surrey enjoying purpose-built premises on the campus of the University of Surrey (and served by a single FM transmitter at Guildford); Radio Berkshire moving into a converted print works in Reading (with FM transmitters at Reading, Henley, Hannington and Windsor).

There was a great deal of engineering activity across the country during the year. At Manchester, the main television studio was refurbished and extended by 80%, making it the BBC's largest outside London and allowing an audience of 200 to be accommodated. Full programme output was maintained during this work. A new vehicle maintenance base, constructed on a cleared corner site adjacent to the rear of Broadcasting House, has furnished excellent working facilities and has been highly commended for its architecture.

Television facilities at Norwich were modernised, with the production control room and technical equipment being replaced. In Birmingham, new presentation equipment, including stereo sound capability, was provided for locally produced television programmes. Radio Studio 1 received a state-of-the-art digital control console with integral digital editing equipment.

In Belfast, the Blackstaff site in the city centre was developed to provide a purpose-built television studio with a floor area of 600 sq metres and associated facilities. Economies were achieved in equipping the studio by buying second-hand mechanical and lighting equipment and audience seating. Economical

operation has been achieved by using an outside broadcast vehicle to 'drive' the studio.

In Glasgow, three programme preparation areas at Radio Scotland were equipped so that programmes could be made without the support of specialised staff. In Cardiff both television continuity studios were refurbished, and improved equipment was installed for film and video dubbing.

### Transmission

Skelton C, the new HF transmitting station in Cumbria, was opened in May 1991 by Mark Lennox-Boyd, Under Secretary for Foreign and Commonwealth Affairs. Four 300kW transmitters and 15 antennas serve Southern and Eastern Europe, North Africa and the Caribbean. The station is fully automated, using monitoring and control equipment developed by BBC engineers, and is the United Kingdom's first high-power short-wave station to be operated without full-time staff attendance.

In March 1992, Daventry (Northamptonshire), a station with a long BBC history, made its last World Service transmission. Opened in 1925 to broadcast a national long-wave service, Daventry also beamed the old Empire service when it was inaugurated in 1932; from 1950 to 1978 it was the home of medium-wave transmission on the Third Programme/Radio 3.

Now its short-wave transmissions have been transferred to the BBC's World Service station at Woofferton in Shropshire, where capacity had become available due to the close-down of some transmissions by the international broadcaster Voice of America.

The close-down of Radio 3's medium-wave transmitters at the end of February, to provide frequencies for a national commercial operator, deprived only a few Radio 3 listeners of a service – the great majority of homes can receive the network on FM. But some assistance was needed and a telephone help-line was established which handled 7,000 enquiries over the two-month period leading up to the change.

Some BBC local radio stations are also losing their medium-wave frequencies for the benefit of new commercial stations, and where this process began, help-lines

## ENGINEERING

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### Golf

BBC Television's golf coverage has long been regarded as the best in the world. Since 1990 that has been attributable, in part, to the use of cordless cameras.

For 23 years, mobile cameras have been used, each cabled back to a modified golf caddy-car which transmitted the signals to the on-course control room.

When operating on a reasonably flat course, the signals were received on remotely panned aerials on 30-metre masts, but a heavily wooded and undulating course such as Wentworth necessitated a receiver at each hole to ensure line-of-sight reception.

The constraints on the cameraman were considerable. The cable had to be coiled and loaded after each shot before the caddy-car moved to the next tee. Where shots went into the rough, the cameraman often could not get close enough, having run out of cable. Clearly a cordless camera was needed.

In 1990, a one-man radio camera using a special transmit aerial developed by BBC engineers began to be used at

football grounds and elsewhere and won a Royal Television Society technology award. Meanwhile, the camera was successfully tested at Wentworth with a small receiver aerial on a caddy-car. The need remained, however, to control the camera's exposure and match its output to the fixed cameras which provide most golf course coverage.

A system was developed, enabling all functions to be controlled directly by software, with the caddy-car carrying a small container housing the transmitter, receiver, electronic filters and a colour monitor.

Two cordless cameras were used at tournaments during the 1990 golf season, with three becoming standard during 1991 when improvements were made to the software. Five cordless cameras augmented coverage of the Open Championship at Royal Birkdale.

The cameraman now walks with the players while the caddy-car is driven between receiving positions. As long as the camera and a receiving position can 'see' each other, a stable picture is available – before the director requires it.

and local tuning clinics were provided to ease the transition to FM. Experience at such clinics demonstrates that the technical quality of some portable FM receivers currently available on the UK market is barely adequate, and in a few cases is woefully inadequate.

Twenty-five new television relay stations were opened for the BBC domestic services, including one at Poplar in London, planned and built at short notice to alleviate reception problems caused by the Docklands development. The ageing transmitters at two high-power stations – Sandy Heath (Bedfordshire) and Mendip (Somerset) – were replaced with modern, highly efficient designs which are much cheaper to run. Eleven smaller stations were also modernised.

An interesting exercise occurred during the year, after British Coal inquired if the BBC's television relay station at Merthyr Tydfil could be moved because it was obstructing an open-cast operation. British Coal estimated that if the station remained in situ, the resulting loss of

revenue would be £1 million, and was therefore willing to pay the cost of resiting and rebuilding the station.

Preparing a new site – 50 metres away – required the removal of 6,000 cubic metres of soil; problems were caused by disused mining seams in the vicinity and the fact that piling could not be used because of nearby houses. Nevertheless, the station building and its 60-metre tower were relocated, on time and within budget.

### Research and Design

The BBC continued to contribute to pan-European research partially funded by the EC and the UK Government.

In the Eureka 95 High Definition Television project, the BBC leads the group responsible for audio systems (with particular emphasis on multi-channel sound); during the year, much work was done on the possibilities of a clear-speech channel for the hard of hearing. Advice was also given on the technical and operational aspects of outside broadcast vehicles which will be used for HDTV

coverage of the Summer Olympics.

Another demanding European project to which the BBC is contributing is Eureka 625 VADIS, aimed at developing techniques and equipment which will allow the transmission of high-quality pictures in digital form over standard television broadcast channels. To achieve this, it is necessary to 'compress' the signal by a factor of at least 20, a feat that would have been considered impossible only a short time ago.

A number of organisations world-wide are working on this problem and different methods of compression were assessed in November during tests in Kurihama, Japan. The VADIS techniques, to which BBC Research engineers made a significant contribution, achieved the best results in terms of picture quality.

As part of Eureka project 637, the BBC is pooling its resources with other European broadcasters and manufacturers to develop an improved version of the existing PAL television standard and to ensure that one common system is developed.

Known as PALplus, the project aims to offer wide-screen television which, while not matching the quality of HDTV, will accustom viewers to wide-screen viewing before HDTV is introduced. The BBC's work is being partially funded by the Department of Industry.

### Other matters

Wherever possible, Engineering division is marketing its skills outside the BBC to generate additional income. This applies not only to the more obvious activities such as Research, Design and Transmission – which obtained new commercial contracts in Spain, Thailand and Africa – but also to areas such as Recruitment, which during the year was successful in selling its expertise to outside clients.

At the end of 1991, Engineering pioneered the BBC Undergraduate Engineers Club to attract undergraduates into broadcasting, with BBC North establishing an outreach scheme with Manchester University and Manchester Polytechnic and Bush House making a similar arrangement with neighbouring King's College. Other clubs are being considered in Newcastle, Warwick and Southampton.

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Three-quarters of BBC Enterprises group business is UK-based and has continued to be subject to the effect of the depressed UK economy. Although the planning for the 1991/92 financial year took into account the UK (and indeed worldwide) recession, the depth and extent was much worse than anticipated – with adverse effects on the company's results. The other single largest factor was the impact of the open market in programme listings on *Radio Times*.

Turnover was inevitably affected by these conditions, but a 10% shortfall compared with last year, was converted into a profit (before interest and tax) of £5.3 million, which was over 40% better than last year. This was achieved through tight control, particularly over direct costs. Enterprises' investment in new BBC television and radio productions, together with co-production deals with third parties, increased by 8% to over £47 million

### Programme Sales

BBC Showcase 92 – the annual sales forum and screening event held in Brighton – was the most successful Showcase held, with attendance by a record 310 delegates representing 139 broadcasting organisations in 35 countries. Since the demise of the London Screenings, BBC Showcase is now the only international television programme market held in the UK and has become a serious rival to the big European markets.

Best-selling programmes included *Clarissa*, *House of Elliott*, *Underbelly*, *A Fatal Inversion*, *The Birth of Europe*, *Churchill*, *Red Dwarf* and *2point4 Children*.

Among noticeable trends during the year was the growing importance of television in Eastern Europe, where it is seen as one of the principal means of reinforcing the new democracies. *The Second Russian Revolution* was widely shown, including in Russia, where the newly formed Russian Television and Radio Corporation, RTR, screened a complete Russian-language version in prime time, starting on the anniversary of the first Russian revolution in 1917.

Elsewhere in Europe, the increase in new commercial channels continued, with the effect of making the public broadcasters take a new look at their

programming policies. A BBC Enterprises' office was established in Paris to handle and co-ordinate all the company's commercial interests in the French-speaking markets. The French version of *Elizabeth R* was shown with great success on the first channel, TF1, and a French edition of the accompanying book and video published. In total, *Elizabeth R* has been sold to 34 countries.

In Holland, the format for *EastEnders* was sold to independent producer IDtv, which will make a Dutch version under the title *Het Oude Noorden*, to be shown by public broadcaster VARA.

In the Far East, sales continued to develop in Japan, South Korea and Thailand. In Hong Kong, TVB staged its second 'BBC Week', featuring *House of Cards*, *Miss Marple*, *Galahad of Everest* and continuing popular documentary strands such as *Under the Sun*, *Horizon* and *QED*.

Australasia maintained its position as Enterprises' leading customer in terms of hours. In Australia, top programmes included *Sleepers*, *Inside Story: Remember Bloody Sunday*, *The Second Russian Revolution*, *The Men's Room* and the *Screen Two* production *Hancock*. *House of Elliott*, *Lovejoy*, *Only Fools and Horses* and *Lifesense* were among the most popular programmes sold to New Zealand.

Via its USA sales arm, BBC Lionheart, the BBC provides the United States with more hours of programming than any other overseas producer or distributor.

The distribution rights for the ADT London Marathon were secured for the next three years by the Sports, Events, News and Current Affairs Sales department, together with the rights for the Berlin, Peking and Barcelona marathons. The department moved into the area of executive production with the Pro-Celebrity Golf Challenge for Channel 4 and the highly successful Hong Kong Sevens, in conjunction with ATV of Hong Kong. In Motorsport, the Mobil British Rally Championships were produced with *Top Gear*, and the RAC's motorsport events were supported in a consultancy role. The area of consultancy is expanding, with involvement in the around-the-world sailing event, the British Steel Challenge.

These successes were coupled with the signing of several lucrative overseas distribution agreements, one for sports

with M-Net, another with Eurosport for PGA golf; both run for three years.

The year saw a marked growth in the distribution of news bulletins, as well as the development of a successful investment programme with BBC News and Current Affairs.

BBC Enterprises Library Sales developed its UK and overseas markets, drawing on the unique and extensive resources of the BBC archive which, with over 100,000 hours of videotape and 75,000 miles of film, is the largest television library in the world.

With the increasing success of BBC films such as *Truly*, *Madly*, *Deeply* and *The Object of Beauty* on theatrical release, Enterprises became a one-third partner in the distribution outlet, The Sales Company, which has handled BBC films including the Venice award-winner, *She's Been Away*, and BBC co-productions *Dancin' Thru the Dark*, *The Reflecting Skin* and *Prague*.

### Co-Productions

During 1991/92, negotiations with over 80 different broadcasters and distributors in 20 different countries resulted in some 140 separate co-productions.

Among major drama deals were *Ashenden* and *The House of Elliott*, both with the USA's Arts & Entertainment Network, and the *Screen Two* production *Enchanted April*, also distributed theatrically, produced with ABC Australia. In documentaries, *The Second Russian Revolution* was a co-production with The Discovery Channel in the USA, and *Land of the Eagle*, with WNET New York, had the second-largest audience in PBS history. *The Late Show* arts programme – screened in America as *The Edge* – was co-produced with WNET and the operas *Carmen* and *War and Peace* with RM Arts in Germany. As well as these and many other one-off deals, a number of the BBC's major programme strands such as *Horizon*, *Natural World*, *Omnibus*, *40 Minutes*, *Inside Story* and *Assignment* continued to find regular co-production partners.

An important reorganisation of BBC Enterprises' worldwide television business took place in April 1992, with the creation of two new divisions – BBC International and BBC UK Television – to

## ENTERPRISES

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maximise the multi-media potential of programme investments.

BBC International combines most of the previous activities of the Programme Sales and Co-Productions divisions and, through an expanding network of overseas offices, is also responsible for the overseas sales of Enterprises' Consumer Products and Magazines divisions. With combined sales and co-production business of £70-80 million a year, BBC International will be one of the world's largest television distributors.

BBC UK Television brings together all the interlinked interests in the areas of sponsorship, sport, and news and current affairs, and will be responsible for the development of joint ventures with UK satellite and cable operators. Enterprises will be working closely with BBC Television, BBC News and Current Affairs, BBC SELECT (see panel page 74) and BBC World Service Television, in order to develop the potential of this fast-moving sector.

A central feature of both new divisions will be their close working relationship with a series of business units which BBC Enterprises is developing to take advantage of all commercial opportunities within a particular programme area. Two such units were set up during the year: BBC Children's International; and BBC Wildvision, based on the BBC Natural History Unit at Bristol, whose programme library contains some 25 million feet of film and 10,000 sound recordings. Other units are to be introduced.

BBC Enterprises and Thames Television are jointly planning the development of a new satellite television service to be delivered direct-to-home and to cable outlets from the Astra satellite later in 1992. The channel will select its schedules from existing programming, drawing heavily in peak viewing time from the libraries of both broadcasters.

### BBC Magazines

*Radio Times* faced the most challenging year in its history following the deregulation of the programme listings market under the provisions of the Broadcasting Act 1990. The first four months were a period of considerable turbulence, with the three rival titles engaged in a fierce price war.

Despite the intense competition, and thanks to an on-going programme of editorial and promotional development, *Radio Times* emerged as the clear leader, with an average weekly circulation of 1.6 million copies, maintaining its pre-deregulation position as Britain's top-selling magazine. In addition, the readership profile shifted substantially up-market, with the September-February National Readership Survey showing 58% ABC1s.

This performance won *Radio Times* the prestigious accolade of being named magazine of the year in the 1991 Magazine Publishing Awards. It also received the award for outstanding circulation excellence and endeavour from the Association of Circulation Executives and the medium of the year award from *Campaign* magazine.

Less than a year after its launch in February 1991, *BBC Gardeners' World* achieved a monthly sales figure of over 318,000 copies. The magazine also achieved a gold medal for its garden at the Chelsea Flower Show and won an Association of Circulation Executives' award for launch of the year.

Sales of *BBC Good Food* magazine continued to climb, to more than 491,000 copies a month, a year-on-year increase of over 27% making it the third biggest-selling monthly in the UK. Circulation of *BBC Wildlife* also rose, by 10,000, to over 143,000 copies, while readership topped a million, making it the most widely read wildlife magazine in the country. Two new magazines were launched: *Vegetarian Good Food* and *BBC Holidays*. Like all BBC Magazines' titles, both have close links with BBC programming.

After careful consideration, the decision was taken to cease publication of the pop weekly *Number One*, which had failed to secure a profitable platform in a very depressed marketplace.

As the assignee of the BBC's copyright in its programme listings information, BBC Enterprises announced the rates it expected publishers to pay, before the open market came into being in March 1991. These were based on the circulation of individual publications and provided a scale of charges which struck a fair balance between several conflicting interests. A number of publishers contested the

proposed rate card and asked for the matter to be adjudicated by the Copyright Tribunal.

The public hearing began in November. In March 1992, the Tribunal announced its decision, which was that publishers should pay 0.003 pence per copy of each publication circulated for each day that programme information is printed, subject to a minimum payment of £50 per quarter in 1991, and £52 per quarter in 1992.

BBC Enterprises felt this decision failed to recognise the unique value of the BBC programme schedules and has lodged an appeal against the Copyright Tribunal's findings, the hearing of which is awaited.

### Consumer Products

BBC Books figured prominently in the autumn bestseller list: John Tovey's *Entertaining on a Plate*, *The Victorian Flower Garden*, *Sea Trek*, *Birth of Europe*, *The Power and the Glory*, *Cats*, *Michael Barry's Food and Drink Cookbook*, and the paperback edition of Michael Palin's phenomenally successful *Around the World in 80 Days*. *Delia Smith's Christmas* was just as popular the second time around, and her *Complete Illustrated Cookery Course* was never off the bestseller list.

BBC Books for children continued to expand, providing quality reading material across the age range from pre-school to teens with titles such as *Byker Grove*, *Tony Robinson's Maid Marion and Her Merry Men*, *Beryl Reid's The Kingfisher Jump*, and *Spider in the Bath*.

As part of the development of language publishing, the first multi-media packs were launched in February 1992 in French, German, Spanish and Italian. Educational Publishing launched its first major five-year French course for schools – *Etoiles*, a co-publication with Longman. It also drew together its video titles for primary and secondary schools into a catalogue, Video Plus.

BBC Video enjoyed very good business and considerable chart success with the release of a number of comedy titles including *Only Fools and Horses* and the continuing adventures of old favourites such as *Doctor Who*. *Pingu* the penguin proved an instant hit with children and *Elizabeth R*, celebrating the 40th anniversary of the Queen's accession to

## ENTERPRISES

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the throne, became an overnight bestseller following its BBC 1 screening. Rosemary Conley repeated the incredible success of her first video with the post-Christmas release of *Rosemary Conley's Whole Body Programme 2*.

For the fourth year running, the BBC Radio Collection exceeded targets and is by far the UK market leader in talking tapes. Three titles from the 1991 releases – Peter Mayle's *A Year in Provence*, John Betjeman's *Summoned by Bells*, and *Victoria Wood* – entered the album charts; and the year-long promotion still running on Radios 2 and 4 created a revival of interest in the classic comedy releases. During the year the Radio Collection signed exclusive deals with leading US publishers, Bantam and Dove, giving it access to such best-selling authors as Sidney Sheldon, Jack Higgins and Frederick Forsyth.

In only a few years, BBC Training Videos has established itself as one of the top four producers and distributors of training videos in the UK. New releases featured business thinkers Michael Porter, Kenichi Ohmae and Richard T Pascale, plus the second series of *Troubleshooter* with Sir John Harvey-Jones.

In March, BBC Enterprises acquired all assets of Noddy Enterprises Ltd, following an agreement concluded with Price Waterhouse, administrators for Macdonald Publishers. This gives Enterprises control of worldwide distribution rights for television sales, video, book and magazine publishing and character merchandising for Enid Blyton's classic children's favourite – the first time in Noddy's 40-year career that all these rights have been brought together under one management.

A new 13-part 'stop-frame' animated Noddy series for television, wholly owned and funded by BBC Enterprises, is now in production with Cosgrove Hall and is due for delivery in autumn 1992. BBC Books will publish a new range of books based on the series. The project ties in with the introduction of BBC Children's International, which is designed to maximise multi-media exposure of programmes originating in BBC Children's Television, principally in animation.

### BBCSTV

The active development of BBC Subscription Television (BBCSTV), a wholly owned subsidiary company of the BBC, continued during the year towards its launch in June 1992.

Night-time hours are being made available to BBCSTV, to provide a series of niche subscription services aimed at specialist markets in education and training, with earned revenue helping to support the BBC's general programme-making.

It was further agreed that these services would be run and sold mainly by outside companies, which would provide the programmes and contract with BBCSTV for the use of transmission time. Revenue to these providers would come from advertising and sponsorship, which was to be permitted on encrypted services under rules similar to those for ITV.

Some night hours would be used for 'in-clear' broadcasting of information services – viewable by anyone choosing to switch on.

Having decided that all service providers should use a common 'conditional access' system – through which programmes can be encrypted and made available only to those who have paid their subscriptions – BBCSTV's task was to create a technical and administrative infrastructure, assess market opportunities, and establish a network of independent provider companies.

Conditional access technology had also to be selected. The system chosen, VideoCrypt S, was developed by Thomson Consumer Electronics and News Datacom, working closely with BBC Engineering Research department. Based on VideoCrypt, originally developed for use with Sky satellite broadcasts, the system provides high-quality pictures via BBC transmitters. Because the programmes are intended to be downloaded on to VCRs during the night hours, the decoders also provide automatic on and off switching.

The decoders, BBC Selectors, are being manufactured by Thomson from

May 1992, with BBCSTV placing an initial order for 30,000.

A Subscriber Management Centre (SMC) has been set up in Bristol by Subscription Services Ltd, a subsidiary of the Post Office, to take orders, handle enquiries, and receive and account for subscriptions and other payments. The Centre has the capacity for expansion to handle other subscription services and for direct marketing of other BBC products.

The conditional access system can be expanded to handle very large numbers of subscribers, not only on BBC 1 and 2, but on two additional television channels. It is capable of becoming a world standard for PAL terrestrial conditional access systems.

Extensive market research on the commercial prospects of BBCSTV has been carried out, and a market strategy developed, built around the promotion of the subscription services under the name BBC SELECT. A code of practice for handling the issue of BBC responsibility for encrypted services run by outside companies on BBC airtime and carrying advertising and sponsorship, has been agreed.

BBC SELECT's first encrypted services are offering programmes in the broad area of education, training and information. The first, *Executive Business Club*, provides training material to companies and is made by MTVI in Manchester. The company is also providing *Business Education Club* for secondary schools. Other early services will be for groups ranging from accountants and lawyers to doctors and computer professionals.

The number of in-clear services on BBC SELECT are being financed by such agencies as the Department of Social Security and the Royal College of Nursing, and major industrial companies.

For its first three years, BBCSTV will use the equivalent of only one night-time channel, leaving the other for experiments in the night-time downloading of television material for schools.



## AWARDS

A number of BBC television programmes were among those which dominated the award ceremonies at home and abroad during the year.

In comedy, the British Academy of Film and Television Arts and the Royal Television Society voted *One Foot in the Grave* as best comedy, with the Writers' Guild of Great Britain voting it the BBC's top sitcom. BAFTA judged Richard Wilson to have given the year's best light entertainment performance, and the Guild voted him top comedy actor.

*Have I Got News for You* was voted the best light entertainment programme by BAFTA, best entertainment programme by the Broadcasting Press Guild, and top new TV comedy by the Writers' Guild. Chairman Angus Deayton received the BPG award for best performance in a non-acting role, was voted top TV comedy newcomer by the Writers' Guild, and won the top new talent of the year award from the Television and Radio Industries Club.

In drama, Alan Bennett's *A Question of Attribution* received BAFTA's vote as best single work; the BPG gave it the writer's award; and at the San Francisco Festival it collected a Golden Gate for best TV feature.

*Truly Madly Deeply* received BAFTA's award for best original screenplay and collected three London *Evening Standard* British Film Awards for stars Juliet Stevenson and Alan Rickman, and for writer/director Anthony Minghella. *The Grass Arena* was voted best British film at the Edinburgh Film Festival and was awarded the Grand Prix at the Festival of British Films in Dinard. *Alive and Kicking*, with Lenny Henry and Robbie Coltrane as drug dealer and drug counsellor, won the Golden Nymph at Monte Carlo – the BBC's fourth Golden Nymph in five years.

In journalism, *Panorama: The Max Factor* received the Royal Television Society's home current affairs award and was judged the best single documentary by the BPG; *The Second Russian Revolution* won the RTS international current affairs category and the BPG best documentary series category.

For the second successive year, BBC Television's Graphic Design department, competing with entries from broadcasters in 21 other countries, won the top honour for the overall standard of its work at the Broadcast Designers' Association Awards in Baltimore, USA.

In radio, Moscow correspondent Bridget Kendall won the James Cameron award for journalism for her coverage of the attempted Soviet coup – the first radio journalist and the first woman to do so. Radio 4's *Today* was voted the Broadcasting Press Guild's programme of the year; it also collected the programme award in the first Voice of the Listener Awards. At the Prix Italia in Pesaro, Italy, Radio 2's *Who Pays the Piper?*, which traced the history of music entirely in Richard Stilgoe's verse, was best radio music programme. It had already won the Prix Monte Carlo.

At BAFTA, Sir Alistair Cook, now 83, whose *Letter from America* has been on air for 45 years, received a special award for his contribution to Anglo-American relations. The BPG voted Sir Alistair radio personality of the year, and it made a special award to BBC World Service Managing Director John Tusa in recognition of his outstanding contribution to broadcasting.

BBC Radio collected 24 of the 30 Sony awards. Among its winners were Radio Oxford, whose background coverage of the Rachael

Maclean case won the news and current affairs category against national and network competition, and Radio Ulster, which took three awards: best specialist speech programme (the *On the Edge* series); best comedy/light entertainment (*Perforated Ulster*); and best music-based daily sequence (*John Kelly's Show*). The station has won nine Sonys in four years.

Radio 5's Danny Baker added the Sony personality of the year award to the Television and Radio Industries Club's personality award.

Among the national and international television and radio awards won by the BBC were:

### JUNE

**Banff Television Festival 1991** (Canada): The Grand Prize and Best Limited Series *Portrait of a Marriage*; Best Television Feature *Changing Step* (BBC Scotland); Best Popular Science Documentary *The Trials of Life: Hunting and Escaping* (BBC South & West); Best Arts Documentary *Bookmark: From Moscow to Pietushki*.

**28th Golden Prague International Television Festival:** Intervention and Eurovision Prize *The Land of Dreams*.

**International Radio Festival of New York 1991:** Gold Medal for Best News Analysis *The World Tonight* (Radio 4); Gold Medal for Best Profiles/Community Portraits Assignment: *The Germans of the Soviet Union* (BBC World Service); Gold Medal for Best Presenter (Local Market Category) Danny Baker (GLR); Gold Medal for Best Drama *Carver* (Radio Scotland); Silver Medal for Best News Programme *Newshour* (BBC World Service); Silver Medal for Best Magazine Format *Outlook: Soweto* (BBC World Service); Silver Medal for Best History Series *From the Kremlin to the Cape* (African Service, BBC World Service); Silver Medal for Best Entertainment Magazine *Pat Marsh Show* (Radio Kent); Silver Medal for Best News Special *The World at One* (Radio 4); Silver Medal for Best Business Consumer Issue *Enterprise* (Radio 4/Midlands); Bronze Medal for Best Community Service *Gulf Link* (BBC World Service); Bronze Medal for Best Ongoing News Story *Simon Jones Story* (Radio Bedfordshire); Bronze Medal for Best News Magazine *News 90* (Radio 1).

**Prix Circum Regional Awards 1991** (Strasbourg): Europe's Top Regional News Programme *North West Tonight* (BBC North).

**Prix Monte Carlo 1991:** *Who Pays the Piper?* (Radio 2).

### AUGUST

**7th World Television Festival** (Japan): Hiroshima Peace Prize – Jury Special Award *Inside Story: The Missing*.

**43rd Annual Primetime Emmy Awards 1990/91** (Los Angeles): Outstanding Writing in a Mini Series/Special Andrew Davies *House of Cards*; Outstanding Lead Actor in a Mini Series/Special Sir John Gielgud *Summer's Lease*.

**45th Edinburgh Film Festival:** Michael Powell Award for Best British Film of 1990/91 *The Grass Arena*.

### SEPTEMBER

**United Nations Association Media Peace Prize:** *One World 90*.

**Ernst & Young British Film Institute Awards 1991:** The Grierson Award for Documentary *Absurdistan (Tales from Prague)*; Innovation Award *Video Diaries*.

**National News and Documentary Emmy Awards 1990** (New York): Outstanding General Coverage of a Single Breaking News Story *Frontline: The Struggle for South Africa* (US title – co-production with WGBH – compilation from the BBC's *Panorama: White Tribe Revisited*).

**Writers' Guild of Great Britain Awards 1991:** Best TV Play/Film Kevin Elyot *Killing Time*; Best TV Drama Serial Andrew Davies *House of Cards*; Best TV Light Entertainment Dawn French and Jennifer Saunders *French and Saunders*; Best Original Radio Play Don Haworth *Marching* (Radio 4); Best Radio Dramatisation Seamus Heaney *Sweeney Astray* (Radio 3/Northern Ireland); Best Radio Comedy Peter Tinniswood *Winston in Love* (Radio 4); Best Children's Radio Programme April de Angelis *The Outlander* (Radio 5).

**Jackson Hole Wildlife Film Festival:** (Wyoming): Best Conservation/Environmental Film *The Natural World: Portrait of a Planet*; Innovative Storyline Award *The Global Detective: The Journey of Death*; Special Jury Certificate of Merit for the Study of Animal Behaviour *The Trials of Life: Talking to Strangers* (all BBC South & West).

**Prix Italia 1991:** Prix Italia (Television Arts Programmes) *Bookmark: From Moscow to Pietushki*; President's Prize BBC World Service for coverage of the Gulf War and Soviet coup; Special Prize (Television Fiction) *Oranges Are Not the Only Fruit*; Prix Italia (Radio Music) *Who Pays the Piper?* (Radio 2).

### OCTOBER

**8th International Festival of Science Television** (Paris): Grand Prix *Horizon: Chernobyl – Inside the Sarcophagus*.

**Festival of British Films** (Dinard): Grand Prix *The Grass Arena*.

**British Environment and Media Awards:** Children's TV Award *Newsround*; National and Regional Documentary and Current Affairs Award (joint winner) *Horizon: Chernobyl – Inside the Sarcophagus*; Radio Award for National and Regional Features and Current Affairs *Formula 5* (Radio 5); National Radio News Award *The World at One* (Radio 4).

### NOVEMBER

**Argos Awards for Consumer Journalists:** Consumer Journalists of the Year Graham Ellis and John Waite *Face the Facts* (Radio 4); Radio Award *Face the Facts*; Special Judges' Award Richard Woolfe *That's Life!*.

**One World Broadcasting Trust Awards:** Premier Award for Network and National Regional Radio *Too Many People* (BBC World Service); Premier Award for Local Radio *Business Links from Pakistan to the North East of England* (Radio Newcastle).

**Royal Television Society Design Awards 1990/91:** Make-up Design Jean Speak *Happy Feet*; Costume Design Judy Pepperdine *Narnia: The Silver Chair*; Visual Effects Peter Wragg *Red*.

## AWARDS

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*Dwarf IV* (Grant Naylor Productions); Production Design Myra Lewis *A Way With Numbers* (BBC South & West); Graphic Design Bernard Heyes *Abroad in Britain*; Steve Bonnett and Keith Haynes *The Late Show*; Brian Eley and Karl Mooney *White Noise* (CAL Video); Special Award for Outstanding Services to Television Design John Aston.

**The Sandford St Martin Trust Awards for Religious Broadcasting (Television):** Runner-up *Songs of Praise*; Merit Award *Deliverance* (BBC Scotland).

### DECEMBER

**Writers' Guild of Great Britain British Comedy Awards:** Top Comedy Actor Richard Wilson *One Foot in the Grave*; Top BBC Sitcom *One Foot in the Grave*; Top New Television Comedy *Have I Got News for You* (Hat Trick Productions); Top Television Comedy Newcomer Angus Deayton *Have I Got News for You*; Top Comedy Actress Patricia Routledge *Keeping Up Appearances*; Top Comedy Writer John Sullivan; Top Entertainment Series *Smith and Jones* (TalkBack production); Top Entertainment Performers Griff Rhys Jones and Mel Smith; Top Radio Comedy *The Million Pound Radio Show* (Radio 4).

### JANUARY

**13th Annual National Network Awards for Cable Excellence – ACE Awards:** (Los Angeles): Best International Dramatic Special/Movie *Oranges Are Not the Only Fruit*; Best Documentary Series *The Trials of Life*; Best Informational/Documentary Host Sir David Attenborough *The Trials of Life*; Best International Cultural, Performing Arts, Theatrical Special/Series *Ghosts*; Best International Documentary Series *Naked Hollywood*.

**27th Chicago International Film Festival:** Gold Plaque (Special Achievement – Actress Category) Alison Steadman *News Hounds*; Gold Plaque (Mini-Series Category) *Sleepers* (Cinema Verity production); Silver Plaque (Dramas made for TV Category) *News Hounds*; Certificates of Merit (Acting – Actor Category) Nigel Havers and Warren Clark *Sleepers*; Certificate of Merit (Special Achievement – Screenplay Category) John Flanagan and Andrew McCulloch *Sleepers*.

**Royal Television Society Educational Television Awards 1990/91:** Schools Television Award (Primary) *Watch: Dinosaurs – Beginnings*; Adult Education Award (General) *Birthrights: Who Stole the Soul?* (Non-Aligned Production for BBC Continuing Education).

**Evening Standard British Film Awards 1991:** Best Actress Juliet Stevenson *Truly Madly Deeply*; Best Actor Alan Rickman *Truly Madly Deeply* and other films; Most Promising Newcomer Award Anthony Minghella *Truly Madly Deeply*.

**International Film and Television Festival of New York 1991:** Gold Medal (Family Programmes Category) *The Early Life of Beatrix Potter* (BBC Scotland); Gold Medal (History and Society Category) *The Last Exodus*; Silver Medal *The Second Russian Revolution* (Brian Lapping Associates); Bronze Medal *Two Weeks to Save the Earth* (BBC South & West); Bronze Medal (Comedy and Satire Category) *Canned Carrott*

(Celador Productions); Bronze Medal (Information/Magazine Programme Promotion Category) *Assignment trail* (3 Peach Animation).

### FEBRUARY

**32nd International Television Festival of Monte Carlo:** Gold Nymph and the Monaco Red Cross (Fiction – Best Television Film Category) *Alive and Kicking*.

**Royal Television Society Journalism Awards:** Home Current Affairs Award *Panorama: The Max Factor*; International Current Affairs Award *The Second Russian Revolution* (Brian Lapping Associates); Regional Current Affairs Award *Week In, Week Out* (BBC Wales).

**Golden Gate Awards 1992:** (San Francisco): Best Television Feature *A Question of Attribution*; Special Jury Award (Television Feature Category) *The Grass Arena*; Best Television Drama *The Lost Language of Cranes*; Special Jury Award (Television Drama Category) *Murder in Eden* (BBC Northern Ireland); Best Television Sociology Documentary *Under the Sun: Eunuchs – India's Third Gender* (BBC South & East).

### MARCH

**BAFTA Craft Awards 1991:** Best Make-up Sue Kneebone *Casualty*; Best Costume Design Joan Wadge *The House of Elliott*; Best Graphics Martin Lambie Nairn and Daniel Barber (Lambie Nairn & Company) BBC2 network identities.

**Broadcasting Press Guild Television and Radio Awards 1991:** Radio Broadcaster of the Year Alistair Cooke; Writer's Award Alan Bennett *A Question of Attribution*; Best TV Performer in a Non-Acting Role Angus Deayton *Have I Got News for You* (Hat Trick Productions); Best Single Documentary *Panorama: The Max Factor*; Best Documentary Series *The Second Russian Revolution* (Brian Lapping Associates); Best Entertainment Programme *Have I Got News for You*; Radio Programme of the Year *Today* (Radio 4); Harvey Lee Award for Outstanding Contribution to Broadcasting John Tusa.

**BAFTA Production and Performance Awards 1991:** Best Children's Programme (Factual) *Blue Peter*; Best Light Entertainment Performance Richard Wilson *One Foot in the Grave*; Best Original Screenplay *Truly Madly Deeply*; Best Single Drama *A Question of Attribution*; Best Light Entertainment (Programme/Series) *Have I Got News for You* (Hat Trick Productions); Best Comedy (Programme/Series) *One Foot in the Grave*; Best Factual Series *Naked Hollywood*; Best Foreign Television Programme *The Civil War*; The Richard Dimpleby Award John Simpson; The Alan Clarke Award for Outstanding Creative Contribution to Television Robert Young for work including *Alive and Kicking*; Writers' Award G F Newman *For the Greater Good*.

### APRIL

**Television and Radio Industries Club Awards:** Special Award BBC World Service; BBC TV Personality of the Year Jasper Carrott; BBC Radio Personality of the Year Danny Baker; BBC TV Programme of the Year *Spender*; Radio Programme of the Year *The Archers* (Radio 4); Best Science Based Programme *Troubleshooter*; Comedy Trophy for Best New Talent

Angus Deayton; TV Theme Music of the Year *Trainer* signature tune, *More to Life*.

**Sony Radio Awards:** Best News and Current Affairs Radio Oxford; Best Outside Broadcast Event *Twin Cities Weekend* (Radio 3); Best Comedy/Light Entertainment *Perforated Ulster* (Radio Ulster); Best Music Programme *In Preparation* (Radio 3); Best Specialist Speech Programme *On the Edge* (Radio Ulster); Best Magazine Programme *Landmark* (Radio Wales); Best Feature/Documentary *Acting Up* (Radio 3); The Society of Authors Drama Award *Lavender Song* (Radio 4); Best Specialist Music *Out on Blue Six* (Radio 1); Best Breakfast Show (Speech Based) *Today: The Gulf War Day One* (Radio 4); Best Social Action *In Touch* (Radio 4); Best Music Based Daily Sequence *John Kelly Show* (Radio Ulster); Best Short Form Feature *Friday Lives: Dr Frank Ryding* (Radio 4); Best Speech Based Daily Sequence *Outlook: Hostage Special* (BBC World Service); Best Phone-In *The Jeremy Dry Mid-Morning Show* (BBC Hereford & Worcester); Best Actress (joint winners) Harriet Walter *Medea* (Radio 3) and Felicity Kendal *In the Native State* (Radio 3); Best Actor Tom Courtenay *Flowers for Algernon* (Radio 4); Best Reporter Allan Little (Radio 4); Best New Broadcaster Richard Coles (Radio 5); Local Radio Personality of the Year Peter Adamson (Radio Humberside); The Society of Authors Radio Writers Award Tom Stoppard *In the Native State*; Smash Hits National DJ Simon Mayo (Radio 1); Personality of the Year Danny Baker (Radio 5); Special Sony Award BBC World Service.

### MAY

**Golden Rose of Montreux 1992:** Silver Rose of Montreux and Special Prize of the City of Montreux for Funniest Programme KYTV: *Good Morning Calais*.

**Royal Philharmonic Society Music Awards 1991:** Large Ensemble Category BBC Philharmonic; Radio, Television and Video Category *Mozart Days* (Radio 3) and its 'comprehensive coverage of music under the imaginative leadership of John Drummond'.

**James Cameron Award for Journalism:** Bridget Kendall.

**Royal Television Society Programme and Technology Awards 1991:** Best Drama Series *Casualty*; Best Drama Serial *Children of the North*; Best Situation Comedy *One Foot in the Grave: The Man in the Long Black Coat*; Best Arts Programme *Bookmark: Dostoevsky's Travels*; Best Regional Programme *Scotch & Wry* (BBC Scotland); Best Children's Drama and Light Entertainment *Dodgem*; Best Children's Factual Programme *Mozart is Alive and Well in Milton Keynes*; Judges' Award David Croft; The Gold Medal Sir Paul Fox CBE; Judges' Technology Award Don Kershaw.

**Giles Cooper Awards:** The five 1991 winners of the coveted BBC/Methuen Giles Cooper Awards – which aim to encourage established radio drama writers and to discover new ones – were Robin Glenndinning *The Words are Strange* (Radio 4/Northern Ireland); John Purser *Carver* (Radio 3/Scotland); Tom Stoppard *In the Native State* (Radio 3); Steve Walker *Mickey Mookey* (Radio 5) and Craig Warner *Figure with Meat* (Radio 3/Bristol).

## STATISTICS

### TELEVISION HOURS OF OUTPUT 1991/92

All figures in hours

	England								Total 1991/92	Total 1990/91
	London	Midlands	North	South & East	South & West	Northern Ireland	Scotland	Wales		
<b>FIRST TRANSMISSIONS</b>										
<b>General Programmes</b>										
Network	2,584	461	735	113	244	19	196	66	<b>4,418</b>	4,396
Regional service only	—	21	45	29	53	170	416	261	<b>995</b>	948
	<b>2,584</b>	<b>482</b>	<b>780</b>	<b>142</b>	<b>297</b>	<b>189</b>	<b>612</b>	<b>327</b>	<b>5,413</b>	<b>5,344</b>
<b>Of which INDEPENDENTS</b>	<b>337</b>	<b>34</b>	<b>166</b>	<b>62</b>	<b>15</b>	<b>21</b>	<b>78</b>	<b>31</b>	<b>744</b>	<b>461</b>
<b>News and daily news related programmes</b>										
Network	1,341	—	—	—	—	—	—	—	<b>1,341</b>	1,448
Regional service only	—	432	681	443	670	209	220	219	<b>2,874</b>	2,614
<b>Parliamentary broadcasting</b>										
Network	196	—	—	—	—	—	—	—	<b>196</b>	210
Regional service only	—	18	34	18	18	—	22	16	<b>126</b>	119
<b>Acquired programmes</b>										
Feature films and series	982	34	1	17	12	1	1	—	<b>1,048</b>	832
Children's series and cartoons	120	—	—	—	—	—	—	—	<b>120</b>	142
Overseas sport	272	—	—	—	—	—	—	—	<b>272</b>	228
Regional service only	—	—	—	—	—	—	—	—	—	2
<b>TOTAL FIRST TRANSMISSIONS</b>	<b>5,495</b>	<b>966</b>	<b>1,496</b>	<b>620</b>	<b>997</b>	<b>399</b>	<b>855</b>	<b>562</b>	<b>11,390</b>	<b>10,939</b>
<b>REPEATS (all sources)</b>										
Network	3,942	118	45	28	76	4	57	5	<b>4,275</b>	4,155
Regional service only	—	11	22	11	10	41	59	15	<b>169</b>	160
<b>TOTAL REPEATS</b>	<b>3,942</b>	<b>129</b>	<b>67</b>	<b>39</b>	<b>86</b>	<b>45</b>	<b>116</b>	<b>20</b>	<b>4,444</b>	<b>4,315</b>
<b>TOTAL HOURS OF BROADCASTING</b>										
Network	<b>9,437</b>	<b>613</b>	<b>781</b>	<b>158</b>	<b>332</b>	<b>24</b>	<b>254</b>	<b>71</b>	<b>11,670</b>	11,411
Regional service only	—	<b>482</b>	<b>782</b>	<b>501</b>	<b>751</b>	<b>420</b>	<b>717</b>	<b>511</b>	<b>4,164</b>	3,843
<b>Continuity</b>										
Network	437	—	—	—	—	—	—	—	<b>437</b>	412
Regional service only	—	4	6	4	8	18	83	87	<b>210</b>	207
<b>Open University</b>	<b>719</b>	—	—	—	—	—	—	—	<b>719</b>	766
<b>TOTAL HOURS OF BROADCASTING</b>	<b>10,593</b>	<b>1,099</b>	<b>1,569</b>	<b>663</b>	<b>1,091</b>	<b>462</b>	<b>1,054</b>	<b>669</b>	<b>17,200</b>	<b>16,639</b>

#### Notes

1 Network transmission hours exclude trade test transmissions and Ceefax which amounted to 261 hours in 1991/92.

2 In addition to the regional service only, S4C transmitted 530 hours of BBC programmes, of which 35 hours were produced by independents.

3 The 1991/92 transmission year contains 53 weeks.

### RADIO HOURS OF OUTPUT 1991/92

All figures in hours

	Network Programmes						Regional service only	Local radio	Total
	Radio 1	Radio 2	Radio 3	Radio 4	Radio 5	Total			
<b>Programmes produced in London</b>	8,743	8,142	5,638	5,923	5,376	33,822	—	—	<b>33,822</b>
<b>Programmes produced in the regions</b>									
England — Midlands	—	404	315	484	91	1,294	—	—	<b>1,294</b>
North	64	247	388	314	598	1,611	—	—	<b>1,611</b>
South & East	—	26	—	1	182	209	—	—	<b>209</b>
South & West	—	42	206	384	23	655	—	—	<b>655</b>
Northern Ireland	—	8	94	44	91	237	4,932	—	<b>5,169</b>
Scotland	—	27	187	71	98	383	6,525	—	<b>6,908</b>
Wales	—	11	192	48	102	353	9,726	—	<b>10,079</b>
Community stations	—	—	—	—	—	—	5,487	—	<b>5,487</b>
<b>Total programmes produced in the regions</b>	<b>64</b>	<b>765</b>	<b>1,382</b>	<b>1,346</b>	<b>1,185</b>	<b>4,742</b>	<b>26,670</b>	—	<b>31,412</b>
<b>Total programmes produced in London and the regions</b>	<b>8,807</b>	<b>8,907</b>	<b>7,020</b>	<b>7,269</b>	<b>6,561</b>	<b>38,564</b>	<b>26,670</b>	—	<b>65,234</b>
Local radio	—	—	—	—	—	—	—	197,783	<b>197,783</b>
Open University	—	—	64	—	121	185	—	—	<b>185</b>
<b>TOTAL HOURS OF BROADCASTING</b>	<b>8,807</b>	<b>8,907</b>	<b>7,084</b>	<b>7,269</b>	<b>6,682</b>	<b>38,749</b>	<b>26,670</b>	<b>197,783</b>	<b>263,202</b>

## STATISTICS

CONTINUED

### VIEWING AUDIENCES 1991/92

The average amount of viewing per head per week in 1991/92 was about 26¼ hours, of which BBC Television accounted for 44%. Over the course of a typical week nearly everybody (99%) who watches television views some BBC Television, the average for such BBC viewing being 11½ hours a week.

The table below shows, in per cent, the daily and weekly reach for the various channels, that is the proportion of the population viewing that channel at all during the week. The average amount of viewing per week is given in hours and minutes together with the percentage share of total viewing attracted by each channel.

	Reach % of population (aged 4+)		Viewing per head/week Hrs:Mins	Share of viewing %
	Daily	Weekly		
BBC1	66.6	92.2	8:55	34
BBC2	35.9	79.5	2:40	10
Any or all BBC	70.6	93.1	11:35	44
ITV	66.6	91.9	10:57	42
C4/S4C	38.0	80.2	2:36	10
Any or all commercial	71.0	93.0	13:33	52
Satellite etc	7.1	10.6	1:11	4
Any or all television	79.6	94.5	26:19	100

Source: BARB/AGB April 1991/March 1992

Note: Satellite data is available only from August 1991; figures have been estimated for April to July

### AVERAGE AUDIENCES FOR A SELECTION OF BBC PROGRAMMES APRIL 1991/MARCH 1992

Figures in millions of viewers

#### BBC 1

##### Light Entertainment

One Foot in the Grave	15.3
So Haunt Me	13.5
Noel's House Party	12.5
As Time Goes By	12.3
Birds of a Feather	11.8
Children In Need	11.1
Big Break	10.2

##### Drama

EastEnders	17.8
Neighbours	15.3
Casualty	14.8
Lovejoy	11.7
Spender	10.2

##### Sport

Grand National 1991	16.8
FA Cup Final	14.9
Sports Review of the Year	10.5
Wimbledon Ladies' Singles Final	7.0
Boat Race 1991	5.5
London Marathon	5.1

##### General Interest

Antiques Roadshow	13.0
Crimewatch UK	10.8
Sea Trek	9.6

##### News & Current Affairs

Six O'Clock News	7.0
Nine O'Clock News	6.7
One O'Clock News	3.7
Breakfast Time (peak)	1.4

##### Programmes for Children and the Family

Jim'll Fix It	6.7
Grange Hill	5.2
Blue Peter	5.2
Byker Grove	4.9

##### BBC 2

Wimbledon Men's Singles Final	8.1
World Snooker Final (1991)	6.6
Top Gear	6.4
40 Minutes: Miami Wild	5.7
The Men's Room	5.6
Food and Drink	4.9
Rab C Nesbitt	4.4
Open Golf: Final Round	3.5

### AUDIENCE APPRECIATION

Audience appreciation ratings from the BARB Television Opinion Panel are expressed on a scale from 0 to 100. Among programmes achieving an Appreciation Index of 75 or above from the Television Panel were:

#### 85 Plus

Goodbye Cruel World  
Elizabeth R

#### 80 Plus

Red Dwarf V  
Love Hurts  
Sea Trek  
Churchill  
Making Out  
The Sharp End  
Sleepers  
Keeping Up Appearances

#### 75 Plus

Noel's House Party  
Spender  
Kinsey  
Bellamy Rides Again  
Cats  
The Second Russian Revolution  
Have I Got News For You

## STATISTICS

CONTINUED

### LISTENING AUDIENCES 1991/92

The average amount of listening to radio per head per week in 1991/92 was 10½ hours, of which 6½ hours (62%) was to the BBC services. ILR and other non-BBC stations shared the remaining 3½ hours (38% of the total).

The table below shows the percentage listening to each service on the average day or week (reach). The average amount of listening both by the population as a whole and by listeners, or patrons, to each service are also shown, together with the share of total listening achieved by each service.

	Reach % of population (aged 4+)		Listening	Listening	Share of listening %
	Daily	Weekly	per head per week Hrs:Mins	per patron per day Hrs:Mins	
Radio 1	12.1	28	2:34	3:00	24
Radio 2	6.4	13	1:22	3:01	13
Radio 3	1.2	5	0:11	2:09	2
Radio 4	7.6	15	1:07	2:05	10
Radio 5	1.0	5	0:07	1:38	1
Local Radio	5.5	17	1:00	2:36	10
National Regions	1.2	3	0:10	2:11	2
Any or all BBC	31.6	58	6:33	2:57	62
ILR	16.4	36	3:32	3:08	35
Other Non-BBC	1.8	8	0:25	2:32	3
Any or all radio	46.7	76	10:30	3:12	100

Source: Daily Survey of Listening

### SOME TYPICAL RADIO AUDIENCES APRIL 1991/MARCH 1992

Monday-Friday audiences represent a daily average figure. Figures in millions of listeners

<b>Radio 1</b>		<b>Radio 2</b>		<b>Radio 4</b>	
Simon Mayo ( <i>Mon-Fri</i> )	3.5	Derek Jameson ( <i>Mon-Fri</i> )	2.1	Today ( <i>Mon-Fri</i> )	2.3
Dave Lee Travis ( <i>Sunday</i> )	3.4	Melodies For You ( <i>Sunday</i> )	1.6	The Archers Omnibus ( <i>Sunday</i> )	1.1
Simon Bates ( <i>Mon-Fri</i> )	3.2	Anne Robinson ( <i>Saturday</i> )	1.6	Any Questions? ( <i>Saturday</i> )	0.8
Complete UK Top 40 ( <i>Sunday</i> )	3.2	Desmond Carrington ( <i>Sunday</i> )	1.6	Desert Island Discs ( <i>Friday</i> )	0.8
Radio 1 Roadshow ( <i>Mon-Fri</i> )	2.8	Jimmy Young ( <i>Mon-Fri</i> )	1.5	Start the Week ( <i>Monday</i> )	0.8
Steve Wright ( <i>Mon-Fri</i> )	2.7			Woman's Hour ( <i>Mon-Fri</i> )	0.5
		<b>Radio 3</b>		<b>Radio 5</b>	
		Saturday Review	0.3	Sport on 5 ( <i>Saturday 12-6pm</i> )	0.8
		Composers of the Week ( <i>Mon-Fri</i> )	0.2		
		Morning Concert ( <i>Mon-Fri</i> )	0.2		

### AUDIENCE APPRECIATION

Audience appreciation of programmes is derived from the Listening Panel and expressed on a scale from 0 to 100. Programmes achieving a Reaction Index of 70 or above included:

<b>Radio 1</b>	<b>Radio 2</b>	<b>Radio 4</b>
Steve Wright	Desmond Carrington	Letter from America
Dave Lee Travis	John Dunn	The News Quiz
The Friday Rock Show	Friday Night is Music Night	Music In Mind
In Concert	Your Hundred Best Tunes	From Our Own Correspondent
Guitar Legends	Melodies for You	
Adrian Juste	<b>Radio 3</b>	<b>Radio 5</b>
Nicky Campbell	Choral Evensong	Sport on 5
Jakki Brambles	From the Proms	This Family Business
	Mozart Summer	Sunday Sport
	Vintage Years	
	Rafael Kubelik	

## FINANCIAL STATEMENTS

CONTINUED

### Statement of Accounting Policies

The British Broadcasting Corporation is a body corporate set up by Royal Charter and operating under licence from the Department of National Heritage.

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 Department of National Heritage, derived from television broadcast receiving licences to finance the Home Services, from the Foreign and Commonwealth Office, Grants-in-Aid for the World Service and from the Open University, a grant to provide audio visual material associated with its courses.

The principal accounting policies of the Corporation are set out below.

#### Form of accounts

The annual financial statements are prepared under the historical cost convention and are in accordance with generally accepted accounting principles including UK Statements of Standard Accounting Practice and in so far as they are appropriate to the Corporation's activities the accounting provisions of the Companies Act 1985.

The Home Services Group financial statements (on pages 84 to 92) are presented in the form of consolidated financial statements including the BBC's commercially operated subsidiaries and the Open University Production Centre.

The World Service receives specific Grant-in-Aid funding which is not available to fund other BBC activities and separate financial statements are therefore prepared for this service (on pages 93 to 97).

#### BBC Subsidiaries

The trading profits and losses of subsidiaries are included as a contribution to expenditure in the income and expenditure account of the Home Services Group and their assets and liabilities are included in the consolidated balance sheet.

Goodwill, being the excess of the cost of shares in subsidiaries over the value attributable to their net tangible assets on acquisition, is deducted from the operating reserve in the year of acquisition.

### Income

#### (a) Home Services Group

Income is 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 can be paid 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 subsidiaries mainly consists of income earned by the BBC Enterprises Group, representing 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 publication of magazines, books, videos, records and tapes, and other programme related products. In addition, BBC World Service Television Limited receives subscription income from news and information television satellite broadcasting and BBC Subscription Television Limited from the sale of transmission time during the night in the UK.

The Open University Production Centre receives an annual grant from the Open University and generates additional income from organisations in the educational field.

#### (b) World Service

Income is derived from Grants-in-Aid from the Foreign and Commonwealth Office which cannot exceed the total amount voted by Parliament for the year. Sums received are intended to meet estimated expenditure but unexpended receipts for the year are not liable to surrender.

Other income is mainly derived from sales of programmes by the Transcription Service, English language teaching material and by publications from the Monitoring Service.

#### Exchange differences

Assets and liabilities in foreign currencies are expressed in sterling at the rates of exchange ruling at 31 March. Surpluses and deficits arising from the translation at these rates of exchange of assets and liabilities, together with exchange differences arising from trading activities, are included in the statements of income and expenditure.

The profit and loss accounts of overseas subsidiaries are translated into sterling at month-end rates. Exchange differences arising on consolidation are taken directly to reserves.

# FINANCIAL STATEMENTS

CONTINUED

## Deferred taxation

The Corporation provides for deferred taxation under the liability method calculated to take account of timing differences between the treatment of certain items in the financial statements and their treatment for taxation purposes except to the extent that the Corporation considers it reasonable to assume that such timing differences will continue in the future.

## Pensions

In accordance with UK Statement of Standard Accounting Practice No. 24, the charge to the income and expenditure account for pensions comprises the regular pension cost of the Corporation's defined benefit scheme reduced by the amortisation of the scheme surplus over the average remaining service 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 subsidiaries' fixed assets is depreciated over lives of between three and five years except buildings, which are depreciated over 40 years.

Internal costs incurred on capital projects are included as part of the cost of assets and depreciated accordingly.

## Leased assets

Assets held under finance leases are capitalised at the total amount of rentals payable under the leasing agreement, excluding finance charges, and depreciated in accordance with the asset lives set out above. Finance charges are written off over the period of the lease on a reducing balance basis.

Operating lease rental payments are charged directly to the statements of income and expenditure on an accruals basis.

## Investment in programmes for future sale

In the BBC Enterprises Group, investment in programmes for future sale is stated at cost, after writing off the costs of programmes that are considered irrecoverable, less accumulated amortisation. The amortisation is charged against income over the average marketable life, which is estimated to be 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 is stated after deducting contributions from other organisations and is carried forward and charged to operating expenditure on first transmission of the programme.

Staff costs and all other programme costs are charged to expenditure in the year in which they are incurred.

## Consumable stocks

Consumable stocks are stated at the lower of cost or net realisable value.

## Litigation

At any time, the Corporation is involved in a number of instances of litigation, for some of which the outcome is uncertain. The Corporation makes specific provision against any damages and costs which may be awarded.

## Capital reserve

Each year an equivalent amount to the costs expended by the Home Services and World Service on capital assets over depreciation, adjusted for disposals, is transferred to capital reserves so that, at the year end, the amount of the capital reserve is equivalent to the net book value of fixed assets.

# HOME SERVICES GROUP

## Statement of Income and Expenditure

for the year ended 31 March 1992

<i>Notes</i>	<b>1991/92</b>	1990/91
	<b>£m</b>	£m
<b>Income</b>		
Licence income	<b>1,486.1</b>	1,357.9
Less: cost of collection	<b>92.5</b>	83.3
	<b>1,393.6</b>	1,274.6
<b>Operating expenditure</b>		
1 Television	<b>1,026.9</b>	922.2
1 Radio	<b>338.2</b>	303.4
	<b>1,365.1</b>	1,225.6
2 Restructuring costs — exceptional item	<b>70.5</b>	36.3
	<b>1,435.6</b>	1,261.9
<b>Operating (deficit)/surplus</b>		
3 Trading (losses)/profits of subsidiaries	<b>(1.7)</b>	3.8
4 Other income	<b>29.0</b>	35.4
Interest payable	<b>(6.5)</b>	—
5 <b>(Deficit)/surplus before taxation</b>	<b>(21.2)</b>	51.9
6 Taxation	<b>3.9</b>	6.3
	<b>(25.1)</b>	45.6
16, 17 Net transfers to reserves	<b>43.3</b>	126.4
18 <b>Deficit for the year transferred to operating reserve</b>	<b>(68.4)</b>	(80.8)



# HOME SERVICES GROUP

CONTINUED

<b>Balance Sheets</b> at 31 March 1992		<b>Group</b>		<b>Home Services</b>	
		<b>31 March 1992</b>	<b>31 March 1991</b>	<b>31 March 1992</b>	<b>31 March 1991</b>
<i>Notes</i>		<b>£m</b>	<b>£m</b>	<b>£m</b>	<b>£m</b>
<b>Fixed assets</b>					
8	Tangible assets	<b>792·7</b>	745·0	<b>778·0</b>	735·9
9	Investment in programmes for future sale	<b>37·2</b>	32·3	—	—
10	Investment in subsidiaries	—	—	<b>6·3</b>	0·3
10	Other investments	<b>0·3</b>	0·2	<b>0·1</b>	0·1
		<b>830·2</b>	777·5	<b>784·4</b>	736·3
<b>Current assets</b>					
11	Stocks	<b>183·5</b>	149·6	<b>175·9</b>	139·5
12	Debtors	<b>286·1</b>	213·3	<b>242·6</b>	202·1
13	Short term bank deposits and cash	<b>28·5</b>	25·3	<b>20·5</b>	1·8
		<b>498·1</b>	388·2	<b>439·0</b>	343·4
14	<b>Creditors</b> — amounts falling due within one year	<b>425·6</b>	300·3	<b>370·9</b>	241·9
	<b>Net current assets</b>	<b>72·5</b>	87·9	<b>68·1</b>	101·5
	<b>Total assets less current liabilities</b>	<b>902·7</b>	865·4	<b>852·5</b>	837·8
14	<b>Creditors</b> — amounts falling due after more than one year	<b>46·3</b>	8·6	<b>22·3</b>	8·5
15	Provisions for liabilities and charges	<b>79·0</b>	54·6	<b>76·3</b>	52·5
		<b>777·4</b>	802·2	<b>753·9</b>	776·8
<b>Represented by</b>					
16	Insurance reserve	—	4·8	—	4·8
17	Capital reserve	<b>784·4</b>	736·3	<b>784·4</b>	736·3
18	Operating reserve	<b>(7·0)</b>	61·1	<b>(30·5)</b>	35·7
		<b>777·4</b>	802·2	<b>753·9</b>	776·8

Approved by the Governors and Director-General on 25 June 1992

Marmaduke Hussey      Chairman of the Board of Governors  
Sir Michael Checkland      Director-General

## HOME SERVICES GROUP

CONTINUED

### Cashflow Statement

for the year ended 31 March 1992

	<b>1991/92</b>	1990/91
	<b>£m</b>	£m
Net cash inflow from operating activities	<b>150·6</b>	38·1
<b>Return on investments and servicing of finance</b>		
Interest received	<b>17·3</b>	27·7
Interest paid	<b>(6·5)</b>	(0·5)
Exchange difference arising on consolidation	<b>—</b>	(0·2)
Net cash inflow from return on investments and servicing of finance	<b>10·8</b>	27·0
<b>Taxation</b>		
UK Corporation Tax	<b>(4·4)</b>	(13·9)
Overseas Tax	<b>(1·0)</b>	(0·8)
Tax paid	<b>(5·4)</b>	(14·7)
<b>Investing activities</b>		
Capital expenditure	<b>(144·6)</b>	(176·0)
Investment in programmes for future sale	<b>(19·5)</b>	(19·3)
Cash received from the sale of assets	<b>1·4</b>	6·4
Purchase of shares	<b>(0·1)</b>	(2·7)
Net cash outflow from investing activities	<b>(162·8)</b>	(191·6)
Net cash outflow before financing	<b>(6·8)</b>	(141·2)
<b>Financing</b>		
Long term loan	<b>(24·0)</b>	—
Increase/(decrease) in cash and cash equivalents	<b>17·2</b>	(141·2)
	<b>(6·8)</b>	(141·2)
<b>Analysis of cash inflow:</b>		
(Deficit)/surplus before taxation	<b>(21·2)</b>	51·9
Plus: interest payable	<b>6·5</b>	—
Less: interest receivable	<b>(17·3)</b>	(25·8)
Plus: loss/(surplus) from the disposal/restructuring of assets	<b>11·5</b>	(3·3)
Depreciation and amortisation	<b>86·4</b>	70·2
Increase in stocks	<b>(33·9)</b>	(18·4)
Increase in debtors	<b>(73·6)</b>	(85·6)
Increase in creditors	<b>167·5</b>	30·3
Increase in provisions	<b>24·4</b>	18·9
Minority interest in BBC Enterprises Group profits	<b>0·3</b>	(0·1)
Net cash inflow from operating activities	<b>150·6</b>	38·1

Included within the deficit before taxation is an exceptional charge of £70·5m (1990/91 £36·3m) for restructuring costs. This comprises a net increase in provisions of £21·4m (1990/91 £16·7m) and a cash outflow of £49·1m (1990/91 £19·6m).

# HOME SERVICES GROUP

CONTINUED

## Notes to the Financial Statements

for the year ended 31 March 1992

### I. TELEVISION AND RADIO OPERATING EXPENDITURE

Operating expenditure on the Television and Radio services is analysed as follows:

	1991/92	1990/91
	£m	£m
Staff costs (See note 7(a))	590.6	545.8
Other direct programme costs including artists	477.7	409.3
Depreciation	68.7	54.5
Other expenditure	249.9	235.8
Own work capitalised	(21.8)	(19.8)
	<u>1,365.1</u>	<u>1,225.6</u>

#### Comprising:

##### Television

BBC 1	593.7	528.0
BBC 2	306.2	281.8
Regional services	127.0	112.4
	<u>1,026.9</u>	<u>922.2</u>

##### Radio

Radio 1	37.0	31.3
Radio 2	47.3	47.5
Radio 3	53.8	47.0
Radio 4	67.8	64.5
Radio 5	32.8	18.6
Regional services	42.5	42.2
Local radio	57.0	52.3
	<u>338.2</u>	<u>303.4</u>
	<u>1,365.1</u>	<u>1,225.6</u>

Radio 5 began services in August 1990. Transmission and distribution costs previously shown separately in the above analysis have now been included as part of the cost of each service.

### 2. RESTRUCTURING COSTS — EXCEPTIONAL ITEM

The Corporation is committed to a programme of restructuring as a consequence of a series of events — the 'Funding the Future' report, the improvements needed to live within a lower than RPI linked licence fee increase and the impact of putting out 25% of television programming to independent production companies.

Certain costs associated with this restructuring have been incurred and provided for and shown as an exceptional item in the Income and Expenditure Account. These amount to £60.0m (1990/91 £32.9m) in respect of schemes designed to reduce the cost base of the Home Services, including redundancy costs related to decisions taken by the Balance Sheet date. In addition, there is £10.5m (1990/91 £3.4m) in respect of a programme of property rationalisation. The restructuring programme continues, however, beyond the Balance Sheet date and further restructuring costs will be incurred and provided for in the next financial year.

### 3. TRADING (LOSSES)/PROFITS OF SUBSIDIARIES

	1991/92	1990/91
	£m	£m
<b>Turnover</b>		
Television sales	47.9	48.7
Magazine and book publishing	94.2	112.4
Videos, records and tapes	32.4	32.1
Satellite income	6.5	—
Other activities	5.9	4.4
	<u>186.9</u>	<u>197.6</u>

#### Expenditure

Cost of sales	109.0	123.8
Distribution costs	41.8	34.0
Administrative and other costs	23.2	21.9
Amortisation of programme investment	14.6	14.1
	<u>188.6</u>	<u>193.8</u>

#### Trading (losses)/profits before interest

	<u>(1.7)</u>	<u>3.8</u>
--	--------------	------------

#### Analysed by segment:

##### Turnover by geographic market

United Kingdom	134.0	149.0
Rest of the World	52.9	48.6
	<u>186.9</u>	<u>197.6</u>

All turnover originates from within the United Kingdom.

#### (Losses)/profits by business

BBC Enterprises Group	5.3	3.8
BBC Subscription Television Limited	(3.2)	—
BBC World Service Television Limited	(3.8)	—
	<u>(1.7)</u>	<u>3.8</u>

### 4. OTHER INCOME

	Group	
	1991/92	1990/91
	£m	£m
Interest receivable		
— Home Services	15.9	23.6
— Subsidiaries	1.4	2.2
Surplus on the sale of assets	—	3.3
Rents receivable	2.8	2.2
Other income	8.9	4.1
	<u>29.0</u>	<u>35.4</u>

On 1 April 1991 the BBC assumed responsibility from the Home Office for the administration of the Television Licence Saving Stamps scheme. On 17 December 1991 the BBC acquired the cash deposits collected under this scheme. Interest earned on deposits previously shown in the Income and Expenditure Account as a reduction in Licence collection costs has been reclassified as interest receivable.

In addition to the above there was £10.6m (1990/91 £8.4m) of Open University grants and £2.8m (1990/91 £3.5m) of other income generated by the BBC Open University Production Centre, to cover £13.4m (1990/91 £11.9m) operating costs.

### 5. (DEFICIT)/SURPLUS BEFORE TAXATION

This is stated after charging £301,200 (1990/91 £281,700) in respect of Auditor's remuneration and the following other items of expenditure:

	Group	
	1991/92	1990/91
	£m	£m
Payments under operating leases		
— plant and machinery	4.2	4.2
— other	16.2	13.9
Research expenditure written off	5.2	5.1

# HOME SERVICES GROUP

CONTINUED

## Notes to the Financial Statements continued

### 6. 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 33% (1990/91 34%), comprised:

	Group	
	1991/92	1990/91
	£m	£m
<b>Current year</b>		
Corporation Tax	4.6	7.3
Deferred taxation	(0.8)	(1.4)
Double taxation relief	(0.4)	(0.2)
	3.4	5.7
Overseas taxation	1.0	0.8
	4.4	6.5
<b>Prior year Corporation Tax</b>	(0.5)	(0.2)
	3.9	6.3

Of the total taxation charge £0.5m (1990/91 £3.2m) relates to subsidiaries.

### 7. EMPLOYEES AND REMUNERATION

#### (a) Staff costs

	Group	
	1991/92	1990/91
	£m	£m
Salaries and wages (excluding redundancy costs)	562.1	518.4
Social security costs	48.5	44.3
Other pension costs	12.4	10.9
	623.0	573.6
<b>Comprising:</b>		
Home Services	590.6	545.8
Subsidiaries	24.6	20.3
Open University Production Centre	7.8	7.5
	623.0	573.6

#### (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 1990, using the projected unit method. The main long term assumptions are that the annual rate of return on investments would exceed increases in earnings by 1½% and exceed pension increases by 3½%. The market value of the scheme's assets at 1 April 1990 was £2,782m and the actuarial value of the assets represented 139% of the value of the benefits due to members, after allowing for expected future increases in earnings. With the agreement of the actuary, the employees' and employer's standard contribution rates were reduced to 4½% and 9% of pensionable salaries respectively from 1 August 1991 to maintain the scheme surplus within the parameters of the Inland Revenue guidelines.

After allowing for the cost of certain benefit improvements, the pension charge in the Home Services Group financial statements for 1991/92 was £12.4m (1990/91 £10.9m) after deducting a proportion of the scheme surplus amortised over the average remaining service of the contributing members.

#### (c) Governors

The emoluments of the Board of Governors are determined by the Secretary of State for National Heritage with the approval of the Minister for the Civil Service.

The number of Governors who received emoluments (excluding contributions paid to a pension scheme) in the following bands was:

	Number	
	1991/92	1990/91
£0 – £5,000	2	1
£5,001 – £10,000	5	6
£10,001 – £15,000	5	4
£15,001 – £20,000	1	1
£20,001 – £25,000	—	1
£25,001 – £30,000	1	—

These amounts include £65,434 (1990/91 £61,324) in respect of the Chairman who was the highest paid Governor.

The aggregate fees and emoluments of the members of the Board of Governors was £195,125 (1990/91 £182,438).

#### (d) Board of Management

The number of members of the Board of Management who received emoluments (excluding contributions paid to a pension scheme) in the following bands was:

	Number	
	1991/92	1990/91
£5,001 – £10,000	—	1
£10,001 – £15,000	—	1
£15,001 – £20,000	1	—
£20,001 – £25,000	—	1
£25,001 – £30,000	1	2
£30,001 – £35,000	—	2
£35,001 – £40,000	2	1
£40,001 – £45,000	1	1
£45,001 – £50,000	3	—
£50,001 – £55,000	1	1
£55,001 – £60,000	—	1
£60,001 – £65,000	1	—
£65,001 – £70,000	1	—
£70,001 – £75,000	1	1

These amounts include £149,148 (1990/91 £147,901) in respect of the highest paid member of the Board of Management.

The aggregate emoluments of the members of the Board of Management was £1,366,402 (1990/91 £1,149,919).

#### (e) The number of persons employed in the year at their full time equivalent was:

	1991/92		1990/91	
	Average for the year	31 March 1992	Average for the year	31 March 1991
Television	16,232	15,353	17,171	16,879
Radio	6,374	6,207	6,616	6,615
Subsidiaries	1,263	1,282	1,179	1,278
Open University Production Centre	352	307	368	374
	24,221	23,149	25,334	25,146

Within the averages above 1,070 (1990/91 1,202) part time employees have been included at their full time equivalent of 562 (1990/91 632).

## HOME SERVICES GROUP

CONTINUED

### 8. TANGIBLE FIXED ASSETS

(a) Group	Land and buildings £m	Plant and machinery £m	Furniture and fittings £m	Assets in the course of construction £m	Total £m
<b>Cost</b>					
At 31 March 1991	404.4	523.5	13.6	121.8	1,063.3
Additions	13.0	15.8	2.7	100.9	132.4
Brought into service	50.4	88.1	—	(138.5)	—
Disposals/restructuring	(0.4)	(9.3)	(0.2)	(8.6)	(18.5)
<b>At 31 March 1992</b>	<b>467.4</b>	<b>618.1</b>	<b>16.1</b>	<b>75.6</b>	<b>1,177.2</b>
<b>Depreciation</b>					
At 31 March 1991	58.6	251.9	7.8	—	318.3
Charge for the year	12.9	56.9	2.0	—	71.8
Elimination in respect of disposals	(0.1)	(5.3)	(0.2)	—	(5.6)
<b>At 31 March 1992</b>	<b>71.4</b>	<b>303.5</b>	<b>9.6</b>	<b>—</b>	<b>384.5</b>
<b>Net book values</b>					
<b>At 31 March 1992</b>	<b>396.0</b>	<b>314.6</b>	<b>6.5</b>	<b>75.6</b>	<b>792.7</b>
At 31 March 1991	345.8	271.6	5.8	121.8	745.0

### (b) Home Services

<b>Cost</b>					
At 31 March 1991	398.5	513.9	9.2	121.7	1,043.3
Additions	9.2	12.2	1.2	100.9	123.5
Brought into service	50.4	88.1	—	(138.5)	—
Disposals/restructuring	(0.4)	(9.1)	—	(8.6)	(18.1)
<b>At 31 March 1992</b>	<b>457.7</b>	<b>605.1</b>	<b>10.4</b>	<b>75.5</b>	<b>1,148.7</b>
<b>Depreciation</b>					
At 31 March 1991	57.4	245.8	4.2	—	307.4
Charge for the year	12.6	54.8	1.3	—	68.7
Elimination in respect of disposals	(0.2)	(5.2)	—	—	(5.4)
<b>At 31 March 1992</b>	<b>69.8</b>	<b>295.4</b>	<b>5.5</b>	<b>—</b>	<b>370.7</b>
<b>Net book values</b>					
<b>At 31 March 1992</b>	<b>387.9</b>	<b>309.7</b>	<b>4.9</b>	<b>75.5</b>	<b>778.0</b>
At 31 March 1991	341.1	268.1	5.0	121.7	735.9

### Land and buildings at net book value comprise:

	Group		Home Services	
	31 March 1992 £m	31 March 1991 £m	31 March 1992 £m	31 March 1991 £m
Freeholds	302.2	256.7	298.6	256.7
Long leaseholds	81.7	81.6	77.4	77.2
Short leaseholds	12.1	7.5	11.9	7.2
	<b>396.0</b>	<b>345.8</b>	<b>387.9</b>	<b>341.1</b>

The classification of Tangible Fixed Assets has been redefined during the year and the opening balances have accordingly been restated.

# HOME SERVICES GROUP

CONTINUED

## Notes to the Financial Statements continued

9. INVESTMENT IN PROGRAMMES FOR FUTURE SALE	Group £m
<b>Cost</b>	
At 31 March 1991	53.1
Additions	19.5
Written off during the year	(3.0)
Cost of programmes fully amortised at 31 March 1992	(2.1)
<b>At 31 March 1992</b>	<b>67.5</b>
<b>Amortisation</b>	
At 31 March 1991	20.8
Charge for the year	14.6
Amortisation on programmes written off during the year	(3.0)
Accumulated amortisation on programmes fully amortised at 31 March 1992	(2.1)
<b>At 31 March 1992</b>	<b>30.3</b>
<b>Net book values</b>	
<b>At 31 March 1992</b>	<b>37.2</b>
At 31 March 1991	32.3

## 10. INVESTMENTS

(a) The Home Services own 100% of the issued share capital of the following companies incorporated in England and Wales:

	Cost at 31 March 1991	Additions	Cost at 31 March 1992
	£m	£m	£m
BBC Enterprises Limited	0.3	—	0.3
BBC World Service Television Limited	—	6.0	6.0
BBC Subscription Television Limited	—	—	—
BBC Investments Limited	—	—	—
Opinion and Broadcasting Research (OBR) Limited	—	—	—
	0.3	6.0	6.3

The following investments are also held in companies incorporated in England and Wales (except where stated):

Company	Holding of issued ordinary shares %
Parliamentary Broadcasting Unit Limited	33
<i>The financial statements of the above company are made up to 30 September and, accordingly, the Home Services Group accounts include management's estimate of the results of the company to 31 March 1992.</i>	
Listener Publications Limited (dormant)	50
Broadcasters Audience Research Board Limited	50
Secuir SA (incorporated in Belgium)	16
Visnews Limited	11
Multimedia Corporation Limited	5
RAJAR (Radio Joint Audience Research) Limited	50

(b) BBC Enterprises Limited hold the following interests in companies which, except where stated, are incorporated in England and Wales:

Company	Holding of issued ordinary shares %
<b>Subsidiaries</b>	
Lionheart Television International Incorporated (incorporated in Delaware, USA)	100
BBC Telecordiale (SARL) (incorporated in France)	100
Redwood Publishing Limited	77½
World Publications Limited	76
Hartog Hutton Publishing Limited	100
Video World Publishing Limited	100
Wildlife Publications Limited (dormant)	100
Ealing Studios Limited	100
BBC Enterprises (Investments) Limited	100
<b>Associates</b>	
BBC Audio International Limited	50
Cardcast Limited	27
BBC Frontline Limited	23
Film and Television Completions plc	28
Twin Network Limited	17
The Sales Consortium Limited	33

## 11. STOCKS

	Group		Home Services	
	31 March 1992	31 March 1991	31 March 1992	31 March 1991
	£m	£m	£m	£m
Raw materials	7.8	10.0	5.2	6.3
Work in progress				
— programmes	53.7	43.7	53.6	41.7
— payments on account	10.3	7.1	10.3	7.1
— other	2.4	1.2	0.7	1.2
Finished goods				
— purchased programmes	56.8	50.0	56.8	50.0
— other programmes	59.4	43.2	59.4	43.2
— payments on account	2.0	2.1	2.0	2.1
— other goods for resale	3.2	4.4	—	—
	195.6	161.7	188.0	151.6
Co-production contributions	(12.1)	(12.1)	(12.1)	(12.1)
	183.5	149.6	175.9	139.5

## HOME SERVICES GROUP

CONTINUED

### 12. DEBTORS

	Group		Home Services	
	31 March 1992	31 March 1991	31 March 1992	31 March 1991
	£m	£m	£m	£m
<b>Receivable within one year</b>				
Trade debtors	55.7	66.8	23.8	36.6
Amounts owed by associated companies	7.2	8.5	—	—
Department of National Heritage Licence Fee debtors	67.9	38.2	67.9	38.2
Licence saving stamps on deposit with the Post Office	29.9	—	29.9	—
VAT recoverable	12.5	10.1	12.4	10.5
Loan to BBC Enterprises Group	—	—	—	24.4
Amounts owed by subsidiaries	—	—	10.8	12.9
Other debtors	7.7	5.9	5.8	3.4
Prepayments	29.1	38.7	18.6	29.6
	<u>210.0</u>	<u>168.2</u>	<u>169.2</u>	<u>155.6</u>
Provision for doubtful debts	(3.5)	(6.2)	(3.4)	(3.0)
	<u>206.5</u>	<u>162.0</u>	<u>165.8</u>	<u>152.6</u>
<b>Receivable after more than one year</b>				
Trade debtors	0.8	0.4	—	—
Other debtors	1.9	1.7	1.9	1.7
Prepayments	16.9	9.3	16.9	9.3
Prepaid pension contributions	60.0	39.9	58.0	38.5
	<u>286.1</u>	<u>213.3</u>	<u>242.6</u>	<u>202.1</u>

The prepaid pension contributions represent the excess of the pension amounts funded over the pension charge since 1 April 1989.

### 13. SHORT TERM BANK DEPOSITS AND CASH

Analysis of the balances of cash and cash equivalents as shown in the Balance Sheet.

	Cash at bank and in hand	Bank overdrafts	Total
	£m	£m	£m
At 31 March 1990	146.3	(35.6)	110.7
Change in the year	(121.0)	(20.2)	(141.2)
At 31 March 1991	25.3	(55.8)	(30.5)
Change in the year	3.2	14.0	17.2
<b>At 31 March 1992</b>	<u>28.5</u>	<u>(41.8)</u>	<u>(13.3)</u>

### 14. CREDITORS

	Group		Home Services	
	31 March 1992	31 March 1991	31 March 1992	31 March 1991
	£m	£m	£m	£m
<b>Amounts falling due within one year</b>				
<b>Unpresented cheques and overdraft</b>	<u>41.8</u>	<u>55.8</u>	<u>40.7</u>	<u>54.1</u>
<b>Trade creditors</b>				
Programme creditors	64.2	61.4	63.9	61.1
Programme acquisitions	13.6	17.5	13.6	17.5
Salaries and wages	51.6	43.4	51.2	42.9
Residual copyright payments	7.7	11.9	—	—
Licence Fee collection creditors	2.9	—	2.9	—
Others	60.4	51.7	39.2	27.6
	<u>200.4</u>	<u>185.9</u>	<u>170.8</u>	<u>149.1</u>
<b>Other creditors</b>				
Capital	23.5	36.5	23.5	36.5
Taxation	3.0	4.5	3.0	2.2
	<u>26.5</u>	<u>41.0</u>	<u>26.5</u>	<u>38.7</u>
Accruals and deferred income	27.0	17.6	3.0	—
Licence saving stamps	129.9	—	129.9	—
	<u>156.9</u>	<u>17.6</u>	<u>132.9</u>	<u>—</u>
	<u>425.6</u>	<u>300.3</u>	<u>370.9</u>	<u>241.9</u>
<b>Amounts falling due after more than one year</b>				
Programme acquisitions	22.3	8.4	22.3	8.4
Bank loan	24.0	—	—	—
Others	—	0.2	—	0.1
	<u>46.3</u>	<u>8.6</u>	<u>22.3</u>	<u>8.5</u>

The long term bank loan represents a five year syndicated facility placed with UK commercial banks by BBC Enterprises Limited. Interest payable in the year on this loan amounted to £1.1m and the loan is guaranteed by the BBC.

### 15. PROVISIONS FOR LIABILITIES AND CHARGES

	Deferred taxation	Severance	Insurance	Other	Total
	£m	£m	£m	£m	£m
<b>(a) Group</b>					
At 31 March 1991	2.1	25.4	3.1	24.0	54.6
Expenditure during the year	(0.8)	(21.9)	(1.6)	(2.4)	(26.7)
Released during the year	—	(0.4)	—	(1.0)	(1.4)
Provided during the year	1.4	36.9	4.3	9.9	52.5
<b>At 31 March 1992</b>	<u>2.7</u>	<u>40.0</u>	<u>5.8</u>	<u>30.5</u>	<u>79.0</u>
<b>(b) Home Services</b>					
At 31 March 1992	—	40.0	5.8	30.5	76.3

The deferred taxation provision represents the full potential liability and mainly relates to capital allowances on investment in programmes for future sale.

Other provisions include an amount to meet the estimated dilapidation costs of vacating various properties following a review of accommodation needs and provision for the cost of removing asbestos from Television Studios.

# HOME SERVICES GROUP

CONTINUED

## Notes to the Financial Statements continued

### 16. INSURANCE RESERVE

	1991/92	1990/91
	£m	£m
Balance brought forward	4.8	4.8
Transfer to income and expenditure account	(4.8)	—
	<u>—</u>	<u>4.8</u>

The insurance reserve previously created to meet the cost of uninsured losses has now been released and provision made for all known liabilities.

### 17. CAPITAL RESERVE

	1991/92	1990/91
	£m	£m
Balance brought forward	736.3	609.9
Transfer from income and expenditure account	48.1	126.4
<b>Balance carried forward</b>	<b><u>784.4</u></b>	<b><u>736.3</u></b>

### 18. OPERATING RESERVE

	Group		Home Services	
	1991/92	1990/91	1991/92	1990/91
	£m	£m	£m	£m
Balance brought forward	61.1	144.9	35.7	117.2
Goodwill written off	—	(2.7)	—	—
Exchange differences	—	(0.2)	—	—
Minority interests	0.3	(0.1)	—	—
Deficit for the year	(68.4)	(80.8)	(66.2)	(81.5)
<b>Balance carried forward</b>	<b><u>(7.0)</u></b>	<b><u>61.1</u></b>	<b><u>(30.5)</u></b>	<b><u>35.7</u></b>

### 19. COMMITMENTS

	Group		Home Services	
	31 March 1992	31 March 1991	31 March 1992	31 March 1991
	£m	£m	£m	£m
<b>(a) Purchases</b>				
<b>Contracted but not provided</b>				
Fixed asset additions	24.2	63.3	24.1	61.5
Programme commitments	154.7	148.0	154.7	148.0
	<u>178.9</u>	<u>211.3</u>	<u>178.8</u>	<u>209.5</u>
<b>Authorised but not contracted</b>				
Fixed asset additions	50.8	84.9	47.7	83.9

In addition to the above, in the ordinary course of business, the Corporation enters into a large number of contracts for periods greater than one year, with artists, writers, independent producers, Licence collection agencies and providers of other services.

#### (b) Operating leases

##### Payments to be made during the next year in respect of operating lease commitments which expire

Within one year	2.9	3.4	2.9	3.4
In two to five years	11.8	8.1	10.9	7.0
After five years	6.3	7.9	5.9	7.7
	<u>21.0</u>	<u>19.4</u>	<u>19.7</u>	<u>18.1</u>

##### Comprising:

Land and buildings	13.4	12.7	13.1	12.5
Other	7.6	6.7	6.6	5.6
	<u>21.0</u>	<u>19.4</u>	<u>19.7</u>	<u>18.1</u>

### 20. CONTINGENT LIABILITIES

At 31 March 1992 in the Home Services there were contingent liabilities equivalent to £27.5m (31 March 1991 £0.5m) mainly relating to parent guarantees of subsidiaries' obligations. In the Group there were contingent liabilities of £3.5m (31 March 1991 £0.5m). In addition, an option existed for a minority interest to require BBC Enterprises Limited to purchase 22.5% of the issued share capital of Redwood Publishing Limited.



# WORLD SERVICE

## Statement of Income and Expenditure

for the year ended 31 March 1992

Notes	1991/92 £m	1990/91 £m
<b>Income — Grants-in-Aid</b>		
Broadcasting	141.0	135.7
Monitoring	15.9	12.2
	<u>156.9</u>	<u>147.9</u>
<b>Operating expenditure</b>		
Broadcasting	138.2	119.5
Monitoring	15.0	12.0
1	<u>153.2</u>	<u>131.5</u>
<b>Operating surplus</b>		
2 Other income	7.7	8.1
<b>Surplus before taxation</b>		
3 Taxation	0.1	0.2
<b>Surplus after taxation</b>		
11 Transfer to capital reserve	7.0	12.8
12 <b>Surplus for the year transferred to operating reserve</b>	<u>4.3</u>	<u>11.5</u>

# WORLD SERVICE

CONTINUED

<b>Balance Sheet</b>		<b>31 March</b>	31 March
at 31 March 1992		<b>1992</b>	1991
<i>Notes</i>		<b>£m</b>	£m
<b>Fixed assets</b>			
5, 6	Tangible assets	<b>105·0</b>	98·0
<b>Current assets</b>			
7	Stocks	<b>4·7</b>	4·1
8	Debtors	<b>18·7</b>	11·0
9	Cash at bank and in hand	<b>3·8</b>	2·1
9	Short term bank deposits	<b>—</b>	6·0
		<b>27·2</b>	23·2
10	<b>Creditors</b> — amounts falling due within one year	<b>14·9</b>	15·2
	<b>Net current assets</b>	<b>12·3</b>	8·0
	<b>Total assets less current liabilities</b>	<b>117·3</b>	106·0
<b>Represented by</b>			
11	Capital reserve	<b>105·0</b>	98·0
12	Operating reserve	<b>12·3</b>	8·0
		<b>117·3</b>	106·0

Approved by the Governors and Director-General on 25 June 1992

Marmaduke Hussey	Chairman of the Board of Governors
Sir Michael Checkland	Director-General

# WORLD SERVICE

CONTINUED

## Cashflow Statement

for the year ended 31 March 1992

	<b>1991/92</b>	1990/91
	<b>£m</b>	£m
<b>Net cash inflow from operating activities</b>	<b>9.7</b>	29.8
<b>Return on investments and servicing of finance</b>		
Interest received	0.2	0.6
Interest paid	—	(0.4)
Net cash inflow from return on investments and servicing of finance	0.2	0.2
<b>Taxation</b>		
UK Corporation Tax paid	(0.2)	—
<b>Investing activities</b>		
Capital expenditure	(16.2)	(21.3)
Net cash outflow from investing activities	(16.2)	(21.3)
Net cash (outflow)/inflow before financing	<u>(6.5)</u>	<u>8.7</u>
<b>Financing</b>		
(Decrease)/increase in cash and cash equivalents	<u>(6.5)</u>	<u>8.7</u>
<b>Analysis of cash inflow:</b>		
Surplus before taxation	11.4	24.5
Plus: interest payable	—	0.4
Less: interest receivable	(0.2)	(0.6)
Plus: loss on disposal of fixed assets	0.1	—
Depreciation	8.7	6.2
(Increase)/decrease in stocks	(0.6)	0.3
Increase in debtors	(7.7)	(6.3)
(Decrease)/increase in creditors	(2.0)	5.3
Net cash inflow from operating activities	<u>9.7</u>	<u>29.8</u>

# WORLD SERVICE

CONTINUED

## Notes to the Financial Statements

for the year ended 31 March 1992

1. OPERATING EXPENDITURE	1991/92	1990/91
	£m	£m
Staff costs		
— salaries and wages	76.4	63.9
— social security costs	6.2	5.4
— other pension costs	1.6	1.5
Other direct programme costs including artists	11.0	10.5
Depreciation	8.7	6.2
Redundancy costs	1.9	1.2
Other expenditure	49.9	45.3
Own work capitalised	(2.5)	(2.5)
	<u>153.2</u>	<u>131.5</u>

Other expenditure also includes £38,600 (1990/91 £35,600) in respect of Auditor's remuneration and the following other items of expenditure:

	1991/92	1990/91
	£m	£m
Payments under operating leases	7.8	7.6
Research expenditure written off	0.2	0.2

2. OTHER INCOME	1991/92	1990/91
	£m	£m
Foreign and Commonwealth Office relay station contracts	—	0.9
Transcription service	1.2	1.2
Interest receivable	0.2	0.6
Interest payable	—	(0.4)
Sale of BBC English teaching material	3.3	3.2
Other income	3.0	2.6
	<u>7.7</u>	<u>8.1</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 33% (1990/91 34%), comprised:

	1991/92	1990/91
	£m	£m
<b>Corporation Tax</b>		
Current year	<u>0.1</u>	<u>0.2</u>

## 4. EMPLOYEES AND REMUNERATION

### (a) Pensions

Most World Service employees are members of the BBC Pension Scheme described in note 7(b) of the Home Services Group financial statements. The funding and accounting policies are the same as for the Home Services and the pension charge for the World Service was £1.6m (1990/91 £1.5m) after deducting the World Service amortised proportion of the scheme surplus.

### (b) Governors and Board of Management

Governors' remuneration is charged to the Home Services. The World Service financial statements include the emoluments of the Managing Director, World Service. Disclosure of emoluments is included in note 7(c) and note 7(d) of the Home Services Group financial statements.

### (c) The number of persons employed in the year at their full time equivalent was:

	1991/92		1990/91	
	Average for the year	31 March 1992	Average for the year	31 March 1991
Broadcasting	2,777	2,784	2,721	2,748
Monitoring	485	493	469	466
	<u>3,262</u>	<u>3,277</u>	<u>3,190</u>	<u>3,214</u>

Within the averages above 192 (1990/91 226) part time employees have been included at their full time equivalent of 89 (1990/91 114).

## 5. TANGIBLE FIXED ASSETS

Cost	Land and buildings	Plant and machinery	Furniture and fittings	Assets in the course of construction	Total
	£m	£m	£m	£m	£m
At 31 March 1991	31.1	76.8	0.8	20.7	129.4
Additions	1.7	1.8	0.2	12.1	15.8
Brought into service	7.2	6.5	—	(13.7)	—
Disposals	—	(0.8)	—	—	(0.8)
<b>At 31 March 1992</b>	<u>40.0</u>	<u>84.3</u>	<u>1.0</u>	<u>19.1</u>	<u>144.4</u>
<b>Depreciation</b>					
At 31 March 1991	5.7	25.2	0.5	—	31.4
Charge for the year	1.4	7.2	0.1	—	8.7
Elimination in respect of disposals	—	(0.7)	—	—	(0.7)
<b>At 31 March 1992</b>	<u>7.1</u>	<u>31.7</u>	<u>0.6</u>	<u>—</u>	<u>39.4</u>
<b>Net book values</b>					
<b>At 31 March 1992</b>	<u>32.9</u>	<u>52.6</u>	<u>0.4</u>	<u>19.1</u>	<u>105.0</u>
At 31 March 1991	25.4	51.6	0.3	20.7	98.0

### Land and buildings at net book value comprise:

	31 March 1992	31 March 1991
	£m	£m
Freeholds	20.2	13.8
Short leaseholds	12.7	11.6
	<u>32.9</u>	<u>25.4</u>

The classification of Tangible Fixed Assets has been redefined during the year and the opening balances have accordingly been restated.

# WORLD SERVICE

CONTINUED

## Notes to the Financial Statements continued

### 6. INVESTMENTS

Included in fixed assets are the following investments of nominal value:

Company	Holding of issued ordinary shares %
East Asia Relay Company (incorporated in Hong Kong)	100
Caribbean Relay Company Limited (incorporated in Antigua)	45

### 7. STOCKS

	31 March 1992	31 March 1991
	£m	£m
Raw materials	2.5	2.1
Work in progress	1.3	1.1
Finished goods	0.9	0.9
	<u>4.7</u>	<u>4.1</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 1992	31 March 1991
	£m	£m
<b>Receivable within one year</b>		
Trade debtors	4.5	3.7
VAT recoverable	—	0.2
Prepayments	5.6	1.6
	<u>10.1</u>	<u>5.5</u>
Provision for doubtful debts	—	(0.1)
	<u>10.1</u>	<u>5.4</u>
<b>Receivable after more than one year</b>		
Prepaid pension contributions	8.6	5.6
	<u>18.7</u>	<u>11.0</u>

The prepaid pension contributions represent the excess of the pension amounts funded over the pension charge since 1 April 1989.

### 9. CASH AND SHORT TERM BANK DEPOSITS

Analysis of the balances of cash and cash equivalents as shown in the Balance Sheet.

	Cash at bank and in hand	Bank overdraft	Total
	£m	£m	£m
At 31 March 1990	—	(0.6)	(0.6)
Change in the year	8.1	0.6	8.7
At 31 March 1991	8.1	—	8.1
Change in the year	(4.3)	(2.2)	(6.5)
<b>At 31 March 1992</b>	<u>3.8</u>	<u>(2.2)</u>	<u>1.6</u>

### 10. CREDITORS

	31 March 1992	31 March 1991
	£m	£m
<b>Amounts falling due within one year</b>		
<b>Unpresented cheques</b>	<u>2.2</u>	<u>—</u>
<b>Trade creditors</b>		
Programme creditors	1.6	1.1
Others	9.6	12.1
	<u>11.2</u>	<u>13.2</u>
<b>Other creditors</b>		
Capital	1.4	1.8
Taxation	0.1	0.2
	<u>14.9</u>	<u>15.2</u>

### 11. CAPITAL RESERVE

	1991/92	1990/91
	£m	£m
Balance brought forward	98.0	85.2
Transfer from income and expenditure account	7.0	12.8
<b>Balance carried forward</b>	<u>105.0</u>	<u>98.0</u>

### 12. OPERATING RESERVE

	1991/92	1990/91
	£m	£m
Balance brought forward	8.0	(3.5)
Surplus for the year	4.3	11.5
<b>Balance carried forward</b>	<u>12.3</u>	<u>8.0</u>

### 13. COMMITMENTS

	31 March 1992	31 March 1991
	£m	£m
<b>(a) Purchases</b>		
<b>Contracted but not provided</b>		
Fixed asset additions	9.7	7.3
<b>Authorised but not contracted</b>		
Fixed asset additions	13.2	20.2
<b>(b) Operating leases</b>		
Payments to be made during the next year in respect of operating lease commitments for land and buildings which expire after five years	7.6	7.7

### 14. CONTINGENT LIABILITIES

At 31 March 1992 the World Service had no contingent liabilities (31 March 1991 nil).

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