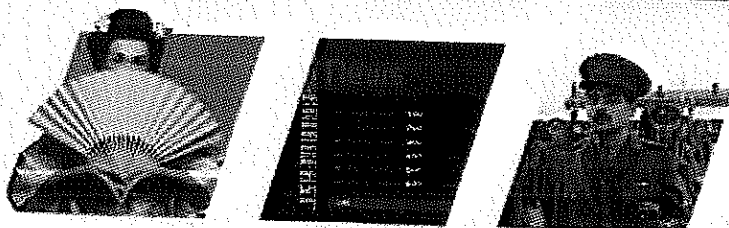


**ANNUAL REPORT
AND ACCOUNTS
1989/90**



Board of Governors

as at 31 March 1990

Chairman

Marmaduke Hussey

Vice-Chairman

The Rt Hon Lord Barnett PC

National Governor for Northern Ireland

Dr James Kincade CBE

National Governor for Wales

John Parry CBE

National Governor for Scotland

Professor Sir Graham Hills

Governors

Sir Curtis Keeble GCMG

Dr John Roberts

P. D. James OBE

Bill Jordan

Keith Oates

*Watson Peat CBE JP and Lady Parkes JP
retired from the Board on 31 July 1989*

Board of Management

as at 31 March 1990

Director-General

Michael Checkland

Deputy Director-General

John Birt

Managing Director, World Service

John Tusa

Managing Director, Network Radio

David Hatch

Managing Director, Network Television

Paul Fox CBE

Managing Director, Regional Broadcasting

Ronald Neil

Director of Engineering

Bill Denny

Director of Corporate Affairs

Howell James

Director of Finance

Ian Phillips

Director of Personnel

Roger Chase

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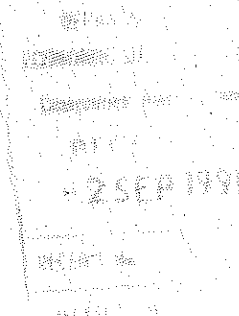
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I Chairman's Foreword

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



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

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

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

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

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

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

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

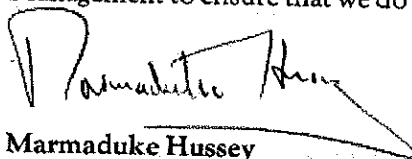
everything to the greatest number of homes.'

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

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

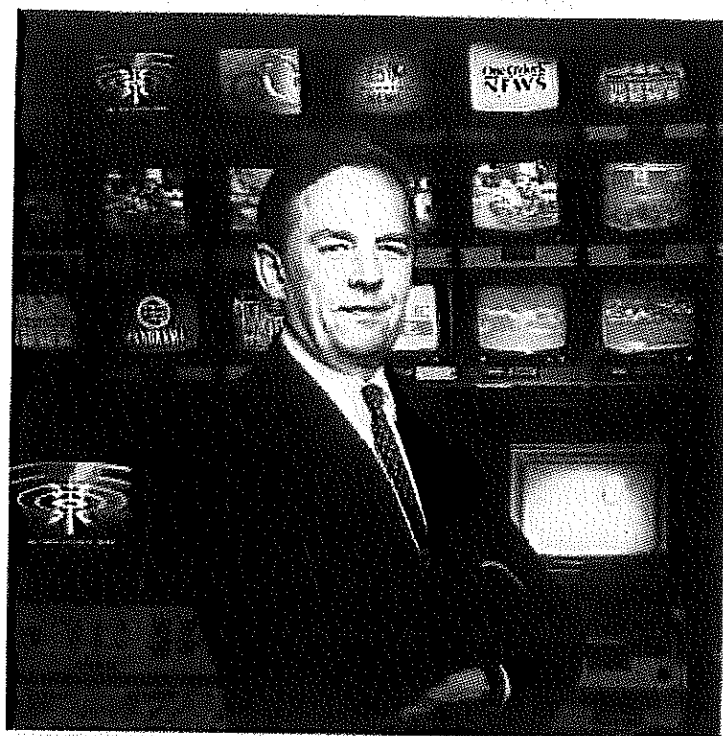
That represents extraordinary loyalty and affection for our programmes in all their diversity, nationally, regionally and locally and, equally, extraordinary value for money.

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



Marmaduke Hussey
Chairman

2 Director-General's Statement



BBC
Director-General
Michael
Checkland

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

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

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

but to fund programme development.

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

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

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

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

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

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

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

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

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

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

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



Michael Checkland
Director-General

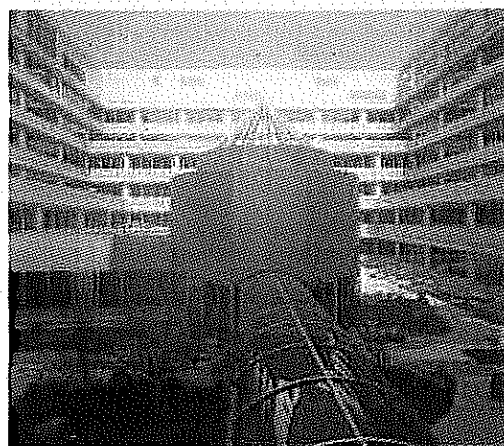
3 Board of Governors' Review

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

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

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

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



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

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

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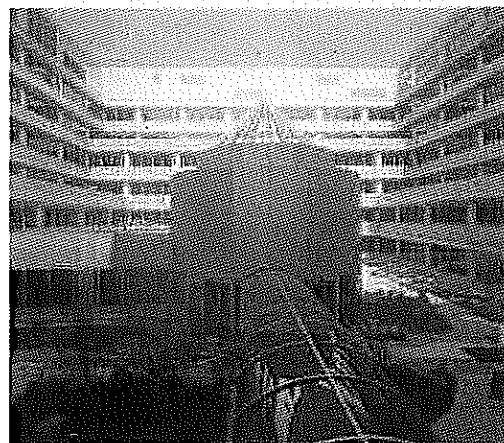
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Right: BBC White City: the rounda in the inner courtyard of the building

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

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

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

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

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

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

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

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

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

Chinese students in Tiananmen Square thank the BBC



3 Board of Governors' Review *continued*

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

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

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



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

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

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



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

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

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

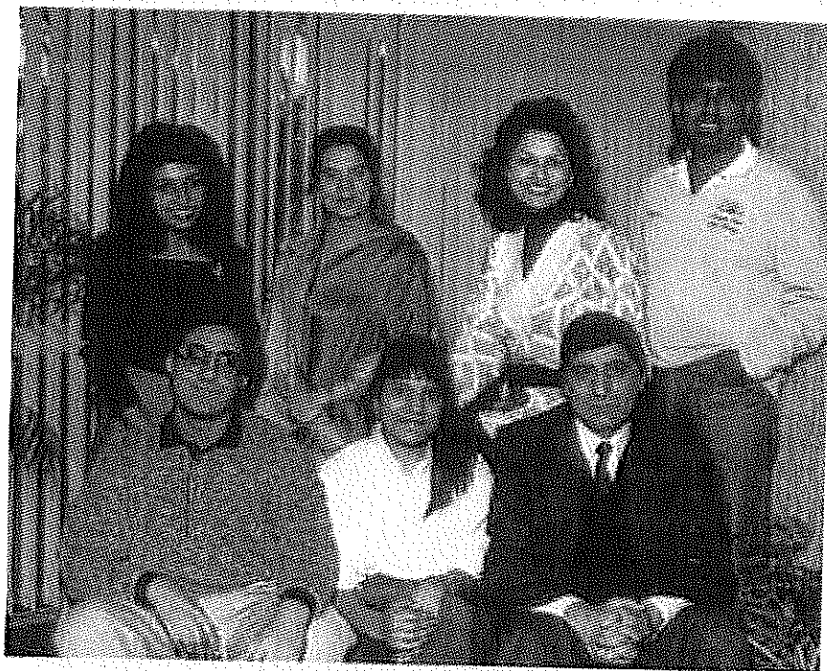
It was a year of notable anniversaries and milestones in the Home Services as well. BBC2 was 25 years old, as was the respected science programme, *Horizon*, which began life with that channel. *The Archers* reached its 10,000th edition with no sign that its appeal to the imagination of listeners was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

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

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

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

Radio WM's Asian team



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

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

3 Board of Governors' Review *continued*

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

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

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

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

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

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

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

Children listen when 'Radio Goes to Town'



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

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

Implications of the Broadcasting Bill

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

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

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

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

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

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

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

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

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

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

4 News and Current Affairs

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

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

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



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

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

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

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

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

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

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

Lawson's resignation as Chancellor.

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

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



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

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

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

Matters of pronunciation

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

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

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

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

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

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

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

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

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

*History in the making:
David Dimbleby at Westminster*



Televising the House of Commons

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

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

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

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

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

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

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

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

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

Broadcasting by the political parties

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

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

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

United Kingdom

(a) 1989 (1.1.89–31.12.89)

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

(b) 1990 (1.1.90–31.3.90)

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

Scotland and Wales

(a) 1989 (1.1.89–31.12.89)

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

(b) 1990 (1.1.90–31.3.90)

	Television		Radio
	10 mins	5 mins	
Plaid Cymru	—	—	—
SNP	—	—	—

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

Ministerial broadcasts

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

Budget broadcasts

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

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

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

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

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

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

Peter Sissons in the *Question Time* chair



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

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

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



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

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

Northern Ireland restrictions

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

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

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

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

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

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

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

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

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

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

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

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

major review of career development was also undertaken.

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

Ceefax increases news content

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

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

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

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



Sir Robin bows out

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

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

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



5 Network Television

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

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

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



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

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

It was a year for anniversaries – not only of the

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

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

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

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

Drama

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

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

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

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



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

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

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

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

There were frank scenes in a number of these

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

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

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

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

The year was marked by a wide range of work

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

Bergerac: John Nettles' Jersey detective still hugely popular



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

Light Entertainment

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

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

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

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

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

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

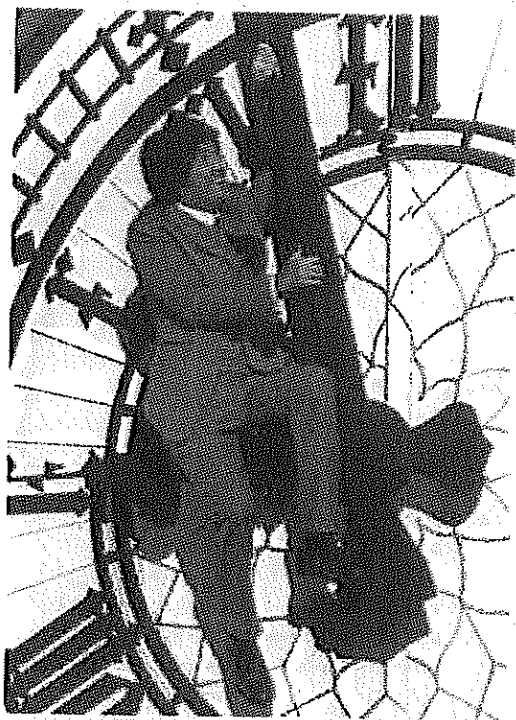
There were farewells: to *Three Up, Two Down*, to *Ever Decreasing Circles*, to *Sorry!* and to *Life Without George*. But *'Allo, 'Allo!* and *Don't Wait Up* continued; in the spring of 1990, *Joint Account*, with Hannah Gordon and Peter Egan, ran to a second series of 10 episodes; and *May to December*,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

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

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

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





Left: Russ Abbot, a firm favourite

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

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

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

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

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

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

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

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

Sport and Events

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

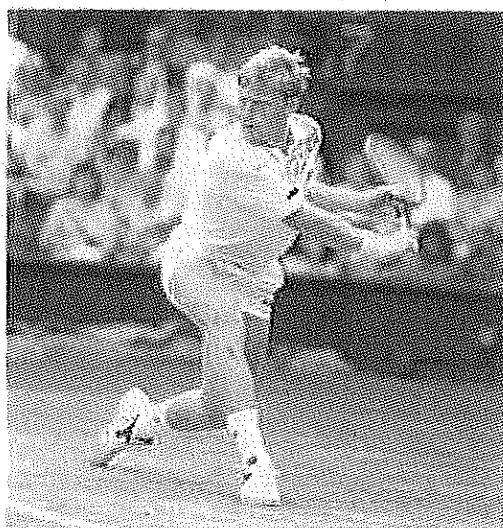
But BBC viewers had the chance to witness triumphant sporting moments during the year. In April, Nick Faldo kept Britain's grip on the United States Masters Golf Tournament, winning the championship and taking the coveted green jacket from Sandy Lyle, the 1988 winner. He then played a part in the European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

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

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

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

Right: Boris Becker
— winner of the
Wimbledon men's
singles
Below: *Inside Story*:
behind the scenes at
a Russian beauty
competition



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

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

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

Documentary Features

This was a fertile and productive year.

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

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

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

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

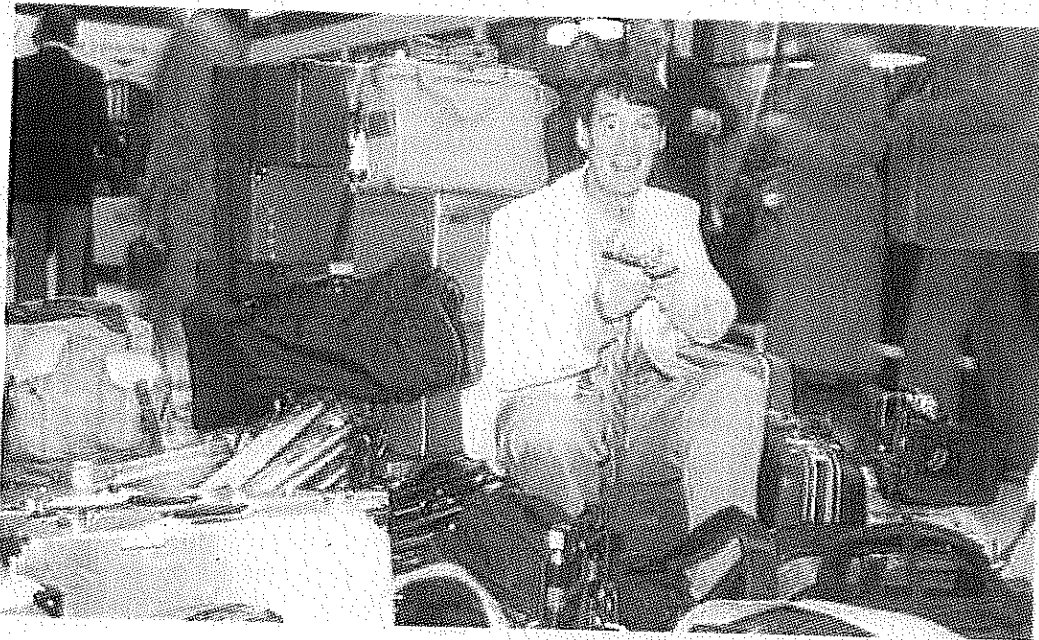
In a look back to more recent events, Clive James, whose sense of humour regularly enlivened Saturday nights with observations on what other countries' television reveals about them, turned his attention to the Eighties — an entertaining way of seeing out the last two hours of the decade. On Sunday nights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

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



continued their long-standing popularity.

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



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

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

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

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

Science and Features

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

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

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

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

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

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

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

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

Anniversaries of war and revolution

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

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

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

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

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

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

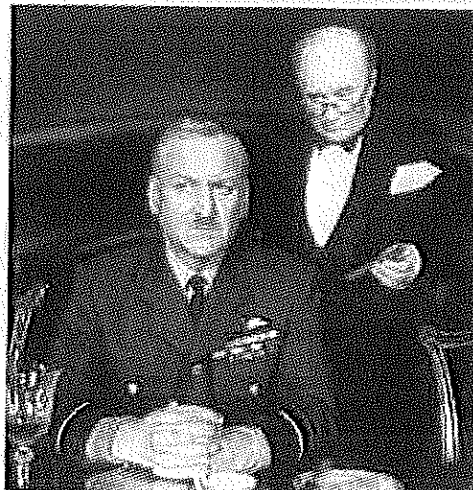
There was also an evocation of wartime drama, *Fifty Years On...*, with Emyln Williams' *The Corn Is Green*, Dodie Smith's *Dear Octopus* – plays that were running in the West End before the blackout dimmed the lights – William Fox's *Willoughby's Phoney War*, and Noel Coward's *This Happy Breed*.

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

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

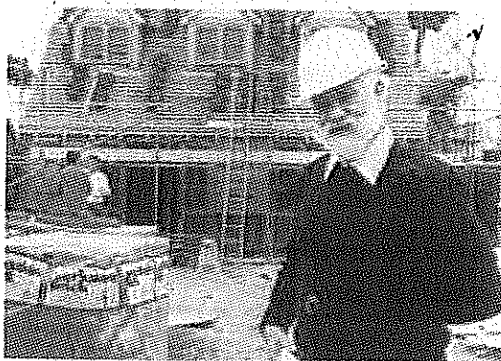
There was much else in drama, documentary, discussion, music and comedy and a number of programmes crossed the Channel, including John Dunn's (Radio 2), *Question Time* and *Breakfast Time* (BBC1) and *Newsnight* (BBC2).

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



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

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



Topical Features

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

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

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

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



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

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

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

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

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

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



Bookmark tracks down the private Iris Murdoch

Music and Arts

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

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

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

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

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

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

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



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

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



Left: Arena
Slim Gaillard's
Civilisation

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

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

Prisoners of Conscience

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

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

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

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

Youth Programmes

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

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

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

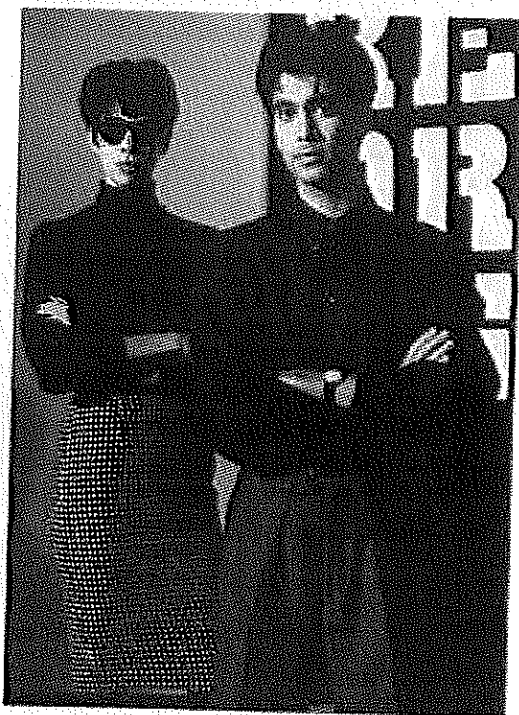
Contemporary music series produced by Youth Programmes continued to cater for a wide range of musical tastes. They included the increasingly popular French-made *Rapido*, hosted by Antoine

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

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

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

Reportage:
DEF II's pioneering
current affairs
programme with
Magenta De Vire
and Sankha Ghata



Children's Programmes

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

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

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

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

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

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

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

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



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

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

Presentation

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

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

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

Independent production increases

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

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

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

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



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

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

6 Network Radio

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

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

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

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

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

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

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

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

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

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

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

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

Radio 1

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

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



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

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

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

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

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

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

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

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

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

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

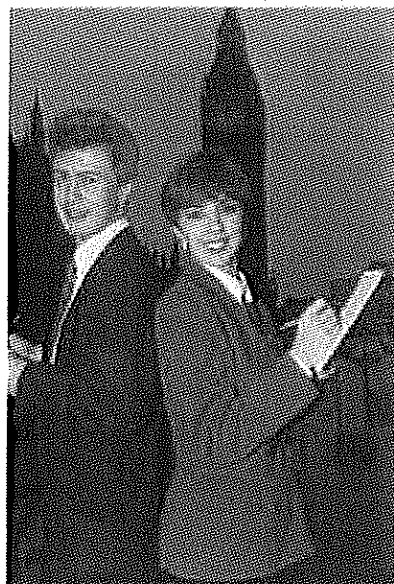
Greenwich time signal ends

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

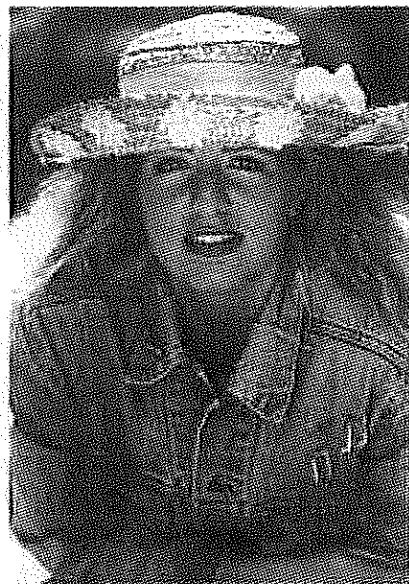
For 66 years under an agreement with the Astronomer Royal, the Observatory transmitted to Broadcasting House the six bursts of tone that marked the hour 65 times a week on Network Radio. With the Observatory's move from Hurstmonceux Castle in Sussex to Cambridge, the service ceased.

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

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



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



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

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

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

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

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

Radio 2

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

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

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

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

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



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

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

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

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

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

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

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

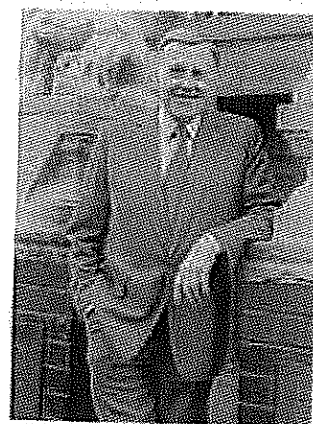
Autumn saw an artistic triumph, as a five-year project came to fruition: the complete canon of Gilbert and Sullivan operas was broadcast on Sunday afternoons, winning large, appreciative audiences. Not so appreciative were fans of the temporarily displaced Benny Green and Alan Dell, who picketed Broadcasting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

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

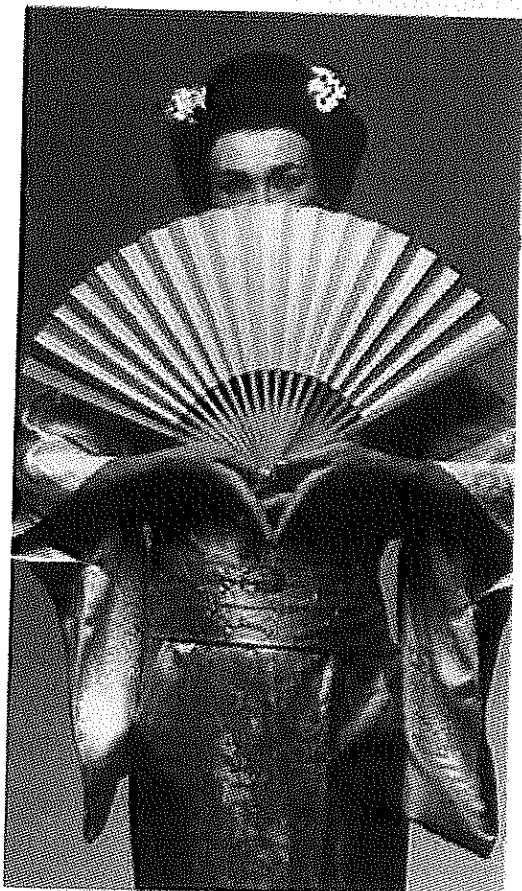
Radio 3

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

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



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



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



The BBC orchestras

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

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

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

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

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

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

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

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

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

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

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

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

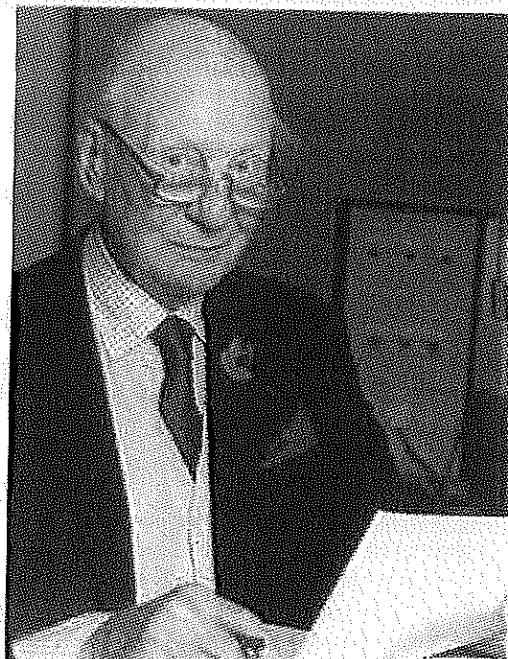
Radio 3 also extends considerable patronage to young artists; every year the audition system brings forward new talent, the best of which is offered a chance to broadcast. The sheer growth in the number and quality of musicians world-wide puts a special responsibility on music producers, but editorial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

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

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

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

New plays written for radio are the mainstay of



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

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

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

Two series of the science programme *Spectrum*

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

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

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

Radio Goes to Town

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

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

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

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

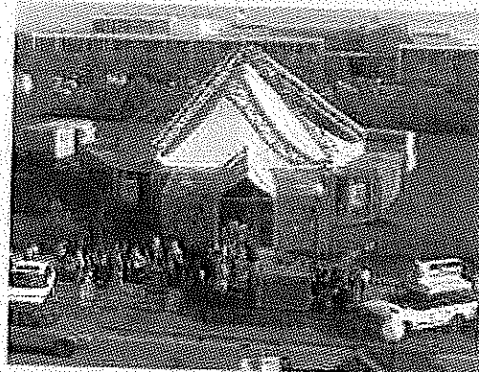
One of the hits of the show has been the BBC's Wurlitzer jukebox (similar to the one which stands

Radio 4

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

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

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



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

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

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

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

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

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

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

Computerised travel service

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

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

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

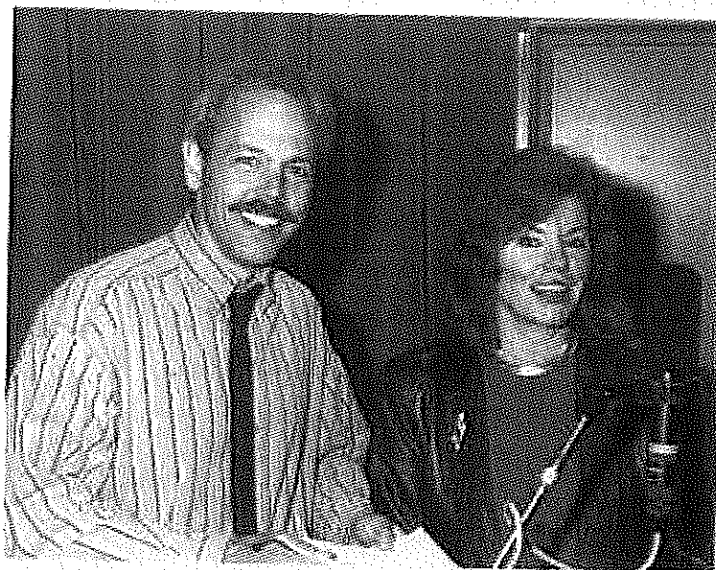
BBC Travel also feeds the Television Service and is responsible for the Ceefax travel pages.

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

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



The Archers:
10,000 editions and
still going strong



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

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

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

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

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

Radio 4's first off-air counselling service.

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

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



Children in Need and other appeals

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

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

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

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

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

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

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

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

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

With the help of BBC radio and television, Comic Relief in 1988-89 raised £23.6 million. In this year there was no full-scale appeal by the charity – which itself is responsible for the administration of donations – but BBC1 presented five short documentaries on consecutive evenings showing how the money was spent. Comic Relief Red Nose Day will be back in 1991.

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

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

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

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

7 Regional Broadcasting

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

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

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

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

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

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

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

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

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

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

SCOTLAND

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

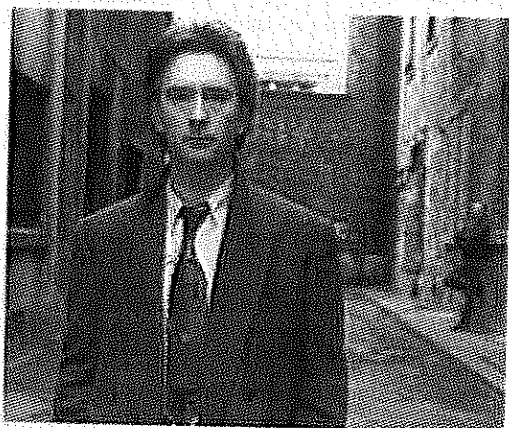
A significant increase in opt-out programmes was thought to be essential if BBC Scotland was to respond to social and political circumstances and compete in the expanding television market. The Council's most ambitious recommendation, therefore, was the preparation of a list of priorities for daily television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

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

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

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

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



Gaelic, education, and a number of specialist subjects.

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

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

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

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

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

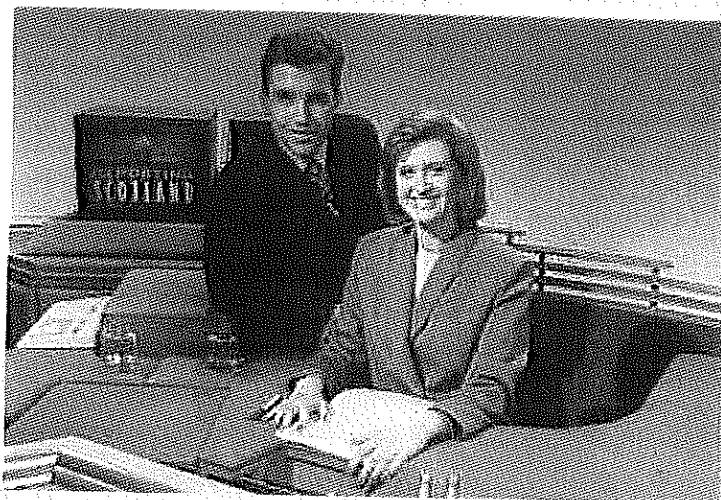
The innovations which brought *Head On* to the morning radio schedule, and revised afternoon programming, were not at first universally popular with the public, but by the beginning of 1990, research figures showed Radio Scotland's weekly reach at a highly satisfactory level not far behind ILR and Radio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

Programme innovations

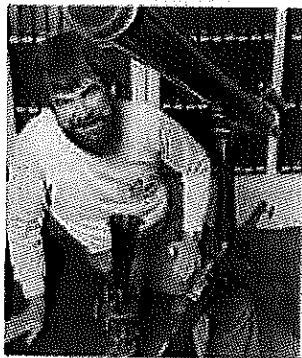
The Council took pleasure throughout the year in the success of new approaches to programming on both television and radio. *Reporting Scotland*, the flagship of television news and current affairs, was redesigned and an authoritative and youthful team of presenters, Jackie Bird, Eddie Mair and Alan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

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

Reporting Scotland: new presenters Eddie Mair and Jackie Bird



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



interviewed the Prime Minister in a programme broadcast in March.

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

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

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

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

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

Council matters

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

The National Governor, Watson Peat, retired in

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

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

WALES

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

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

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

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

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

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

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

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

Television

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

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

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

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

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

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

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



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

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

Radio

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

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

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



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

7 Regional Broadcasting continued

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

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

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

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

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

The Council

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

NORTHERN IRELAND

A ceremony on the Blackstaff site near Broadcasting

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

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

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

News and current affairs

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

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

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

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

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

Television

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

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



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

Radio

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

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

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



Service, and these opportunities were welcomed by Council.

Radio Foyle

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

Economy

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

The Council

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



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

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

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

ENGLISH REGIONS NORTH WEST

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

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

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

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

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

The Travel Show and *The Travel Show Guides*

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



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

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

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

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

A Question of Sport
21 years on screen



it contributes to Radio 3.

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

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

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

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

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

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



Far left: *Cat's Whiskers*; Andy Crane presents radio's only entertainment programme for children
Left: *Red Dwarf* futuristic space comedy on BBC2

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

NORTH EAST

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

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

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

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

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

All of these stories were given detailed coverage

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

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



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

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

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

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

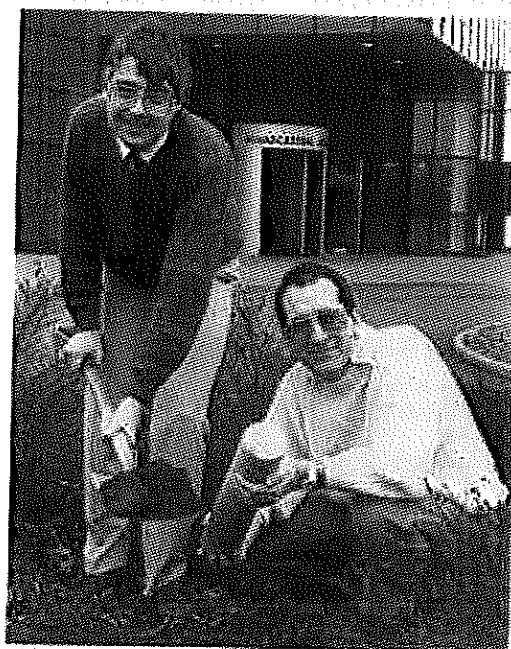
A segment of the six-part *The North Sea* won the European Parliament prize at the Environmental Film Festival in Lyons.



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

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

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



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

and emotional achievement.

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

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

MIDLANDS

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

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

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

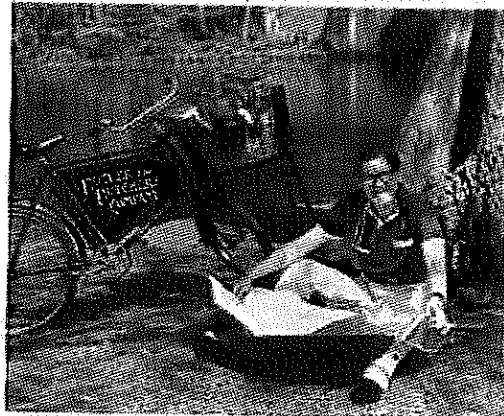
The end of the 1980s was marked by *Talk of the 80s*, a series of 30 interviews with personalities who had made an impact on the decade, including Sebastian Coe, Sir Clive Sinclair, Anita Roddick and Arthur Scargill. Documentaries included *A Rose for Winter*, an impression of Laurie Lee's account of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

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

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

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

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



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

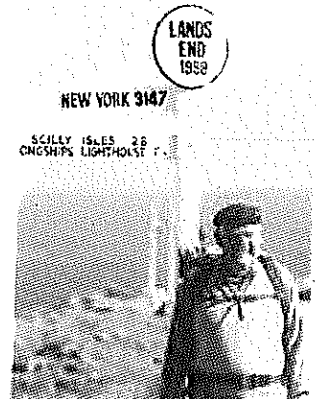
The Princess Royal visited Pebble Mill to present the Radio 4 Enterprise awards.

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

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

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

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



LANDS
END
1988

NEW YORK 3147

SCILLY ISLES 28
CHESHIRE LIGHTHOUSE

New local radio stations BBC CWR on air with Anne Chisley and Jim Lee



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

SOUTH & WEST

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

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

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

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

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

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

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

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

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

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

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

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

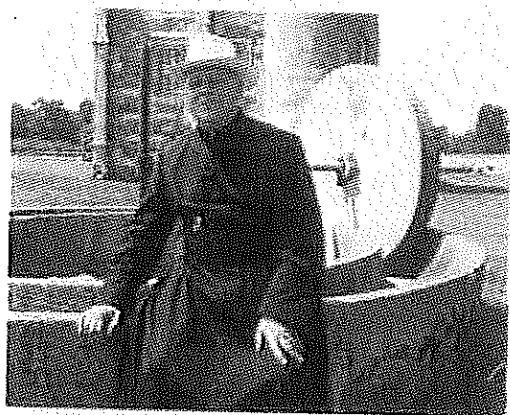


makers a chance to produce a programme; *Notes in the Margin*, which offered some personal reflections on the Eighties; and *Byline*, which established itself as a series of personal documentaries. The Tony Harrison *Byline*, a reflection in verse on the Salman Rushdie affair, raised controversy; it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

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

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

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



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

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

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

SOUTH & EAST

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

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

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

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

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

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

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

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

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



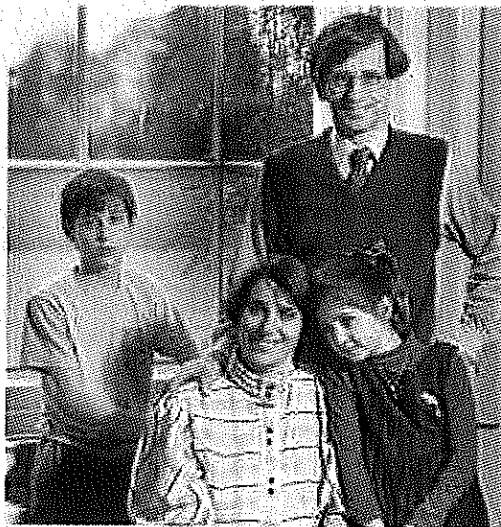
Above left:
Father Quinton:
subject of two
programmes on
BBC South West
Above: Byline:
personal view from
Enoch Powell in
Moscow



Everyman: Going Home — return to Colombia for two adopted children

7 Regional Broadcasting continued

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



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

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

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

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

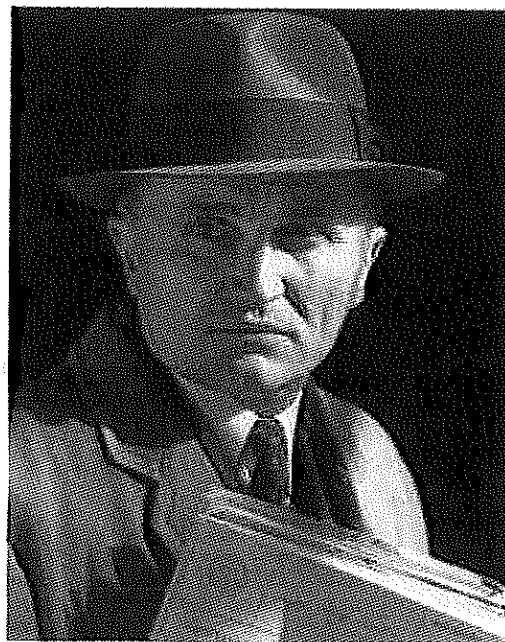
Leading politicians featured in the region's growing Network Television output. A *Timewatch* special, *Night of the Long Knives*, paralleled the Prime Minister's cabinet reshuffle with that of her predecessor, Harold Macmillan; and, from the opposite side of the political spectrum, examined the career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

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

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

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

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



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

Local radio strengthens its base

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

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

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

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

From 17 October, listeners to Radio Leicester

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

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

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

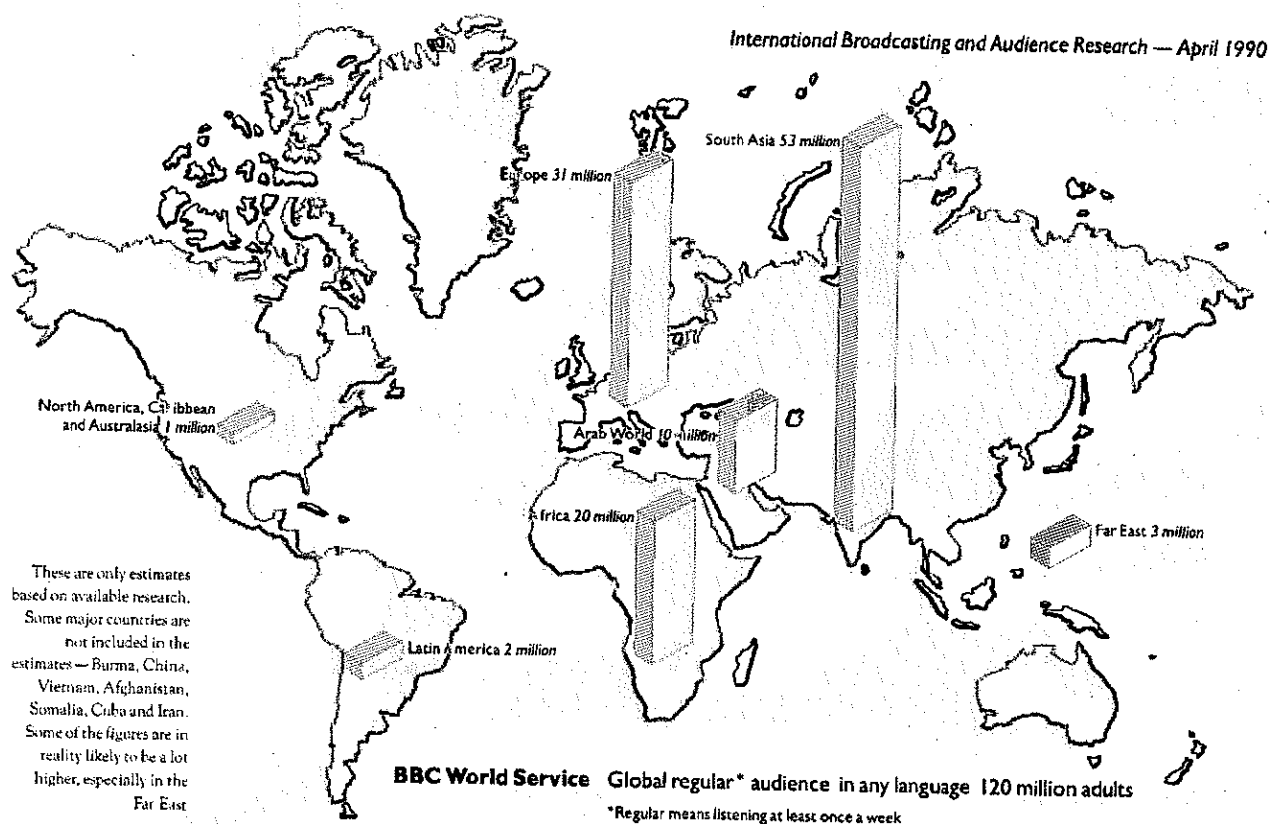
Audience research indicates that BBC local radio continues to be among the most listened-to radio services. In a four-week period in August, Radios Guernsey and Jersey were heard by at least two-thirds of their respective island's population. On the mainland the most popular stations, Radios Cornwall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

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

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



8 World Service



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

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

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

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

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

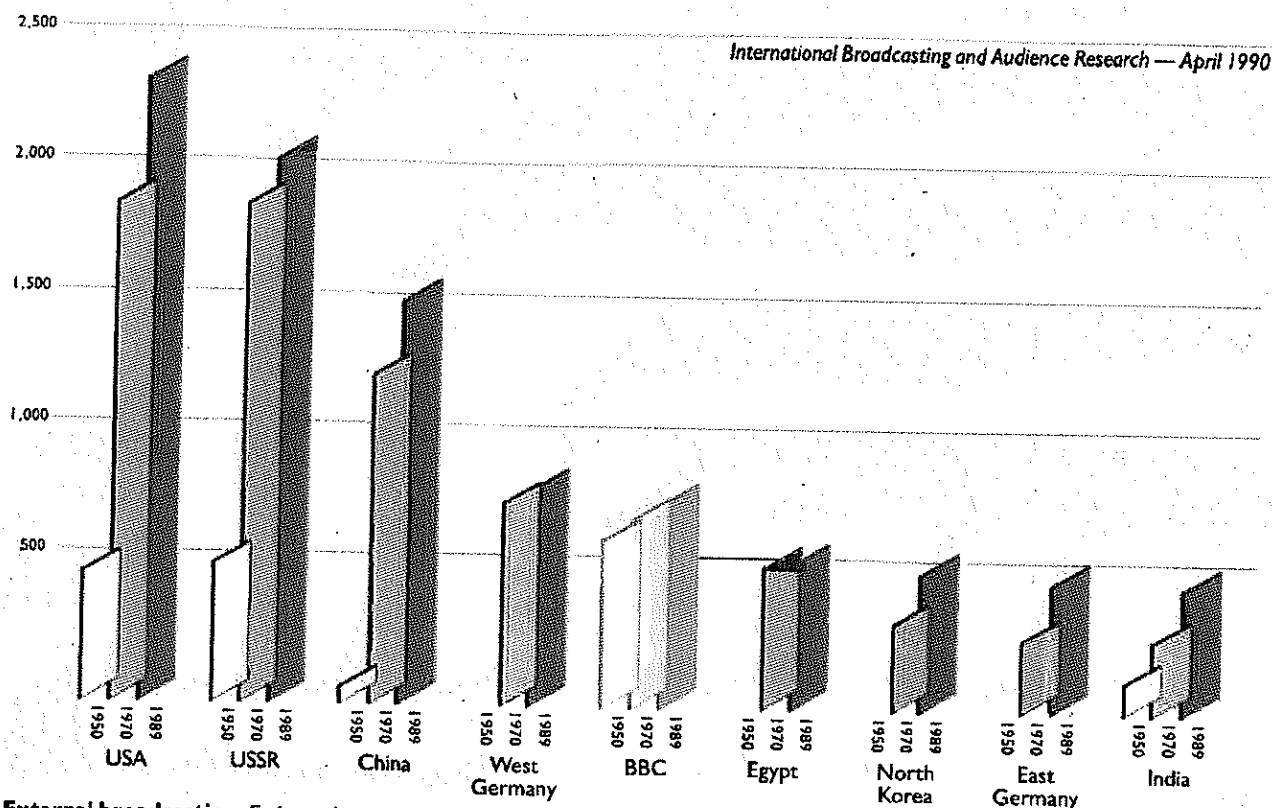
Ayatollah Khomeini, the Polish Communist Party's loss of office, and a disastrous explosion on the trans-Siberian railway.

Eastern Europe

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Similar training courses are envisaged for

journalists from Hungary.

China

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

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

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



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

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

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

Language services

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

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

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

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

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

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

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

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

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

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

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

The rupture of diplomatic relations between

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

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



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

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

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

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

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

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

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

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

World Service English

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

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

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

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

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

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

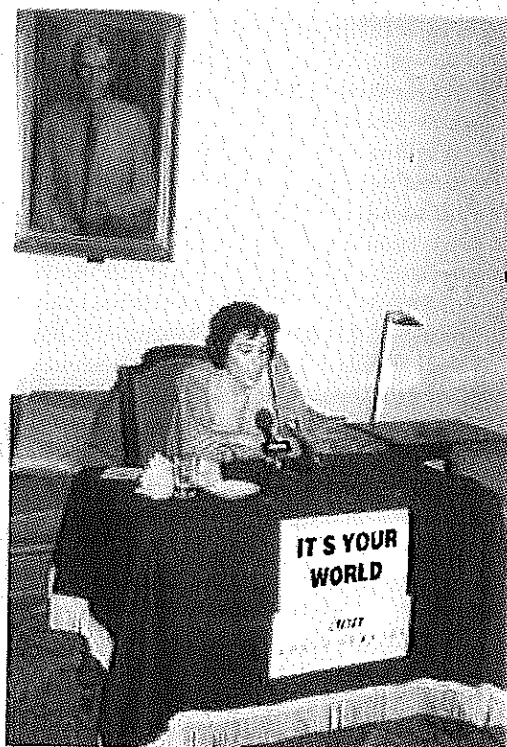
Official biographer Martin Gilbert featured in a



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

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

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



BBC 648

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

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

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

BBC English

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



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

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

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

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

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

Transcription

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

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

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



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

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

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

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

Rebroadcasting

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

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

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

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

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

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

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

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

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

Audience research

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

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

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

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

Monitoring

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

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

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

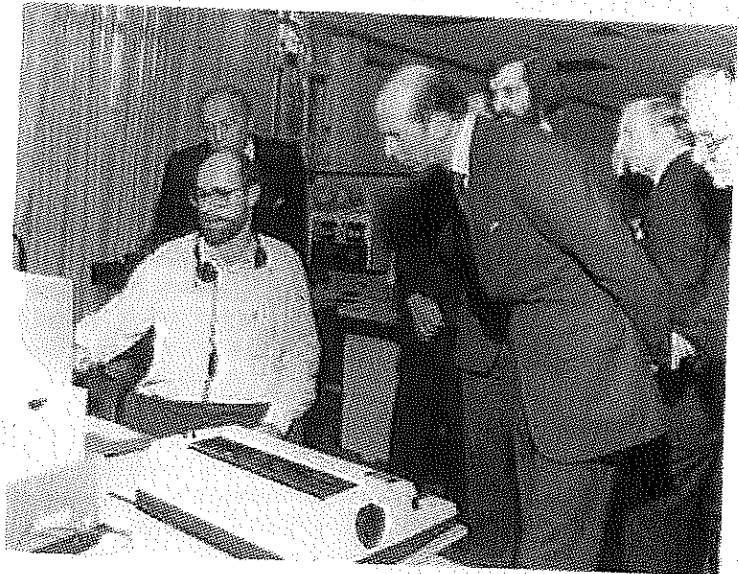
Engineering

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

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

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

At Bush House, a replacement control room,



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

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

Resources

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

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

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

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

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

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

Financial problems

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

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

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

World Service television

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

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

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

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

The future

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

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

BBC World Service and other major international broadcasters

The table shows the hours in which the BBC broadcasts weekly, compared with the six countries which have the largest total output. These countries broadcast in other languages which the BBC does not. The two giants, USSR and USA, broadcast in 80 and 49 languages respectively. (Figures have been rounded to the nearest whole hour.)

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

International Broadcasting & Audience Research—March 1990

9 Religion

Television

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

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

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

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

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

*First Easter:
The Builder:
Romanian Abbot
Panaite with the
medieval icon which
he hid until recently
from the Securitate*



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

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

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

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

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

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

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

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

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

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

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

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

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

Radio

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



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

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

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

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

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

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

that listeners of all ages found valuable.

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

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

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

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

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

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

Heart of the Matter: Joan Bakewell interviews Nelson Mandela



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

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

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

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

School Radio and Television

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

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

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

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



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

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

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

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

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

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

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

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



Contact with the National Curriculum Council resulted in a number of successful in-service education programmes for teachers and a major initiative to provide resources to support cross-curricular teaching in the primary sector.

Meanwhile, a number of joint ventures with School Television prospered, particularly in science where the series *Active Science* successfully complemented television's *Search Out Science*.

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



Above: *Independence from the Who Me?* series: winner of the RTS award for primary school programmes

Right: Chris Serle helps adults *Step Up to Wordpower*

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

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

Continuing Education Radio and Television

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

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

Adult literacy

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

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

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

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

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

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





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

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

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

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

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

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

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

The Open University Production Centre

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

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

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

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

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

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

II Policy and Research

POLICY ISSUES

Broadcasting in the Nineties

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

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

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

Regulation and funding

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

The Sadler enquiry

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

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

Regulation and transmission

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

PROGRAMME ISSUES

Editorial issues

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

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

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

Privacy and freedom

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

Another editorial issue to disturb

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

Untransmitted material

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

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

Constant review

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

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

Broadcasting research

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

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

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

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

The department was again extensively involved in evaluating the BBC's *See For Yourself* accountability activities. Its principal function, however, is to serve management's and programme-makers' needs on a daily basis and the range of the department's activity was demon-

BARB to improve methods

Television viewing measurements will become more comprehensive following a decision by BARB, the joint BBC-ITV Broadcasters' Audience Research Board, to appoint two firms – AGB Research and RSMB Television Research – as joint contractors for seven years from August 1991.

The number of homes in the sample panel will be increased by nearly 50%, enabling the viewing of demographic minorities to be more closely scrutinised, and a new meter, capable of monitoring Sky and BSB satellite services as well as existing channels, will be introduced.

Also for the first time, the gender and age range of guest viewers in panellists' homes will be monitored – the information will be entered into panellists' push-button handsets. And it will be possible to identify timeshift viewing of programmes that have been video-recorded and, for the first time, assess total audiences. The timeshift audience is currently missing from BARB's figures and probably accounts for about 4% of viewing.

RSMB will deal with the recruitment and maintenance of the panel and be responsible for quality control procedures. AGB will be responsible for the supply, installation and maintenance of the electronic metering equipment in homes, the retrieval of data from the meters and for the processing and distribution of it to television companies, advertisers and agencies.

strated in its 'Annual Review', which for the first time this year was published by an outside company (John Libbey, £14.50), in order to reach a wider audience. The review includes a report on public attitudes to the BBC and its funding, a survey submitted by the BBC in its formal response to the broadcasting White Paper, which reveals that 71% of those interviewed would prefer the licence fee as a future method of funding.

II Policy and Research continued

A survey commissioned by Network Television during the year showed that 87% of interviewees were aware of the nine o'clock 'watershed'. More than two-thirds agreed that the time, before which material unsuitable for children should not be transmitted, was 'about right'. Of those who disagreed, most favoured a later time being set, with 10pm being the most popular alternative.

A landmark among research undertaken for News and Current Affairs was a joint project with the IBA, monitoring the televising of the House of Commons both from the point of view of MPs and the viewing public. The department continued to perform the time-consuming role as guardian of professional standards in journalists' use of opinion polls, whether commissioned by the BBC itself or made available to it

by third parties.

The main research preoccupation of Network Radio during the period was the public's use of wavebands for each of the networks and the likely problems that listeners will face as the medium-wave frequencies are phased out or re-allocated. Pilot research was undertaken on behalf of Radio 5 and consultations with the Association of Independent Radio Contractors continued to explore the need to set up an all-industry radio audience measurement body along the lines of the television BARB model.

New ground was broken with an original survey of the musical tastes of listeners in four local radio editorial areas and, by long-standing practice, pre-launch research was conducted at Radio Suffolk, the latest station about to join

the LR chain.

The department's latest quinquennial time budget study, 'Daily Life in the Late '80s', became available to schedulers as a highly detailed source of information about people's availability to view television and, already, over 40% of the costs of this major work has been recouped by sales to ITV companies and advertising agencies.

During the year Dr Guy Cumberbatch of Aston University was commissioned to repeat his 1986 content analysis of television output, updating his views on the portrayal of violence; more broadly, he will also examine representations on the screen of women, ethnic minorities and the disabled. His analysis will involve a sample of 4,000 hours across four months of 1990.

Factual guidelines

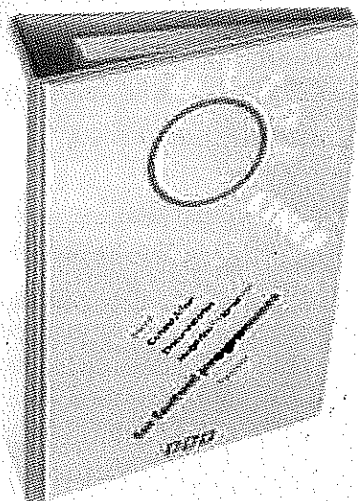
A volume of guidelines for the makers of factual programmes was issued at the beginning of 1990. The result of two years of consultation, discussion and drafting, it reflects many years of programme-making wisdom and will be updated in the light of further experience.

Arranged in 86 alphabetical sections, the guidelines include anonymity in programmes, conflicts of interest, many aspects of the law, Northern Ireland, Scottish dimensions, the use of specialists, sexism and terrorism. 'They advise and guide and rarely prescribe,' states the foreword, 'because the proper course is often to

be determined by detail which differs from case to case'.

The volume is a companion one to the general 'Producers' Guidelines' and a successor to the 'News and Current Affairs' Index first issued in 1980. They are also published in ring-binder format for ready updating.

Copies were sent to all factual programme-makers in the BBC and to nearly 100 universities and colleges with courses in journalism and communications. 'Guidelines for Factual Programmes' is available to the public (price £5 plus £1 for post and packing) from BBC World Service Shop, Bush House, PO Box 76, London WC2B 4PH.



The Broadcasting Bill had its second reading in the House of Commons on 18 December 1989 and the BBC's Legal Adviser was involved in preparing the response to it and drafting amendments to the clauses affecting the BBC.

The BBC's interest in Europe were represented on the legal committee of the European Broadcasting Union and its working parties.

Sadly, as the year ended, the death was announced of Antony Jennings, the BBC's Legal Adviser for 12 years until ill health forced his retirement in early 1989. A man held in deep affection and professional respect, he was succeeded in November by Gareth Roscoe.

Solicitor's Department

Much time was spent advising production and editorial staff on media law and looking after the litigation arising from programmes. There were fewer libel claims against the BBC than in recent years and in most cases settlements were generally reached out of court. A number of injunctions threatened investigative and consumer programmes.

In October, the BBC successfully resisted an application by a member of the West Midlands Serious Crime Squad to stop the transmission of a programme in the regional series *Friday Documentary*, which dealt with the suspension of a number of officers in the squad by the West Midlands Chief Constable. The Court of Appeal unequivocally upheld the BBC's broadcasting right.

The year showed the readiness of the police to use the Police and Criminal Evidence Act 1984 to gain access to journalistic material held by the BBC but which it had not transmitted. Applications were resisted, with some success, at the Old Bailey and the Swindon, Southwark and Guildford Crown Courts.

Round-the-clock legal advice to News and Current Affairs programmes continued to be provided and the department helped in the preparation and presentation of the BBC's cases against complaints made to the Broadcasting Complaints Commission.

On the employment front, the department undertook the defence of several applications to the Industrial Relations Tribunal.

The Commission of the European Community showed more interest in BBC matters and a detailed response had to be prepared to a complaint by the Independent Television Association over the Football Association's agreement granting the BBC UK TV rights for domestic FA matches and a number of internationals until the end of the 1992-93 season.

Programme Contracts Department

The department issued some 200,000 contracts during 1989-90 to actors, musicians and other freelance contributors to television, radio and World Service.

One of the department's main tasks during the year was to reach agreement with Equity, the actors' union, and the Musicians' Union, on a move from a residual basis of payment – based on artists' fees – to a royalty basis – related to income received by the BBC – in connection with television programmes sold for overseas broadcasting and other secondary uses. An agreement was also reached with Equity and the MU which gives the BBC greater freedom to repeat performances.

Copyright Department

The Copyright, Designs and Patents Act 1988 came into force on 1 August 1989 and the implications occupied the department through the year.

Programme-makers were informed of the significant changes to the law at a dozen presentation and question-and-answer sessions; an updated guide for producers was made available; and a training pack consisting of a 40-minute video, with associated audio and written material, was produced, primarily for News and Current Affairs.

One of the changes in the legislation which benefits both educational establishments and the BBC is the provision enabling off-air recordings for educational purposes, subject to the terms of a licensing scheme. The department

drew up the terms of the scheme and set up Educational Recording Agency Ltd to operate it, collect the revenue from licences granted, and distribute the money to the company's members who include BBC Enterprises.

Enterprises became the first plaintiff to test in the courts a section of the new law, acting against a company, operating without its authority, which sold receiving equipment used to decode the BBC TV EUROPE service. Enterprises' claim that its rights were infringed was unsuccessful in the first instance, but was unanimously upheld by the Court of Appeal. The case is going to the House of Lords.

In Ireland, Mr Justice Lardner confirmed that the BBC was entitled to copyright in its programme listings just as it was in England. At the end of April 1989, the European Court of Justice agreed to suspend the effect of the European Commission's decision – that the BBC's refusal to grant licences for seven-day listings was abusive – pending an appeal. In the autumn, the Home Secretary announced the Government's decision to remove from broadcasters the right to deny publishers the opportunity of publishing seven-day listings, which led to the inclusion of draft clauses in the Broadcasting Bill.

In the course of the year, discussions took place on the renewal of the BBC's blanket agreement with the major societies which control the right to broadcast and record copyright music and sound recordings and a new three-year deal for television was reached with the Mechanical Copyright Protection Society. Negotiations were also successfully concluded with the Performing Right Society, and continue with Phonographic Performance Ltd, and British Phonographic Industry Ltd.

Agreements with the writers' unions on minimum rates and other terms and conditions for radio drama scripts were renewed, as was the agreement with the Music Publishers' Association on rates for music hire and the broadcasting of operas, musicals and ballets.

13 Public Accountability

At the heart of the BBC's public service role is accountability to its viewers and listeners.

The annual *See For Yourself* range of programmes, now established after three years, was further refined for the week of broadcasting in January 1990. Some of the changes were in direct response to audience reaction to the previous year's activity.

The flagship of these 20 hours of broadcasting throughout the UK was *See For Yourself* on BBC1, a 75-minute report to licence-payers presented by Terry Wogan, in the form of short films about aspects of the BBC's output: the complex logistics of transmitting Wimbledon tennis; profiles of Radio 3, Radio Foyle in Northern Ireland, and the BBC World Services' Chinese section; the making of the hit comedy series *Bread*; and the Natural History Unit filming in Australia with Sir David Attenborough. The seventh film, showing the Television newsroom at work, recorded feverish activity – it was the day Nigel Lawson resigned as Chancellor.

ask their questions in the live programme which Sue Lawley chaired, and raised issues which ranged from the independence of the BBC to costume drama on TV and the future of the licence fee.

Speak For Yourself had an average audience of 3.4 million.

In the same week of activity, the controllers of the two television networks, of the four radio networks, the national regions, and the heads of broadcasting in the English regions, faced questions in a series of phone-ins. All regions carried a televised report on the past year's output and performance in their area.

A four-page review of the BBC's year appeared in the Christmas double-issue of 'Radio Times', reaching a massive readership of 25 million.

Research on the reactions to all these activities, and the public's perception of the BBC, will help to determine how the BBC will make itself accountable in the future. The two major areas of concern to emerge from both letters and phone calls during this year's campaign were

older generation, began in November.

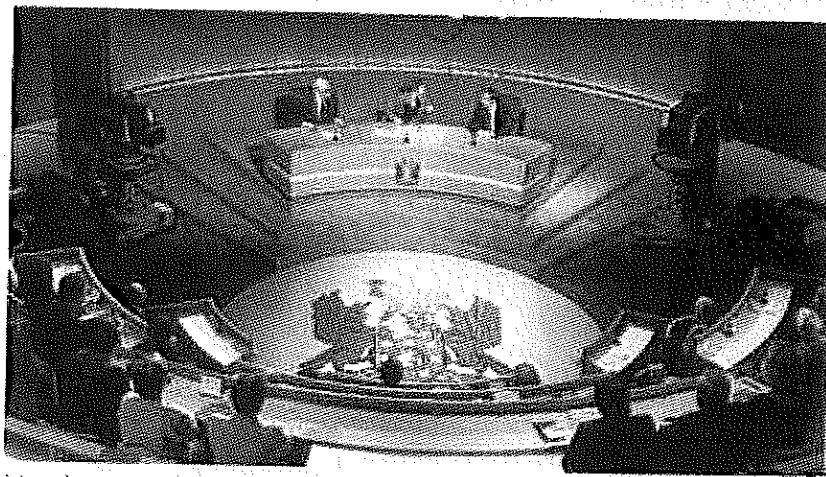
The BBC maintained a high profile around the country during the year with its own 'Radio Goes to Town' travelling exhibition (see Network Radio panel page 36) and with a presence at county shows, Motorfair '89, and the Ideal Home Exhibition, from which numerous TV and radio programmes were broadcast and where a colourful and informative magazine about the BBC, also entitled 'See For Yourself', was given away to the thousands of people who visited the BBC stand.

The BBC continued during the year to give licence-payers the opportunity to question panels of senior executives about programmes and policy by arranging five public meetings in Oxford, Exeter, Coventry, Galashiels and Durham.

As in other forums, audiences expressed worry that competition with satellite channels would push the BBC downmarket, and sought assurances that this would not happen. In Coventry a question concerning the BBC's political impartiality led to a response from BBC Governor Dr John Roberts who emphasised that, though members of the Board are appointed by the Home Secretary of the day, they remain independent of government.

A distinctive identity is as important in broadcasting as in any other industry, and faced with mounting competition – within the next few years there will be Channels 3, 4 and 5, five BSB satellite channels and at least 11 Astra channels – the BBC continued vigorously to brand its services, a practice which began in earnest last year. A new family of logos linking the four existing radio networks with the new Radio 5 which opens at the end of August 1990, was launched as the year ended, and strong new identities for BBC1 and 2 will be unveiled later in the year.

The effort which has gone into external communications was matched this year with major developments to improve internal communications. A specialist in the field, seconded as a programme-maker to the BBC from IBM, was asked to make recommendations



More than 1,000 people sent in questions for Chairman Marmaduke Hussey and Director-General Michael Checkland in *Speak For Yourself*

The average audience for the programme was 5.4 million.

Well over 1,000 people took up the invitation to send in questions in advance about BBC programmes and policy to put directly to the Chairman and Director-General in *Speak For Yourself*, also on BBC1 in the same week; 35 of those who wrote in were in the studio to

whether the BBC would be able to maintain its high standards in the face of deregulation and increased competition, and how sufficient funding will be obtained.

As a direct result of a question put on screen to the Director-General during 1989's *See For Yourself*, *Primetime*, a television afternoon programme aimed at the

and his report was distributed widely to staff, and their feedback incorporated, before being accepted by Board of Management. Like all managers in large, complex companies, those in the BBC will be expected to become better communicators with the staff who work with them.

In February 1990, a major advance in the flow of information between management and staff took place when TELFAX, a high-speed teletext information system for the Television Service came into use, providing up-to-date news about the BBC itself, such as press reviews and comment, BBC statements and news releases.

In another significant development, the Director-General was interviewed on video after liaison meetings and major announcements to explain corporate decisions. These interviews were played internally to staff and subsequently were made available as both video and audio cassettes.

Audience reaction

With the benefit of new technology, the BBC's information offices at Television Centre and Broadcasting House, which deal with phonecalls, and the Viewer and Listener Correspondence section, which deals with letters, responded during the year with increased efficiency to the public's short- and long-term concerns.

The number of unsolicited letters and calls received centrally by the BBC remained at levels comparable with previous years at around 200,000 and a weekly analysis of them continued to be circulated at senior level and to the Board of Governors.

The single most common cause of complaint, as in other years, was unannounced scheduling and programme changes; often, these were the inevitable result of over-runs in sporting events, though scheduling changes such as the interruption of *Antiques Roadshow* to accommodate coverage of the release from gaol of Nelson Mandela prompted a very large number of calls.

Sports generally produced large numbers of calls. In one week in July, they accounted for over half of all

telephone complaints about television programmes, mainly relating to Wimbledon tennis. The largest number of complaints for a single programme came at the very beginning of the year when over 450 callers rang because, contrary to press billings, the Real Madrid v AC Milan soccer match was not transmitted in Scotland. The tragedy at Hillsborough stadium prompted almost 300 calls, on the day itself and during the following week, complaining about excessive coverage (particularly on radio) or about premature speculation concerning the causes of the disaster.

A large number of complaints involved claims of political bias. Two programmes, very different in character, which marked 10 years of Mrs Thatcher's premiership, provoked strong reactions. *Mrs Thatcher's Children* resulted in about 250 charges of bias, both for and against, while 200 calls complained that the vaudeville-style *Ten Glorious Years* was 'puerile' – though 49 people rang to say how much they had enjoyed it. The appearance of Neil Kinnock on Wogan during the European election campaign provoked bias charges.

Interviewing techniques came in for close scrutiny and many callers linked their dislike of certain interviewers with claims of political partiality. Some 120 viewers telephoned to complain of 'intrusiveness' and 'aggressiveness' in Jonathan Dimbleby's interview with Sir Geoffrey Howe in *Panorama: Hong Kong – A Matter of Honour*; and 255 complaints followed Michael Buerk's interview with Francis Maude in an edition of the *One O'Clock News*.

The treatment of sexual themes continued to generate criticism, with Dennis Potter's TV serial *Blackeyes* provoking over 200 complaints about its 'gratuitous' sexual content and *Oranges Are Not the Only Fruit* receiving criticism of its lesbian scenes as well as its alleged anti-Christian content, though the drama also amassed a wide range of calls and letters of appreciation, as did *Summer's Lease*, *Mother Love* and *First and Last*.

Many viewers took exception to the language used by Ben Elton – the *Man from Auntie*, and Dave Allen, but both

series also received considerable appreciation – an indication of the difficulties faced by programme-makers in such indefinable areas as taste.

Byline: *The Blasphemer's Banquet* – a personal response by poet Tony Harrison to the Salman Rushdie affair – provoked over 300 letters and calls before or after transmission, two-thirds of which registered appreciation, though there were some complaints of blasphemy from Muslims as individuals or groups.

Among other television programmes which drew appreciation were *The Visit*, *Around the World in 80 Days*, and the Elvis Presley film season.



Oranges Are Not the Only Fruit:
Charlotte Coleman and Geraldine McEwan
in one of the year's most popular dramas

Almost 150 people, many identifying themselves as 'Friends of John McCarthy', wrote asking the BBC to show photographs of hostages at the end of television news bulletins; around 2,000 letters and postcards were received protesting at the lack of coverage of a pro-life lobby of Parliament in late June, many reflecting the views of the Society for the Protection of the Unborn Child; and the decision to end the Telesoftware service on Ceefax brought 600 complaints from users.

On radio, the broadcasts of Gilbert and Sullivan on Sunday afternoons, though praised in themselves, caused 400 complaints from the supporters of Alan Dell and Benny Green who were necessarily rested from their Radio 2 slots; Nina Myskow, who stood in twice for Derek Jameson, provoked lively correspondence, the majority critical;

13 Public Accountability continued

and the edition of *Desert Island Discs* featuring Lady Diana Mosley provoked over 200 calls from listeners, most of whom felt that, while she was entitled to her opinions, this programme was not a suitable place to express them.

Particular praise was registered for the transmission of Monteverdi's *Vespers* from Venice on Christmas Eve, and the *Morning Service* from The Ark in Bristol; and few radio drama offerings enjoy such a response as *Second Honeymoon* received.

International Relations

With rapidly developing technologies and fast-changing strategies and policies in broadcasting around the world, the BBC and its role in the UK attracted very high interest from overseas. There were ministerial visits and large numbers of delegations including parliamentary broadcasting commissions, media employees' groups, and broadcasting boards.

All of this interest was reflected in the demand for BBC documents such as the newly published 'Guidelines for Factual Programmes' and the continuing demand for the 'Producers' Guidelines'.

During the year, the BBC reaffirmed its commitment to try to meet requests for foreign broadcasters to attend BBC training courses, and for BBC staff to travel abroad to instruct and advise international colleagues. The entire cost of such training must be met by external or governmental agencies. Funding remains difficult, but the dramatic events in Eastern Europe and the appeals for assistance from newly liberated broadcasters have helped to create a more enlightened understanding of the value of broadcast training.

The European Broadcasting Union, of which the BBC is a leading member, also kept pace with the broadcasting revolution. The Community Directive on Broadcasting, designed to stimulate the free flow of programmes and to lay down common standards in areas of taste and decency, was formally adopted. The closer links forged during the debate on the directive continued between broadcasters and the Commission, whose MEDIA 92 programme is providing an

appreciable aid to production and post-production. BBC staff are playing important roles in several different projects.

Another initiative, Audiovisual Eureka, was launched, bringing together government representatives and professionals to stimulate and strengthen European production in television and the cinema, and to provide a further forum for debate – there is already the firmly established Technological Eureka, in which BBC engineers have made important contributions in efforts to establish a European HDTV system.

The BBC continued to play a leading role in Eurosport, a dedicated satellite sports channel broadcast by a consortium of 15 European television organisations. By early 1990, Eurosport was reaching more than 17 million homes

Complaints and standards

The Broadcasting Complaints Commission is a statutory body which adjudicates on complaints of unfair treatment or unwarranted infringement of privacy in television and radio programmes. Its powers are set out in the Broadcasting Act 1981 and the Cable and Broadcasting Act 1984, similar provisions are incorporated in the Broadcasting Bill which was before Parliament at the time of writing.

In the year under review, the Commission adjudicated on 22 complaints concerning BBC programmes. Six were upheld, 10 dismissed, and six partly upheld. Seventeen of the complaints related to programmes on BBC1 and 2 (including one on BBC1 Wales), four to Radio 4, and one to BBC local radio. One complaint was withdrawn following agreement between the BBC and the complainant on a statement of apology.

In accordance with the Commission's procedures, summaries of the adjudications were broadcast on the relevant channels and published in 'Radio Times'. The BBC also publicised the work of the Commission through periodic announcements on television

throughout the continent and broadcasting in English, German and Dutch.

Regular links with major broadcasters world-wide were maintained via the Commonwealth Broadcasting Association and the Asia-Pacific Broadcasting Union, and by direct programme co-operation with individual organisations.

In the course of the year, the BBC's offices in Paris and Delhi were transferred from International Relations to News and Current Affairs. The New York office continued to be administered by International Relations and was reorganised by its new head, Jonathan Crane, to meet the needs of the Nineties. It now serves as a flexible, responsive production base for all television and radio, and has helped considerably in raising the BBC's profile in America.

and radio at network, regional and local levels.

The members of the Commission on 31 March 1990 were the Marchioness of Anglesey (Chairman), Mr Henry McKenzie Johnston, Mrs J. Brigid Wells, Mr David Holmes, and Mr Tony Christopher. The Secretary is Mr Richard Hewlett, and the Commission's address is Grosvenor Gardens House, 35 & 37 Grosvenor Gardens, London SW1 OBS Tel 071-630-1966.

During the year, the BBC was invited to comment on the draft code of practice which was drawn up by the Broadcasting Standards Council and subsequently published in November 1989.

The Council was set up by the Government in 1988. Its brief was to draw up a code on, and monitor, standards of taste and decency and the portrayal of sex and violence on television and radio; and to consider complaints on these matters.

The Council, which is chaired by Lord Rees-Mogg (a former Vice-Chairman of the BBC), is expected to be given statutory status when the Broadcasting Bill becomes law.

Faced with increasing competition in the marketplace, the BBC began a number of initiatives to attract, train and keep its staff, which place it in the forefront of the broadcasting industry.

Employment conditions were improved, maternity provisions extended, and flexible working arrangements introduced, and there was an increasing use of the career-break scheme. Conditions for health and safety at work were also consolidated, a health promotion officer was appointed, and a staff nursery at White City was completed.

In a three-month period during the summer, the unions took industrial action over pay with a series of strikes, the majority of 24-hour duration, which disrupted radio and television schedules. However, while some programmes were lost or curtailed, a service was maintained.

Initially, the BBC, constrained by the index-linked licence fee and the World Service grant-in-aid, had applied an across-the-board increase of 7% in its pay package. When a settlement was reached with the help of ACAS, the unions, which had made a 16% claim, accepted 8.8% to cover a 13-month period. During the course of the strike, the BBC set up its 'Funding the Future' review to seek ways

of releasing resources for a more competitive pay structure (see *Finance* page 95).



*Above: Trainee journalists on the Asian and Afro-Caribbean Reporters Trust Scheme interview the Director-General
Left: The new workplace nursery at White City*

In general terms, the local and corporate negotiating machinery proved effective in resolving disputes and introducing change, such as computerised newsrooms in regional centres and the introduction of the Parliamentary

injury and dangerous occurrences at work remains the gap that exists between policy and practice and the priority has been to heighten awareness of the need for safety and proper evaluation of risk.

To this end, a one-day foundation safety course for managers and production staff was developed to accelerate basic safety training. In addition, it is

television experiment. In August 1989, the BBC announced details of its intention to improve the ethnic make-up of its workforce, to reflect more fully Britain's multi-cultural, multi-racial society.

Employee Relations Division

Pay rates were increased by 8.8% and London Weighting by £350 from 1 July 1989 in a 13-month settlement which followed the industrial dispute which took place from April to July.

The negotiations also produced a commitment to move to a more competitive pay structure and, following advice from independent consultants, plans were agreed for a significant change in the BBC's pay strategy to be implemented during 1990-93. In June 1989, the 'Funding the Future' committee was set up to recommend ways of releasing resources to fund these developments and their recommendations were approved in January 1990.

BBC pensions were increased by 7.7% in line with inflation recorded in December 1989.

To strengthen the BBC's health and safety provisions, a committee comprising senior managers from all directorates was set up to review and approve corporate policy. The primary cause of



intended to produce a series of information booklets presenting health and safety standards in an attractive format.

During the year, provisions were introduced to enable women with as little as one year's service to take up to 29 weeks' maternity leave after the birth of their baby. In June 1990, a new workplace nursery for the children of London-based staff was due to open at White City; it will provide 65 places when fully operational. A variety of childcare arrangements have been set up or are being considered in the regions. A childcare information exchange was held at Broadcasting House in February.

For over 50 years, the BBC has provided pre-retirement courses, but these were expanded to two days, and there are plans to introduce a 'money matters' seminar for staff aged 48-50 to encourage them to plan for their retirement.

A cycle of counselling skills workshops was established, primarily for personnel officers.

Corporate Management Development Division

The primary focus of the year was to increase the reach of management development activities throughout the BBC, so that everyone's potential can be developed; to ensure that policies and practices in recruitment, equal opportunity, and training and development reflect the best professional practice; and to increase the skills of the division's staff.

Development activities were extended to cover those at the top of the BBC - by

14 Personnel continued

the end of the financial year, 120 of the most senior 240 managers had attended a seminar entitled Managing Performance in a Changing World.

In support of this, Corporate Management Training department successfully launched a new range of courses designed to be linked to 'The Next Five Years' – the BBC's statement of strategic direction. The department carried out pioneering work, breaking new ground, for example, with the highly popular career development workshop and the personal development programme for women.

The number of people attending management training courses doubled. Furthermore, the work of the Office Technology Unit in training staff in word processing and desktop publishing skills continued to be in such demand that new ways had to be found to meet it.

A reference point for those wishing to take responsibility for developing their careers was set up.

Policies and practices in recruitment also came under scrutiny. A major report led to significant changes in the way selection procedures are carried out and these now reflect some of the best practices in industry generally. The BBC's advertising work was placed with a new agency.

Re-inforcing the claim that the BBC is an equal opportunities employer, the initiatives started last year were developed and new projects were started. The results of the BBC's ethnic monitoring exercise pointed the way to the setting of targets for the composition of the workforce in each directorate.

By the year 2000, Network Television, Network Radio, News and Current Affairs, and World Service (excluding the language sections) will aim for an ethnic composition of 8%, while the regions will aim for between 1% and 7%. Non-output directorates such as Engineering, Personnel, Finance and Corporate Affairs will aim for between 10% and 13%. These targets may be



Encouraging staff to look after their health: an exhibition organised by Occupational Health Department

amended after the 1991 national census.

The development of practical actions to ensure that the BBC affords equal opportunities to women and people with disabilities is nearing completion, and almost all directorates now have an equal opportunities officer and a committee structure for dealing with issues.

Occupational Health Department

A health promotion officer was appointed to provide staff with the information and facilities needed for them to take more interest in, and responsibility for, their own health care. Individual counselling, seminars, training groups and exhibitions were all used to educate staff about a wide range of topics including stress, smoking, alcohol and coronary heart disease.

Following the practice of other large employers, the BBC introduced a formal policy to help with problem drinking; this recognises that specialised help is required and focuses on rehabilitation. An information pack was made available to managers.

By the spring of 1990, a cervical and breast cancer screening programme for all female staff was completed.

15 Advisory Bodies

In response to the Government's broadcasting White Paper and on the recommendation of the Home Affairs Select Committee, the BBC carried out during the year a review of its advisory structure.

The resulting report recommended that the role of the General Advisory Council at the heart of the BBC's advisory structure should be re-inforced, and that its links with the other advisory bodies should be strengthened. The report also concluded that in the areas of music, business and industry, and engineering and technology, it would be

more appropriate for the BBC to receive advice through the General Advisory Council and through other less formal means such as seminars, conferences and discussion sessions arranged on an ad hoc basis.

As a result, the Engineering Advisory Committee and the Central Music Advisory Committee met for the last time, and the Consultative Group on Business and Industry, which had not met since 1988, was not reconstituted. Steps were taken to enhance the representation of these interests in the GAC.

General Advisory Council

Drama on radio and television was the focus of the Council's April meeting, with much of the discussion centring on the high costs involved and whether productions were put under any constraints by joint financial ventures. Editorial problems relating to the vast range of BBC drama also drew much comment, and the financial and editorial difficulties of commissioning new work were raised.

The World Service came under consideration in July. A range of issues was aired, including the incidence of jamming of BBC programmes, the

rationale behind continuing transmissions to Europe in French and German, competition from, as well as shared facilities with, other world broadcasting organisations, and continuing discussions over World Service funding by the Foreign and Commonwealth Office. This was a timely presentation and debate in the light of imminent major political changes in Eastern Europe.

The proposed World Service television news was on the agenda in October, when the GAC made news and current affairs the subject of its meeting. A lengthy discussion ranged over other matters including foreign news intake, political pressures and the wider use of regional reporters. Against a summer of industrial unrest, the problems of recruitment and retention of staff were raised, and the newly revamped Ceefax teletext service was discussed.

Turning its attention to light entertainment, the February meeting found the dominant issue was the matter of taste, an issue causing concern both within and outside the BBC.

Many members commented on the type of language used in light entertainment programmes and the need for close monitoring by the BBC. It was recognised that the margins of taste were notoriously difficult to define, but the BBC had to remain responsible to the changing moods and boundaries of public feeling, and the Council felt that producers should continue to test the water, rather than err on the side of caution.

Science Consultative Group

There was widespread praise from members for the scientific output of the radio and television departments, but two programmes caused some concern.

In April 1989, the group discussed the three-part drama *First Born*, and agreed it would have preferred the series to be labelled 'science fiction' rather than 'fiction'. While accepting the dramatic conventions of the piece, there was criticism, reiterated when the series was repeated in the autumn, that it might

convince members of the public that scientific experimentation of this kind was either possible or permissible.

Members were also disappointed by the *Animal Night Debate*, broadcast in December as part of BBC2's *Animal Night*. Considering it at their meeting in March, they felt that the main speakers had been ineffective, although there had been some good contributions from the floor, and they regretted that an opportunity had been lost to examine some of the moral and ethical issues associated with animal experimentation.

Meeting formally three times during the year and once at an informal supper with editorial staff from radio, members reviewed the regular output of science programmes and continued to provide ideas and suggestions for programme items.

Rural and Agricultural Affairs Advisory Committee

The committee noted the formation of the BBC's Countryside Unit and welcomed the executive editor to its meetings. During the year, it discussed a wide range of topics including broadcasting research, the role of independent producers, and the Hyde Park Celebration of Food and Farming Year 1989.

The Duke of Gloucester was guest of honour at a working lunch in July 1989 where the theme 'living and working in the countryside' was discussed.

At the beginning of 1990, John Hearsh CBE, the former chief executive of the Royal and Agricultural Society of England, became chairman, succeeding Lord Carter who had given six years of service.

Central Religious Advisory Committee

The committee, which advises the BBC and the IBA on matters of policy, met during the year under the chairmanship of the Bishop of Liverpool.

Drawing its members from the main religious traditions in the United Kingdom and including the chairmen of the religious advisory committees of Scotland, Wales and Northern Ireland, the committee gave particular attention to the provisions of the Broadcasting Bill

and the likely effect on religious broadcasting; it also considered the coverage of religion in news and current affairs.

Central Appeals Advisory Committee

Advising both the BBC and the IBA, the committee met three times to give advice on charity policy and on applications from charities for the regular five-minute appeals broadcast on radio and television.

A sub-committee advised on the distribution in England of funds raised by the Children in Need appeal; the regional appeals advisory committees in Scotland, Wales and Northern Ireland performed a similar task. In October 1989, the Children in Need Trust was established, assuming responsibility for the distribution of funds.

Central Music Advisory Committee

The last meeting of the committee was concerned with the future representation of music in the BBC's advisory structure. At its meeting earlier in the year, discussion centred on the role of public service music broadcasting in a rapidly changing broadcasting environment.

Engineering Advisory Committee

This committee also met for the last time. During the year it discussed a number of topics including High Definition Television and the management of engineering research and development work.

Regional and Local Radio Advisory Councils

The chain of four regional and 37 local radio councils plays a vital part in forging and maintaining links between the BBC and the communities it serves in England. During the year, the councils provided help and advice across radio and television on a wide range of matters including programme support and programme policy, legal affairs and fund-raising. As in previous years, they continued to provide valuable support to the annual Children in Need appeal.

16 Engineering

After the Government stated its intention of moving the transmission responsibilities of the BBC and the IBA into the private sector, considerable time and effort were spent in providing information for the consultants appointed to advise on the best means of achieving privatisation. On the evidence presented, the Government accepted that the BBC should retain control of its transmission activities, at least until the present Charter expires at the end of 1996.

In September, BBC Transmission headquarters staff moved from the London area to a new purpose-built HQ in Warwick. Substantial economies have been made by the move, planned and executed in under two years, which also involved departmental reorganisation and staff reductions. The new location has good access to major travel routes – imperative for an organisation whose responsibilities extend not only from one end of the country to the other, but to the four corners of the world.

Major improvements were made to the FM transmission network during the year, particularly for Radio 1 which now reaches more than three-quarters of the population.

In April 1989, the Government shelved plans for a sixth terrestrial television service – good news for more than 350,000 people (about 0.7% of the UK population) still unable to receive the existing four services because, as a result, the BBC, in co-operation with the IBA, has been able to resume plans to build further relay stations.

Important developments took place during the year at studio centres around the country. In particular, the new East Midlands broadcasting centre opened at Nottingham, and a new post-production block, carefully styled to complement the main accommodation, opened on the BBC site at Bristol. It received a design commendation for its imaginative use of natural stone.

The computerisation of newsrooms, interconnected over a data network, continued at regional and national centres and at local radio stations. On completion, the system will be one of the largest of its kind in the world. An advanced

computer system for text handling was provided for BBC Monitoring at Caversham, a much-needed facility especially in view of the increasing quantity and diversity of broadcasts monitored from Eastern Europe.

Engineering's small energy management section continued to make an impact out of all proportion to its size, effecting considerable economies across the BBC; planning is well under way to take advantage of the opportunities that will come with the electricity industry's privatisation.

Transmission

Presenting a convincing case against the broadcasting White Paper's recommendation that the transmission responsibilities of the BBC should be moved into the private sector with those of the IBA, was a major concern during the year. There was also the upheaval of the move from London to Warwick.

Despite these matters, the department sustained its major effort of improving FM coverage, the most spectacular results being achieved for Radio 1, which in December got high-power transmitters at Blaenplwyf in west Wales, Sandale in Cumbria, Tacolneston in Norfolk and Wrotham in Kent – the Wrotham transmitter replacing a temporary installation at Crystal Palace. In addition, Radio 1 transmitters at Holme Moss near Manchester, Surton Coldfield near Birmingham, and Wenvoe near Cardiff were switched to their permanent frequencies and brought up to full power. In February 1990, a new Radio 1 FM transmitter entered service at North Hessary Tor in Devon, followed in April by one at Pontop Pike in Durham.

The Radio 1 FM service now reaches some 80% of the population.

Improvements were also made to the other national FM services, with new filler stations opening at Kirkconnel (Dumfries and Galloway), Haslingden (Lancashire), Chesterfield and Buxton (Derbyshire), Bow Brickhill (Beds and Bucks), and Cornholme, Hebden Bridge and Todmorden (West Yorkshire). Radio 4 FM coverage in Wales received a big boost with the opening of a new

transmitter at Blaenplwyf.

Transmitters were commissioned for three new local radio stations, Wiltshire Sound, CWR (Coventry and Warwickshire Radio) and Radio Suffolk, and work is under way on the two remaining stations – Surrey & Berkshire, and Dorset – which will complete the chain in England. The new stations are FM-only – they will have no medium-wave transmitters.

During the year, a new digital transmission system was brought into operation carrying BBC national radio services to the Channel Islands. Previously, signals were picked up at Alderney off air from high-power transmitters on the mainland, but a new international frequency plan requiring a reduction in the power of signals directed towards France meant that off-air reception was no longer viable. Fortunately, BBC engineers were able to design a system that allows the radio signals, in digital form, to share an existing link to Alderney which carries television services from the mainland. This method affords considerable savings compared with conventional alternatives such as a satellite link or a submarine cable circuit.

Work continued on improving the transmission networks for the television services: 24 new relay stations came into use and the re-engineering of the more elderly main and relay stations continued, with transmitters being replaced with modern, energy-efficient designs. Work also proceeded on making a large part of the transmission network ready for the start of the NICAM 728 stereo service in the autumn of 1991.

More improvements were made at BBC World Service transmitting stations. New antennas are being installed at the Atlantic relay station on Ascension Island and the Far Eastern relay station in Singapore. The BBC-designed, fully automatic monitoring and control system used so successfully at Daventry, Rampisham, Hong Kong and the Seychelles is being installed at Ascension.

Television

Work continued at Television Centre to provide post-production facilities on the five technical levels of the new Stage V addition.

The eight-storey building houses technical facilities, office accommodation, and a new music recording studio which entered service in July. The first completely new studio of its type to be built by the BBC for a number of years, it has room for 40 musicians and the design provides some control of the acoustics, so that a wide range of musical material can be handled with ease.

Comprehensive technical facilities are provided, including a 48-channel console with automation, and 2-, 8-, and 24-track audio recorders, all synchronised to picture. A headphone monitoring system gives musicians a warning if sound levels exceed prescribed limits.

Considerable work was completed at Television Centre for the launch of NICAM 728 stereo.

New electronic graphics equipment was installed for the preparation of photo stills used for the links and trails presented at programme junctions, and a new network stills 'library' was brought into use: pictures are stored in digital form, a much more flexible and accessible method of holding information than the old system, which used 35mm transparencies.

A transmission area was created for BBC Enterprises, controlling the programme feeds for two satellite-delivered television services to Europe.

The BBC Television Theatre, which started life 80 years ago as the Shepherd's Bush Empire, was out of commission for eight weeks during the year while building maintenance staff carried out essential repairs. A new cooling tower and chiller plant were put in, the front of the theatre was restored to its original decor and the plaster ceiling of the auditorium was renovated.

Television production facilities at Elstree underwent considerable expansion. Studio A, formerly an unequipped stage used for filming or as a 'drive-in' facility was fully equipped as a general-purpose studio, with five cameras and all

associated back-up. A completely new production facility was provided for London's regional television news programme, formerly provided at the Lime Grove studios in London. Improved contribution arrangements for the programme include new single-camera studios at Oxford and Chatham, both controlled from Elstree.

In studios around the country there were numerous improvements in graphics facilities, and conversion from film operation to the new $\frac{1}{2}$ -inch video recording format.

In the East Midlands at Nottingham, television operations were moved to join local radio at York House, where a television studio and editing suite were added. New OB vehicles entered service in the Midlands and the North East, and in the North West a new base for OB vehicles is being constructed at Manchester. In the South West a new post-production block was completed at Bristol and technical installation is progressing, finally replacing the wartime wooden huts in the car park.

News and Current Affairs

News and Current Affairs is in the process of changing over to a new $\frac{1}{2}$ -inch television recording format (Betacam SP) for editing, transmission and location shooting. Another innovation in location operations has been the introduction of the Camcorder – combined camera and video cassette recorder – with its potential for single-operator assignments.

When News and Current Affairs in television and radio were combined, it became apparent that the separate ENS (Electronic Newsroom Systems) would not be able to accommodate the combined programme activities. This problem has now been overcome with the installation of three new computers at Television Centre which handle all script preparation, diaries and wire services.

Improvements in Ceefax computer equipment have helped launch an improved teletext service. In particular, faster access can be provided for pages most likely to be in demand at particular times of the day.

Parliament's decision in June 1989 to allow the proceedings of the House of Commons to be televised for an experimental period, starting with the Queen's Speech in November, involved several Engineering departments in an intensive installation programme.

Overseas, major bureaux in Paris, Moscow, Tokyo and Washington were modernised.

Radio

Following the decision not to build a new Network Radio centre on the White City site, a major new development plan for Broadcasting House in central London began to be formulated.

Aside from this, studios 8A and 3G re-entered service following major refurbishment, and three new one-man-operated studios were commissioned, which will offer operational economy for appropriate productions. A new Travel Centre was built to improve and speed up the dissemination of travel information throughout the BBC using a computer-based information system. A major project to update the fire alarm systems in Broadcasting House is under way, and installation of dry chillers for the air conditioning is complete.

At Maida Vale, studios 4 and 5 were completely rebuilt to form one of the country's most comprehensive music recording studios; and the Radiophonic Workshop was again in the forefront of innovation – its two latest studios represent a radical departure in technology and layout and are attracting worldwide interest in the electronic music field. At the Royal Festival Hall, the BBC's installation was modernised; simpler concerts are now handled by a permanently installed 24-channel control desk, while conventional and optical-fibre tie-lines to a new control point allow the use of a full-facility OB vehicle for more complex programmes.

A major technical innovation was the successful introduction of a mobile satellite system to relay stereo programmes back to Broadcasting House from events all over the country. Making use of the Eutelsat 1 satellite, the system economically shares a transponder with tele-

HDTV progresses

High Definition Television – HDTV – is the next major development in a medium that has progressed from 405-line black-and-white to 625-line colour. HDTV will provide a wide-screen picture four times sharper than conventional television and with digital sound equal to compact disc.

The first full-scale HDTV production to be seen in this country was *The Ginger Tree*, screened on BBC1 in December 1989. Viewers, however, could not appreciate HDTV's qualities – the four-part drama series, made in co-operation with the Japanese broadcaster NHK using the 1125-line system developed in Japan, was necessarily transmitted in conventional 625-line format.

The BBC began work on HDTV research in the late 1970s and is a leading member of Eureka 95, a European consortium which is co-ordinating massive European research resources in order to develop a 1250-line HDTV standard. This standard will be compatible with the present 625-line production studios and the MAC satellite television receivers that will soon be available in the United Kingdom. The Eureka 95 HDTV system, therefore, allows both

broadcaster and viewer to progress in an 'evolutionary' way, similar to the progression that occurred in the change-over from black-and-white to colour. In contrast, the Japanese system is 'revolutionary' and does not offer compatible advancement.

One of the many key contributions made by BBC engineers to the HDTV project has been the development of Digitally Assisted Television – DATV – which allows the 1250-line pictures to be squeezed through 625-line transmission channels. Original work has also been undertaken on the measurement of detailed motion in every part of the picture, using phase correlation techniques. This will form the basis of many improvements in future picture quality.

The BBC's first programme in HDTV was made at the Open University to describe the principles of the system to delegates at the International Broadcasting Convention in Brighton in September 1988. High-definition screenings of the 1989 FA Cup Final and the Wimbledon tennis finals were shown in August at an international broadcasting convention in Berlin.

In addition to the crystal-clear HDTV pictures, surround sound was

used for the crowd effects and the commentaries were recorded in four languages. In fact, BBC HDTV provided many Germans at the Berlin demonstration with their only opportunity to see Steffi Graf and Boris Becker win their Wimbledon finals because, in Germany, Wimbledon was shown live only on cable networks.

Among other assignments, the Viennese night at the Proms and Tina Turner on *Top of the Pops* have been covered in HDTV. Other productions planned included participation in an Open University course on materials sciences, Covent Garden opera, and further sports coverage.

A joint initiative by the European Community, broadcasters and industry which will give economic access to HDTV programme-making facilities – mainly OB units – is nearing completion. For its part, the BBC believes that HDTV could form the basis of a future satellite-delivered BBC premium subscription service.

The BBC presented HDTV to the public for the first time at the Ideal Home Exhibition. The Duchess of Kent was among the many thousands who saw the demonstration.



HDTV camera at Wembley for the 1989 Cup Final

vision signals. The radio signal is transmitted in digital form, a 3m receiving dish on the roof of BH completely obviating the need for expensive terrestrial circuits and allowing the BBC to control the whole operation from venue to studio.

The satellite system is now the first choice for an outside broadcast stereo circuit and is used, on average, three times a week.

At Birmingham, Studio 5 returned to service after refurbishment which included the construction of the new studio in what was the control room, and vice versa. The installation, previously mono, now has a modern control desk with 18 stereo channels and can handle a much greater variety of

programmes. New or refurbished national regional facilities completed included a new transmission suite for Radio Ulster, and new presenter-operated continuities for Radio Scotland. In Wales, work is proceeding at Swansea on rebuilding the radio facilities, and in Bangor on a new newsroom and television studio. In Scotland, the Edinburgh Queen Street premises are being extensively modernised.

Two new local radio stations opened and Radio Derby was converted to stereo operation.

Research and Development

A large part of Research and Development's work is aimed at introducing new digital techniques or refining existing digital systems.

In digital form, a sound or picture signal is represented by a succession of coded pulses (bits). In a correctly designed system, the digital signal is virtually immune from distortion or corruption, and programmes can be sent over long distances, or can be almost endlessly recorded, edited and re-recorded. The BBC pioneered digital systems in the early Seventies when they were introduced to distribute radio and television sound from studio to transmitter. Ceefax which followed was the first example of a digital signal broadcast directly to the home.

More recent developments include the RDS system, heralding the 'intelligent' FM radio, and NICAM 728 digital stereo sound for television. Current developments include bit-rate reduction of video signals; digital editing of video and audio programme material; and the transmission of television signals in digital form, where the BBC is playing a major role in conducting tests on alternative systems and is represented on the committee that is drafting a worldwide standard.

The compact disc has whetted the public's appetite for the quality that can be obtained from digitally coded sound, and the BBC has been investigating possible frequency allocations for a future digital audio broadcasting service.

This could be transmitted by satellite or terrestrial means, or possibly with a mixed approach. The practical introduction of such a system is now the subject of a co-operative European study under the Eureka umbrella. BBC engineers are playing an important part in the project and have already conducted transmission tests.

BBC engineers are also heavily involved with RACE (Research into Advanced Communications in Europe), a very large group of co-operative European projects established with the broad aim of producing an integrated broad-band communications network for the 1990s. One important RACE investigation, which the BBC is leading, is the development of an optical/electronic system for routing and switching audio and video signals in the all-digital studio centre of the future; this will be required to handle multiple standards, including HDTV (see panel).

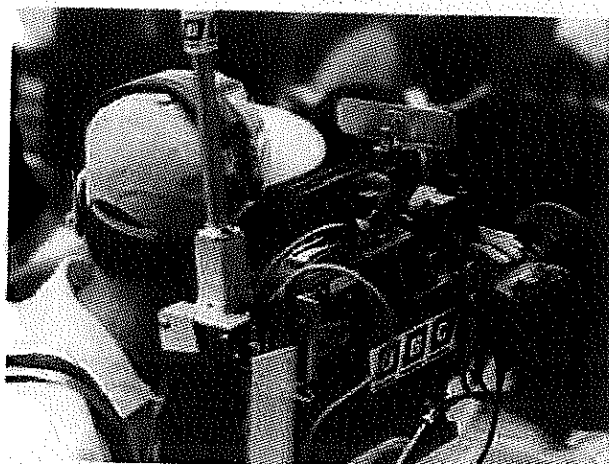
A lot of research and development effort ensures that the BBC is using the most appropriate and economic techniques for present-day production and transmission. A typical example is the BBC-designed digital audio interface 'transceiver' which will be used extensively in studios in digital audio applications. BBC engineers have succeeded in incorporating all the necessary circuit functions on a single silicon chip which, as well as offering small size and low-power consumption, lends itself to low-cost volume production.

In the transmission field a new low-cost, compact, easily installed FM transmitter has been designed which will be used in many of the low-power relay stations being built to improve FM coverage throughout the country. New radio equipment has been designed to carry a high-quality music programme from source to studio. Fifty of these systems, which make much more efficient use of the frequency spectrum than earlier equipment, are in use in the BBC.

Designed by BBC engineers, a small medium-wave-to-FM adaptor will enable schools having FM-only receiving installations to receive schools' broadcasts on Radio 5 after 27 August 1990; 2,500 have been ordered for distribution.

BBC-designed control systems have been supplied for HF transmitting stations in the Seychelles and on Ascension Island, and design work has started on new control systems for stations at Cyprus and Skelton (Cumbria).

The Television Service frequently uses a 'walking cameraman' to follow the action at such events as the FA Cup Final, the signal from the camera being sent over a radio link to a static receiving point. In the past, there were naturally problems in keeping down impairments caused by multiple propagation paths, but BBC engineers have designed special antennas which, mounted on the mobile camera, overcome this problem.



A one-man radio camera with specially developed antenna: a BBC development which received an RTS technology award

17 Enterprises

A year ahead of schedule, BBC Enterprises achieved the target set by the Director-General of doubling turnover from the 1985-86 base of £100 million. This was thanks to another year of expansion which saw BBC Enterprises firmly established, both at home as a leading multi-media publisher, and abroad as Britain's principal exporter and co-producer of television programmes.

The increasing scope of Enterprises' activities resulted in total business, including co-production deals, of £214 million. Enterprises sales were £184 million, an increase of 19% over the previous year. Pre-tax profits were up by 24% to £14.3 million.

Funding of over £45 million went directly into new BBC television and radio programme production by way of re-invested profits and co-productions.

Programme Sales Division

One of the major highlights of the year was the conclusion of an arrangement with British Satellite Broadcasting, the first ever made between BBC Enterprises and another UK broadcaster. The deal, worth £3.5 million, covers a large package of programmes which BSB will select from the huge archive of the BBC.

New arrangements were reached with Equity, the actors' union, and with the Musicians Union which will introduce a royalty-based system of payment for performers in BBC TV programmes which are sold overseas. By simplifying clearance procedures, this agreement will make BBC programmes more easily available to world markets and is expected to result in increased sales.

The continuing growth of new channels, both terrestrial and satellite-delivered, in Europe presented many new opportunities for increased programme sales. BBC Showcase, the annual sales forum and screening event held in Brighton, was the biggest yet, attracting nearly 300 international buyers, and resulting in the initiation of sales worth a record £10.5 million.

Best selling programmes included *Around the World in 80 Days*, *Mother Love*, *Miss Marple*, *Blackadder*, *The Chronicles of Narnia* and a range of

TV movies from the *Screen Two* series.

Significant among the developments in Europe was a joint buying agreement between the public broadcasters in Denmark, Sweden and Norway, who will have a first option deal on BBC programmes. In Holland, buying for the various public broadcasters has also been centralised.

A three-year agreement was signed with the Israel Broadcasting Authority, covering 300 hours of programming including all 37 plays of the BBC Shakespeare series.

For the first time, an agreement was signed with the Mexican state channel Imevision, for 300 hours drawn from drama, documentary and children's programmes.

In Australasia, the Sydney office had a record year for programme sales and for training videos. In Australia, ABC continues to showcase the very best of BBC television across all areas of programming, while, despite the financial troubles of commercial broadcasters, the Seven Network enjoyed great success with BBC comedy programmes, including *'Allo! 'Allo!* and *Blackadder*. Television New Zealand, subject to commercial competition for the first time, retained its position as the BBC's leading customer in terms of programme hours purchased.

In the USA, Lionheart Television, the BBC's wholly-owned sales and distribution company, returned to profitability and saw a significant demand for BBC programmes, largely because of the

boom in cable television. In 1986, cable television accounted for less than 10% of Lionheart's programme sales; that proportion is now 55%. Arts and Entertainment remains the largest customer, with Discovery, Bravo and the Disney Channel demonstrating increased appetites for BBC programmes. The Discovery Channel is developing the series 'The Best of the BBC', which will draw from the vast supply of science, history and natural history programming.

In tandem with cable sales, programme sales to Public Television in the USA, both nationally and to individual stations, continue undiminished. Recent successes for Lionheart include *Forest of Fear*, a documentary on the co-



EastEnders: popular in the United States

existence between natives and the Bengal tiger, sold to Nature, the adaptation of the London stage play *Road*, sold to KCET, and *A Vision of Britain*, Prince Charles' personal view of architecture and the environment, sold to PBS network.

In addition, two series, *EastEnders* and *Doctor Who* and two mini-series *The Singing Detective* and *Pennies from Heaven* continue to sell to PBS stations throughout the United States along with a large catalogue of additional programming.

Sport, News and Current Affairs Sales continued its success in marketing items from the BBC's world-renowned coverage of sports events and topical programming. Sports Sales represents over 30 sports federations; international events including Snooker, Rugby League, Rugby Union and European Golf were marketed and packaged to meet the needs of broadcast and non-broadcast customers around the world. In Japan,



Miss Marple: best seller

the contract was renewed for the supply of BBC News every night to NHK's Direct Broadcast satellite channel. The range of current affairs programming sold included items from *Panorama*, *Newsnight* and *The Money Programme*.

BBC Library Sales is responsible for the licensing around the world of items and extracts from BBC programmes, drawn from the archive of over 400 million feet of film and 150,000 hours of videotape. One of the largest growth areas is the sale of footage for use in TV commercials. An extract from *The Really Wild Show* featuring 'Cyril' the squirrel negotiating an obstacle course, was used in the commercial for Carling Black Label Lager which won the 1990 Golden Break Award for the best performance by an animal in a commercial.

Co-productions

During the year, BBC Co-productions negotiated a record 130 deals with co-producers world-wide, worth £30 million, an increase of 50% on the previous year. For many major drama and documentary series, drama films and other programmes, the finance flowing into BBC productions through the department is vital. While the USA and Australia retained their traditional positions as the largest contributors of co-production finance, the importance of BBC as a worldwide co-producer increased with new partners in Europe and Japan.

Among the co-production agreements concluded were the international documentary series *Around the World in 80 Days* with Arts and Entertainment; the innovative wildlife spectacular *Survivors* with Coronet, ABC Australia and Arts and Entertainment; major drama series such as *Portrait of a Marriage* with WGBH, *Not a Penny More, Not a Penny Less* with Paramount/Revcom, and *The Ginger Tree*, the BBC's first programme to be shot on High Definition, co-produced with NHK Japan and WGBH.

In Europe, a spectacular recording of Monteverdi's 'Vespers in Venice' was co-produced with Deutsche Grammophon and Virgin.

Magazines Division

It was a most eventful year for BBC Magazines. In September, the Home Secretary announced that the Broadcasting Bill would contain clauses to make compulsory the licensing of 7-day programme listings to other publishers. However, he emphasised that broadcasters would retain their copyright in the listings, and would be able to charge for their provision.

When the clauses containing the Government's proposals were published in March, BBC Magazines issued a discussion paper setting out a number of possible options for the operation of the licensing system, and how charges could be made.



Fast Forward: broke all expectations

In preparation for the opening up of the listings market, a joint venture was set up with the US company TV Data to establish a bureau in the UK to supply television and radio programme details to publishers.

'Radio Times' is determined to retain its position as the UK's premier television and radio programme related magazine in the new competitive marketplace that will be introduced when the Broadcasting Bill becomes law.

'Radio Times', which remains the largest circulation weekly magazine in the UK, introduced a number of new design and editorial features, including the separation of radio and television listings, better regional coverage, and new regular specialist features and writers.

The year also saw a major increase in the number of titles published by BBC Magazines. 'Fast Forward' is a bright new weekly for 7- to 15-year olds. Launched in September, it quickly broke all expectations for circulation and is currently selling over 250,000 copies a week. In February, 'Fast Forward' won first prize in the juvenile magazines section of the Star Products awards, sponsored by trade journal CTN.

In October, a new monthly magazine, 'BBC Good Food', was launched. Produced by BBC Magazines' subsidiary, Redwood Publishing, it is aimed at the growing consumer interest in food and drink, and linked to the wide output of BBC radio and television in this area. Sales have consistently exceeded targets,



Not a Penny More, Not a Penny Less: major drama co-production

necessitating the doubling of the print order within five months of the launch.

In November, BBC Magazines acquired publishers Hartog Hutton, who are producing a new quarterly magazine 'Grandstand' - Britain's only general sports magazine. Its superb photographs and contributions from BBC sports commentators and presenters have led to enthusiastic reader response and successful sales. Hartog Hutton also publish 'Insight' on behalf of W.H. Smith, and 'Tracks' for Woolworths.

In February, a controlling interest was acquired in Hyde Park Publications, publishers of 'World', 'Geographical Magazine', 'Environment Now' and, on behalf of Virgin Atlantic Airways, 'Upper Class'. Under the new name of World Publications, the company will form part of the BBC Magazines group. The magazines fit well into the long-term strategy of establishing BBC Magazines firmly in the natural history, environment and conservation sector, an area of BBC programming strength, and, in magazine terms, already proven commercially successful with the monthly 'BBC Wildlife'.

In order to provide the best possible distribution service to the news-trade of all BBC Magazines titles, a new joint venture company, BBC Frontline, has been established by BBC Magazines together with EMAP, the magazine, newspaper and exhibitions group, and Haymarket Publishing Group. BBC Frontline will employ a dedicated retail sales force, and will handle a total of over 100 magazines representing a 17% market share.

Following the appointment of an Administrative Receiver to take over the running of Focus Investments Ltd, the parent company of Focus Magazines which published 'Clothes Show' magazine under licence, Redwood Publishing has taken over the magazine with the intention of relaunching it in autumn 1990.

Consumer Products

All activities of the Consumer Products Division showed sustained growth.

BBC Books had its best year to date, with sales reaching an all-time peak

around the Christmas period. The best-selling title was Michael Palin's *Around the World in 80 Days*, which exceeded even the most optimistic predictions, selling over 250,000 copies, and dominating the hardback bestseller lists for an unprecedented period. Among other strong titles from BBC Books were the new edition of Delia Smith's 'Complete Cookery Course', the second volume of 'The War Diaries of Rene Artois' from 'Allo! 'Allo!', 'Great Journeys' and 'The Victorian Kitchen'.



The Victorian Kitchen: successful step into the past

Educational Publishing also had a successful year, with the joint venture with Longmans for publishing school text books providing seven new titles including 'Poetry of War'.

BBC Soft, which produces a wide range of educational software linked with BBC programmes, joined forces with the Longman Logotron operation to become one of the largest educational software publishers. Existing popular titles from BBC Soft will form the basis for the joint operation, and plans are in hand to develop new titles, either linked with BBC educational output or independent.

Education and Training Sales con-

tinues the successful marketing of a growing range of video-based products for educational and business use. BBC training videos have become established among the leaders in the rapidly growing area of management training, with packages featuring leading 'gurus', such as Tom Peters, Philip Crosby and Rosabeth Moss Kanter, and subjects ranging from interviewing skills to quality management. The approach of the Single European Market in 1992 has stimulated interest in the BBC language library of video and audio cassette packages.

BBC Video built on its established strength as a leading label in the expanding sell-through sector. In 1989, BBC Video had more titles in the UK's top 100 than any other company, and was voted video company of the year by 'Video Business' magazine.

Comedy continued as the most popular category, with the second and third series of *Blackadder* selling over half a million cassettes in six months. The two *Blackadder I* cassettes, released before Christmas, dominated the video charts, holding the number 1 and 2 positions for several weeks.

In the sports arena, further successes were scored in golf, rugby and football. New releases, such as 'Desert Orchid - The Story So Far' and 'Boys from Brazil - The BBC History of the Brazilian World Cup Team' further strengthened the BBC's position as the number one video company for sport. Scotland's Rugby Union Grand Slam victory over England was released on BBC Video within a week of the final.

Children were entertained with old favourites and new friends, such as *Barney*, the lovable sheepdog, *Moondial* and *The Lion, The Witch and the Wardrobe*.

BBC Records consolidated its success over recent years with a number of new albums based on the soundtrack of several major BBC television series, notably *The Paradise Club* and the pulsating music to be heard *Under African Skies*. Robert Parker's 'Jazz Classics' continued to do exceptionally well in the UK and Europe. 1989 also saw the launch of 'The Vintage Collection', a new series highlighting virtuoso classical performances from the

past. The album of nostalgic music from the repeated BBC2 series *Pennies from Heaven* rapidly rose to the top of the compilation charts.

The BBC Radio Collection – gems from the BBC's radio archives on attractively packaged audio cassettes – went from strength to strength. Now firmly established as the number one label in talking tapes, the Radio Collection has sold over one million units through record stores and bookshops. The catalogue increases monthly, with the best of BBC radio comedy, drama, readings and children's programmes.

BBC Licensing continues to develop rapidly. Merchandise which has been licensed to outside manufacturers includes products linked with *Neighbours*, best-selling board games and a new range of designer sportswear based on the BBC Sport logo. Meanwhile, Edd the Duck has become a megastar, thanks to the aggressive expansion of children's character licensing.

Broadcasting Services

A new division, Broadcasting Services, was established to market and administer the growing range of Enterprises' activities in areas related to transmission and new technology.

BBC TV EUROPE, the simultaneous relay of the BBC television service, switched its transmissions on the Intelsat V satellite to the more powerful East Spot Beam. The use of this new transponder enables reception of the service throughout Europe, either via cable or SMATV systems, or direct-to-home. Some half a million households throughout Europe now receive BBC TV EUROPE, which is based on BBC1 transmissions, with BBC2 programmes replacing purchased material or feature films. Agreements with cable or SMATV operators have now been concluded in Denmark, Sweden, Norway, Finland, France, Spain, Portugal, Cyprus, Yugoslavia and Turkey.

To receive BBC TV EUROPE on a direct-to-home basis, viewers must have a satellite dish and receiver, and purchase the special BBC TV EUROPE decoder, which is available from stockists through-

out Western Europe. BBC Enterprises receive a subscription fee from each decoder sold, and have successfully pursued legal action against manufacturers of 'pirate' decoders who were marketing unauthorised decoders and not passing on a fee to BBC TV EUROPE.

BBC Enterprises has been allocated eight hours a day of prime-time broadcasting on the European Space Agency's Olympus satellite. A schedule of specialist and general programming, drawing



Pennies from Heaven: selling in America – while the music album sells in Britain

particularly on the BBC's reputation for news and current affairs, educational and instructional broadcasting is currently being developed for the Olympus service, which will be aimed at subscribing audiences throughout Europe.

BBC Datacast is now firmly established as the premier commercial data broadcasting service, providing a nationwide communications system using the existing BBC television transmitter network. In a fraction of a second, computer data and other information can be sent to any part of the country able to receive normal TV transmissions, using spare capacity on the broadcast signal. The International Stock Exchange, Bishopsgate Systems, Coral Racing and Post Office Nu-Media are among users of Datacast.

An agreement was concluded with Mercury Paging, which enables Mercury to broadcast the newsflashes provided

by the BBC Ceefax service to their pagers. This 'pocket newscaster' service, believed to be the first of its kind in the world, enables Mercury pager users to keep in touch with world events as they happen.

Subscription Television

A new company, BBC Subscription Television Ltd, was established to develop subscription services outside normal transmission hours on BBC1 and BBC2. In February, British Medical Television, the first company to offer a daily service downloaded onto the video recorders of subscribing doctors, went into receivership, principally because of technical problems with the decoding receiver. The company was subsequently bought by Community Service Broadcasting, who are in discussion about the possibility of restarting a medical service using BBC airspace.

Despite this setback, the BBC is convinced that there is great potential for specialist subscription television, and through the new company, is currently pursuing the development of a range of services. Among the potential audiences for subscription services are specialist and professional groups such as doctors, lawyers, farmers and the business community; more general audiences with special interests like travel, sailing, theatre or music; and specific minority groups within the community. Subscription also has a number of applications in the field of education and training. As a successful subscription service depends upon the availability of a reliable decoder, priority is being given to the development of a BBC decoder, which is planned to be ready to support a selection of new services to be launched in the spring of 1991.

18 Awards

If once again the BBC dominated the major domestic awards ceremonies, it was, above all, Kate Adie's year.

The BBC Television Chief News Correspondent, who braved the bullets in Tiananmen Square, won the Royal Television Society judges' award for her outstanding contribution to the advancement of television journalism; the BAFTA Richard Dimbleby award for her reports not only from China, but from the Iranian Embassy in London, from Northern Ireland and from Libya; the Broadcasting Press Guild's outstanding contribution award; and she was named news personality of the year by the Television and Radio Industries Club.

The BBC's coverage of Tiananmen Square collected BAFTA's news award, shared the RTS international award with ITN, and, abroad, was awarded the Golden Nymph at the Monte Carlo International Television Festival. In radio, James Miles, the BBC's Peking Correspondent, was named reporter of the year in the Sony Awards for his coverage of events surrounding Tiananmen Square for Radios 1, 2 and 4. On Four, *Today* shared the award for the best response to a news event for its coverage of the Romanian revolution and *The Indissoluble Union* report from Uzbekistan was the best documentary feature. Also on Four, *The World Tonight* was voted best current affairs programme.

It was a strong year for BBC News and Current Affairs at the RTS. *Panorama* won the international current affairs award for Charles Wheeler's *Bloody Sunday* report on Tbilisi, Georgia (Jane Corbin's *The Poisoned Land*, *The Dying Sea* having already picked up a special environmental award in Monte Carlo); Peter Taylor's trilogy of documentaries, *Families at War*, which marked the 20th anniversary of the deployment of British troops in Northern Ireland, collected the home current affairs award; and Ian Young was named TV news cameraman of the year for a portfolio which included pictures shot of the Hillsborough tragedy at Sheffield Wednesday's football ground.

The human cost of the tragedy was examined in a joint programme made by BBC North West and North East, *After*

Hillsborough, which won a special commendation in the regional current affairs category – a category won by BBC South and East's *Friday Report: Condition Critical*, an examination of the problems of the London ambulance service.

The BBC won six of the 10 RTS journalism honours, as well as a special commendation. At BAFTA, the tally was 14 wins from 19 categories (and four wins in 11 categories in the craft awards); eight from 12 categories at the Broadcasting Press Guild; and 9 from 11 at TRIC.

In drama, which did particularly well at festivals abroad as well as at home, the most successful productions were *Mother Love* and *The Accountant*.

The four-part series *Mother Love* won Diana Rigg the best actress award at BAFTA and the BPG, was voted best BBC TV programme at TRIC, and helped writer Andrew Davies (also responsible

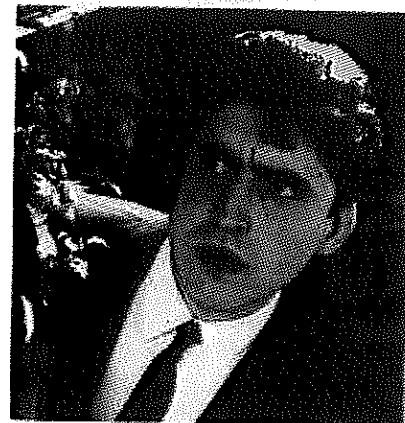


BBC Look North cameraman, Ian Young was named RTS cameraman of the year for his coverage of the Hillsborough tragedy

for *A Very Peculiar Practice* and *Ball-Trap on the Côte Sauvage*) to win BAFTA's best writer award. *The Accountant*, a film in the Screen One series, was voted both BAFTA's and the BPG's best single drama, with star Alfred Molina also being voted best actor by the BPG and the RTS.

One of the most popular series of the year, Michael Palin's *Around the World in 80 Days*, was voted the best documentary by the BPG and the RTS documentary series.

The BBC won both radio awards at TRIC, Radio 4's *Start the Week* being voted best radio programme and *Today's*



The Accountant in the Screen One series. The film – and Alfred Molina's performance – won BPG, BAFTA and RTS awards

Sue MacGregor being named as radio personality of the year. The BBC swept the Board at Sony, winning 27 of the 33 categories. Among the winners were Simon Bates' Radio 1 *Around the World Challenge*, voted the best outside broadcast, and Northern Ireland's Radio Foyle, voted local station of the year. The Sony gold award was conferred on Roy Hudd in recognition of his outstanding contribution to radio in Radio 2's *The News Huddlines*.

A selection of the national and international television and radio awards won by the BBC during June 1989–May 1990:

JUNE

Banff Television Festival (Canada): Rockie Award for Best Performance Special Maggie Smith *Talking Heads: Bed Among the Lentils*.

The Royal Geographical Awards 1989: Cherry Kearton Medal and Award Adrian Warren for wildlife films (BBC South & West).

Golden Prague International Television Festival: Critics' Prize (Television Dramatic Works Category) *The Firm*; Critics' Prize (Television Music and Programmes with Music Themes Category) *Arena: Woody Guthrie*; Prize of the Czechoslovak Television Viewers *The Firm*.

The Richard Cawston Award: Certificate of Merit *The Money Programme: Fortress Europe*.

J R Freeman News Awards for Outstanding Work in Welsh Journalism: Radio News Journalist of the Year Gilbert John (Radio Wales); Television Current Affairs Journalist of the Year Marian Wyn Jones (BBC Wales); Television News Cameraman of the Year David Jones (BBC Wales); Radio Current Affairs Journalist of the Year Penny Roberts (Radio Wales).

International Radio Festival of New York: Grand Award for Best Entertainment Programme *Used Notes* (Radio 2); Gold Medal for Best Music Special *Used Notes*; Gold Medal for Best Nostalgia Format *Pick of the Pops* (Radio 1); Gold Medal for Best Talk/Interview Special *Three at 30: Marvin Gaye* (Radio 1); Gold Medal for Best Entertainment Magazine Programme *Hurley Burley* (Radio Humberside); Silver Medal for Best Health/Medical Category *What's Love Got to Do with It?* (Radio 1); Silver Medal for Programmes Dealing With a National Issue *Rhythm 'n' Booze: Our Favourite Drug* (Radio 1); Silver Medal for Best News Magazine Programme *Today* (Radio 4); Silver Medal for Best Breaking News Story Radio Derby's coverage of M1 Kegworth air disaster; Silver Medal for Best Culture/Arts America: *The Movie* (Radio 4); Bronze Medal for Best Radio Personality (Major Market Category) *Steve Wright in the Afternoon* (Radio 1); Bronze Medal for Best Commentary/Analysis *Sport on 2* (Compilation 1988) (Radio 2); Bronze Medal for Best Newscast Series *Six O'Clock News* (Radio 4); Bronze Medal for Best Radio Personality (Small/

Medium Market Category) *Mike Hurley* (Radio Humberside).

JULY

Society of Television Lighting Directors Award for Excellence in TV Lighting: Chris Townsend and John Mason *The Chronicles of Narnia*.

SEPTEMBER

Samuel Beckett Award for Television Drama 1988: Best First Play for *Television Blind Justice: The One about the Irishman*.

Venice Film Festival: Best Actress (joint winners) Dame Peggy Ashcroft and Geraldine James *She's Been Away*; "La Navicella" and "Ciak d'Oro" *She's Been Away*.

1989 Prix Italia: Prix Italia (Television Music Category) *Duke Bluebeard's Castle*; Special Commendation (Radio Music Category) *Swansong* (Radio 3); Special Mention (Radio Ecology Category) *Kaleidoscope: Who Killed Press Heath?* (Radio 4).

OCTOBER

United Nations Association Media Peace Prize 1988: *Exiles: Erich Fried*.

3rd International Audiovisual Programme Festival - FIPA 1989 (Cannes): Best Actor the entire cast of *Journey's End*.

Sci-Tech 89: Medicine Award QED: *Keyhole Surgery*; British Gas Award (joint winner) *Horizon*.

British Environment and Media Awards: National Radio Category the *Green One* campaign (Radio 1).

1989 Asia-Pacific Broadcasting Union Prize: *The Dream* (Radio 1); External Broadcast Prize *Nightly Letter* election special (Urdu service, BBC World Service).

Royal Television Society Design Awards: Make-up Design Shauna Harrison *Tumbledown*; Production Design Bruce Macadie *No 27*; Graphic Design John Kennedy *Inside Story*.

Chicago International Film Festival: Silver Hugo Award Gary Oldman *The Firm*; Gold Plaque Award Imogen Stubbs *The Rainbow*.

NOVEMBER

1989 International Emmy Awards (New York): Best Arts Documentary *Omnibus: Gwen - A Juliet Remembered*; Best Popular Arts Programme *Alexei Sayle's Stuff: Fun with Magnets*; International Council Founder's Award Paul Fox.

1989 Argos Awards for Consumer Journalists: Radio Prize Lorna Birchley for an item on the cattle disease BSE in *Face the Facts* (Radio 4); Special Award Paul Kobrak and David Berry for their Moneyfax campaign (Radio 1 and Radio 4).

DECEMBER

Royal Television Society Educational Television Awards: Primary School TV Category *Who-Me?: Independence*; Adult Continuing Education Category *Take Nobody's Word For It*.

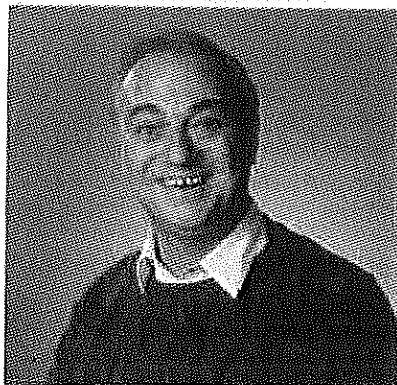
The Sandford St Martin Trust Religious Television Awards: Runner-up *Everyman: As We Forgive Them*; Merit Award *The Cry: Cry of Joy*; Special Award for Contribution to Religious Television David Winter.

One World Broadcasting Trust Awards: Premier Award Tim Grout-Smith *Development 89* (BBC World Service); Special Commendations Andy Kershaw and Roger Lewis *World Music: Andy Kershaw in Zimbabwe*, Jan Rogers *Speak-Easy* (BBC Radio Derby), Kate Butler and Helen Eisler *Mama Punda* (BBC South & West).

5th World Television Festival (Tokyo): Jury Award *Shadow on the Earth*.

JANUARY

11th Annual Network ACE Awards - American National Academy of Cable Programming (Los Angeles): Best Cultural/Performing Arts Special/Series *Omnibus: Irving Berlin - The Voice of the City*; Best International Dramatic

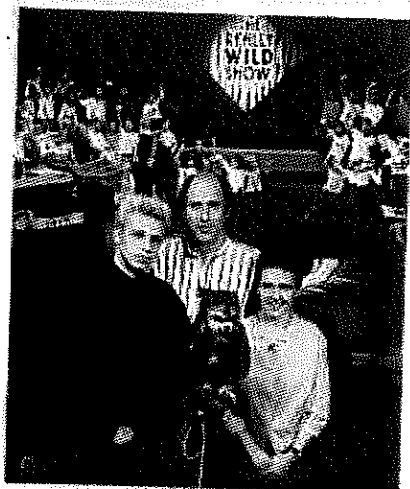


Roy Hudd - Sony Gold Award winner

Series/Mini Series *The Rainbow*; Best International Dramatic Special/Movie *Sweet as You Are*; Best International Theatrical Special/Series *The Rivals*; Best International Educational/Instructional Special/Series *The Wolf in Your Living Room* (BBC South & West).

32nd International Film and TV Festival of New York: Gold Medal (Nature and Wildlife Category) *Supersense: Sixth Sense* (BBC South & West); Silver Medal (Breaking News Story Category) coverage of the murder of two British corporals in Andersonstown in March 1988 (BBC Northern Ireland).

British Association for the Advancement of Science Film and Television Awards 1989: Technology Award QED: *Keyhole Surgery*; Certificate of Merit (joint winner) *Take Nobody's Word For It*.



The Really Wild Show: winning its third BAFTA award

FEBRUARY

San Francisco International Film Festival: Golden Gate Award for Best Broadcast Television Feature *Beyond the Pale* (BBC Northern Ireland).

Variety Club Awards 1989: BBC Television Personality Rowan Atkinson; BBC Radio Personality Simon Mayo and Sybil Ruscoe (Radio 1).

30th International Television Festival of Monte Carlo: Gold Nymphs (News Reportage Category) news report from Kate Adie and her crew in Tiananmen Square; (Television Film Category) *One Way Out*; Silver Nymph (Mini Series Category) David Lodge *Nice Work*; Special Environmental Award *Panorama: The Poisoned Land, The Dying Sea*.

Royal Television Society Journalism Awards 1990: Judges' Award Kate Adie for outstanding contribution to TV journalism; International News Award (joint winner) BBC News Team for coverage of Tiananmen Square; International Current Affairs Award *Panorama: Tbilisi - Bloody Sunday*; Television News Cameraman of the Year Ian Young (BBC North East); Home Current Affairs Award *Families at War: The Volunteer*; Regional Current Affairs Award *Friday Report: Condition Critical* (BBC South & East); Special Commendation *After Hillsborough* (BBC North West and BBC North East).

British Sports Association for the Disabled Media Awards 1990: Top Television and Radio Programme *Downhill Struggle* (BBC South & West).

MARCH

SmithKline Beecham Medical Radio Awards: Gold Certificate Sharon Banoff and Michael O'Donnell *Relative Values* (Radio 4); Gold Award Special Zina Rohan and John Newell *Playing God* (BBC World Service); Silver Certificate Sarah Rowlands *Never the Same Again* (BBC Pebble Mill).

3rd Television Rencontres Européennes de Reims: Public Jury Award for Best Fiction Film *Precious Bane*; Professional Jury Award for Best Actress Janet McTeer *Precious Bane*.

BAFTA Craft Awards 1989: Best Video Lighting Clive Thomas *The Ginger Tree*; Best Sound Supervisor Graham Haines *Love for Three Oranges*; Best Film Editor Howard Billingham *Around the World in 80 Days*; *Oriental Express*; Best Video Cameraman Ron Green *The Ginger Tree*.

BAFTA Production and Performance Awards: Best Single Drama *The Accountant*; Best Factual Series 40

Minutes; Best Light Entertainment Programme Clive James *on the 80s*; Best Comedy Series *Blackadder Goes Forth*; Best News/Outside Broadcast Coverage Tiananmen Square massacre (BBC News); Best Actress Diana Rigg *Mother Love*; Best Light Entertainment Performance Rowan Atkinson *Blackadder Goes Forth*; Huw Wheldon Award Omnibus: *Art in the Third Reich*; Best Children's Programme (Entertainment/Drama) *Maid Marian and Her Merry Men*; Best Children's Programme (Documentary/Educational) *The Really Wild Show* (BBC South & West); Writer's Award Andrew Davies; Richard Dimbleby Award Kate Adie; Fellowship of the Academy Paul Fox; Desmond Davis Award John Lloyd.

Anglo German Foundation Journalism Prizes 1990: Electronic Media Award Ben Bradshaw for his coverage of the events leading up to the opening of the Berlin Wall (BBC World Service).

APRIL

BP/Industrial Society Awards for Industrial Journalism: Radio Award *File on 4* (Radio 4) programme on the aftermath of the Piper Alpha disaster; Campaigning Journalist of the Year Helen Boaden *File on 4*; Television Journalist of the Year David Lomax and the *Business Matters* team for their report on the Agnelli family and the Fiat Motor Company.

Television and Radio Industries Club Awards 1990: News Personality/Presenter of the Year Kate Adie; BBC TV Personality of the Year Clive James; Best BBC TV Programme of the Year *Mother Love*; Children's Programme of the Year *Going Live!*; Science-based Programme of the Year QED; New TV Talent of the Year *Naked Video* (BBC Scotland); Theme Music of the Year 'Carmina Valles' by Nigel Hess from *Summer's Lease*; Radio Personality of the Year Sue MacGregor (Radio 4); Radio Programme of the Year *Start the Week* (Radio 4).

Broadcasting Press Guild Awards: Best Single Drama *The Accountant*; Best

Documentary Series *Around the World in 80 Days*; Best Children's Programme *The Chronicles of Narnia: Prince Caspian and The Voyage of the Dawn Treader*; Best Performance by an Actor Alfred Molina *The Accountant*; Best Performance by an Actress Diana Rigg *Mother Love*; Outstanding Contribution to Television Kate Adie; Outstanding Contribution to Radio Brian Matthew (Radio 2); Outstanding Programme Contribution (joint winners) Andy Kershaw (Radio 1) and *Week Ending* (Radio 4).

Ohio State Awards: Social Sciences and Public Affairs Category *Boy Soldiers* (BBC World Service).

Glaxo Science Writers' Awards: Best Television Programme (*Nature* special) *The State of Europe: A Poisoned Inheritance* (BBC South and West); Best Radio Programme *Beyond the Ark* (Radio 4) and *It's Technology: Servant or Master?* (BBC World Service); Best Entry in any Medium *Wireless Therapy: Improving Human Health in the 1980s* (Radio Scotland).

Sony Radio Awards: Best Documentary Feature (Music and Arts) *Dear Miss Pym, Dear Mr Larkin* (Radio 4); Best Classical Music Programme *Tasting Notes* (Radio 3); Best Rock and Pop Programme *Not Fade Away - A Tribute to Buddy Holly* (Radio 1); Best Breakfast Show *Breakfast Live* (BBC Hereford & Worcester); Best Documentary Feature (General) *Never the Same Again* (Radio 4); Best Daily News Programme *Today* (Radio 4); Society of Authors Award for Best Original Script *The Rime of the Bounty* (Radio 4); Best Actress Marsha Mason *Visitor from Hollywood* (Radio 4); Best Actor Timothy West *The Price* (Radio 4); Best Drama Production *The Bass Saxophone* (Radio 3); Society of Authors Award for Best Dramatisation/Adaptation *A Tale of Two Cities* (Radio 4); Best Documentary Feature (News and Current Affairs) *The Indissoluble Union - Cotton, Chemicals and Corruption* (Radio 4); Best Current Affairs Programme *The World Tonight* (Radio 4); Best Response to a News Event (joint winner) *Today: The Romanian Revolution* (Radio 4);



Gerry Anderson, Radio Ulster: Sony local radio personality of the year

Radio Reporter of the Year James Miles (BBC Peking Correspondent); Smash Hits Best National DJ Bruno Brookes (Radio 1); Best Children's Programme/Programming/Series *In the News* (Radio 4); Best Magazine Programme *Country Matters* (Radio Gloucestershire); Best Education Programme/Programming/Series *The Health Show* (Radio 4); Radio Academy Creative Award *My Dog has Fleas* (Radio 4); Local Station of the Year Radio Foyle; Best Outside Broadcast *The Radio 1 Around the World Challenge* (Radio 1); Best Technical Achievement *Swansong* (Radio 3); Outstanding Service to the Community (joint winners) *Face the Facts* (Radio 4) and *Varying Degrees* (Radio Ulster); Local Radio Personality Gerry Anderson (Radio Ulster); Special Award for Service to Radio The Radio Drama Company; Gold Award for Outstanding Contribution to Radio Over the Years Roy Hudd (Radio 2).

MAY

Montreux 1990 Awards: Golden Rose (Independent Category) Nigel Kennedy: *Four Seasons* (Zenith North and Picture Music International); City of Montreux Prize (Independent Category) Carrott's *Commercial Breakdown* (Celador Productions Ltd).

Royal Television Society Programme and Technology Awards 1989: Performance Awards Alfred Molina *The Accountant* and *Virtuoso* and Janet McTeer *Precious Bane*; Best Drama Serial *Nice Work*; Best Documentary Series *Around the World in 80 Days*; Best

Situation Comedy *Blackadder Goes Forth*; Best Outside Broadcast Award Lord Olivier Memorial Service; Children's Award (Factual) *The Lowdown: Brave Heart*; Children's Award (Drama and Light Entertainment) *Maid Marian and Her Merry Men*; Best Arts Programme *Arena: Tales from Barcelona*; Technique Award Brendan Shore for sound on *Metamorphosis*; Technology Award for Communication Innovation John Scott for the one-man radio camera; Special Commendation (Drama) *A Wanted Man*.



Maid Marian and Her Merry Men: double award winner

Giles Cooper Awards: The five 1989 winners of the coveted BBC/Methuen Giles Cooper Awards - which aim to encourage established radio drama writers and to discover new ones - were Richard Nelson *Eating Words* (Radio 4); Jennifer Johnston *O Ananias, Azarias and Misael* (Radio 4/Northern Ireland); Elizabeth Baines *The Baby Buggy* (Radio 4/Manchester); Craig Warner *By Where the Old Shed Used to Be* (Radio 3/Bristol) and David Zane Mairowitz *Stalin Sonata* (Radio 3).

19 Statistics

TELEVISION HOURS OF OUTPUT 1989/90

	Network Programmes			Regional service only	Total
	BBC1	BBC2	Total		
	Hours	Hours	Hours	Hours	Hours
BBC productions					
Programmes produced in London	3,422	2,600	6,022		6,022
Programmes produced in the regions					
England – Midlands	262	290	552	283	835
– North East	77	98	175	441	616
– North West	52	53	105	423	528
– South & East	123	430	553	658	1,211
– South & West	7	15	22	379	401
Northern Ireland	69	120	189	522	711
Scotland	17	32	49	532	581
Wales	340	274	614	241	855
Total programmes produced in the regions	947	1,312	2,259	3,479	5,738
Total BBC productions (excluding Open University)	4,369	3,912	8,281	3,479	11,760
Independent productions	244	81	325	48	373
Purchased programmes	1,724	1,245	2,969		2,969
Open University	128	713	841		841
Total hours of broadcasting	6,465	5,951	12,416	3,527	15,943

Notes

- 1 Network transmission hours exclude trade test transmissions and Ceefax which amounted to 528 hours in 1989/90.
- 2 In addition to the regional service only, S4C transmitted 526 hours of BBC programmes.

RADIO HOURS OF OUTPUT 1989/90

	Network Programmes					Regional service only	Local radio	Total
	Radio 1	Radio 2	Radio 3	Radio 4	Total			
	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours
Programmes produced in London	7,573	8,307	5,085	6,262	27,227			27,227
Programmes produced in the regions								
England – Midlands		366	468	442	1,276			1,276
– North East		68	3	42	113			113
– North West	69	249	432	290	1,040			1,040
– South & East		10		2	12			12
– South & West		80	243	448	771			771
Northern Ireland		5	73	43	121	4,664		4,785
Scotland		31	202	54	287	6,173		6,460
Wales		7	212	44	263	9,054		9,317
Community stations						5,117		5,117
Total programmes produced in the regions	69	816	1,633	1,365	3,883	25,008		28,891
Total programmes produced in London and the regions	7,642	9,123	6,718	7,627	31,110	25,008		56,118
Local radio							178,833	178,833
Open University			63	126	189			189
Total hours of broadcasting	7,642	9,123	6,781	7,753	31,299	25,008	178,833	235,140

VIEWING AUDIENCES 1989/90 The average amount of viewing per head per week in 1989/90 was about 24½ hours, of which BBC Television accounted for 49%. Over the course of a typical week nearly everybody (99%) who watches television views some BBC Television, the average for such BBC viewing being just over 12 hours a week.

The table below shows, in per cent, the daily and weekly reach for the various channels, that is the proportion of the population viewing that channel at all during the week. The average amount of viewing per week is given in hours and minutes together with the percentage share of total viewing attracted by each channel.

	Reach % of population (aged 4 +)	Viewing per head/week	Share of viewing	
	Daily	Weekly	Hrs: Mins	%
BBC1	66.4	92.1	9:24	38
BBC2	35.0	79.5	2:37	11
Any or all BBC	69.9	92.9	12:01	49
ITV	63.6	90.9	10:18	42
C4/S4C	33.2	76.8	2:09	9
Any or all commercial	67.7	92.1	12:27	51
Any or all television	77.8	94.1	24:28	100

Source: BARB/AGB April 1989/March 1990

AVERAGE AUDIENCES FOR A SELECTION OF BBC PROGRAMMES APRIL 1989/MARCH 1990

Figures in millions of viewers.

BBC1

Light Entertainment

Bread	13.2
Only Fools and Horses	13.2
Victoria Wood	12.5
Birds of a Feather	12.5
Brush Strokes	12.0
Children's Royal Variety Performance	11.9
Blackadder Goes Forth	11.7
Challenge Anneka	10.4

Drama

Neighbours	17.6
EastEnders	16.6
Bergerac	12.6
Casualty	11.7
All Creatures Great and Small	10.9
Take Me Home	10.4
Miss Marple: Caribbean Mystery	10.3

Sport

Grand National 1989	11.9
Commonwealth Games: 800m Final Highlights	10.7
FA Cup Final	10.2
Wimbledon: Women's Singles Final	9.5
Sports Review of the Year	9.4
Boat Race 1989	8.4

General Interest

Antiques Roadshow	12.4
Crimewatch UK	10.5
Around the World in 80 Days	10.1
Wildlife on One	9.7
News 39	9.4
Hearts of Gold	7.3
News and Current Affairs	
Six O'Clock News	8.2
Nine O'Clock News	7.9
Question Time	4.8
Panorama	4.7
One O'Clock News	4.5
On the Record	1.6
Breakfast Time (peak)	1.2

Programmes for Children and the Family

Chronicles of Narnia	9.1
Jim'll Fix It	7.2
Grange Hill	6.0
Little Sir Nicholas	6.0
Rolf Harris Cartoon Time	5.9
Byker Grove	5.7
Blue Peter	5.6

BBC2

Wimbledon: Men's Singles Final	11.7
World Cup Football: Poland v. England	7.6
Forty Minutes: Inside Broadmoor	6.8
World Snooker Final Highlights (1989)	6.4
Blackeyes	5.5
French and Saunders	5.4
Dead Lucky	5.0
Food and Drink	5.0
Comic Strip Presents	4.0
Naked Video	3.8

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

Precious Bane
Only Fools and Horses
Africawatch
Lost Worlds, Vanished Lives

80 Plus

'Allo, 'Allo!
Summer's Lease
Red Dwarf III
Casualty
The Vet
Survivors
The Home Front
One Man and His Dog

75 Plus

Chelworth
Great Journeys
Kilroy
The Travel Show
One Foot in the Grave
Campion
Naked Video

19 Statistics continued

LISTENING AUDIENCES 1989/90 The total amount of listening, averaged over the whole population in 1989/90, was just under 10 hours per head per week. The BBC services accounted for a 68% share of this total and ILR and other non-BBC stations for the remaining 32%.

The table below shows the percentage of the population listening to each service on the average day or week (reach). The average amount of listening both by the population as a whole and by listeners, or patrons, to each service are also shown, together with the share of total listening achieved by each service.

	Reach % of population (aged 4+)		Listening	Listening	Share of listening
	Daily	Weekly	per head per week Hrs: Mins	per patron per day Hrs: Mins	%
Radio 1	11.6	29	2:32	3:07	26
Radio 2	8.4	19	1:43	2:53	17
Radio 3	1.3	5	0:12	2:14	2
Radio 4	7.7	15	1:07	2:04	12
Local Radio	5.2	17	0:57	2:37	9
National Regions	1.3	4	0:10	2:04	2
Any or all BBC	32.0	60	6:44	3:00	68
ILR	13.7	31	2:58	3:05	30
Other non-BBC	0.7	n/a	0:09	2:59	2
Any or all radio	43.9	74	9:52	3:12	100

Source: Daily Survey of Listening

SOME TYPICAL RADIO AUDIENCES

Monday-Friday audiences represent a daily average figure. Figures in millions of listeners.

RADIO 1	RADIO 2	RADIO 4
Simon Mayo (Mon-Fri) 3.8	Derek Jameson (Mon-Fri) 2.7	News 8am (Mon-Fri) 1.9
Top 40 (Sunday) 3.5	Melodies for You (Sunday) 2.0	Today 8.10am (Mon-Fri) 1.4
Simon Bates (Mon-Fri) 3.1	Jimmy Young (Mon-Fri) 1.9	The Archers Omnibus (Sunday) 1.1
Dave Lee Travis (Saturday) 3.1	Desmond Carrington (Sunday) 1.9	Any Questions? (Saturday) 0.8
Steve Wright (Mon-Fri) 2.6	Ken Bruce (Mon-Fri) 1.8	Desert Island Discs (Friday) 0.7
	RADIO 3	Call Nick Ross (Tuesday) 0.7
	Record Review (Saturday) 0.3	Woman's Hour (Mon-Fri) 0.5
	Composers of the Week (Mon-Fri) 0.2	The Afternoon Play (Mon-Fri) 0.4
	Morning Concert (Mon-Fri) 0.2	

AUDIENCE APPRECIATION Audience appreciation of programmes is derived from the Listening Panel and expressed on a scale from 0 to 100. Among programmes achieving a Reaction Index of 80 and above were:

RADIO 1	RADIO 2	RADIO 4
The Clapton Concerts	Sport on 2	The News Quiz
Dreams - Roy Orbison Tribute	Desmond Carrington All Time Greats	Face the Facts
Dave Lee Travis - Weekend Shows	Friday Night is Music Night	The World This Weekend
Adrian Juste	Anne Robinson	Smiley's People
	RADIO 3	
	Dame Myra Hess	
	Proms 89	
	Handel in Rome	
	The Importance of Being Earnest	

During the year under review, income from licences went up slightly as more viewers converted from monochrome to colour and the number of households with a TV set increased. By 31 March 1990, there were 18 million colour licences and 1.7 million mono licences in force. During the year licence fees were £66 for colour and £22 for black and white, but from 1 April 1990, in line with the Retail Price Index, the cost of a colour licence fee rose to £71 and mono to £24.

This RPI mechanism, introduced by the Home Office for a three year period, is due for discussion during 1990/91.

As a result of the Broadcasting Bill, the BBC will take over the responsibility for the collection of licence fees from April 1991 and is looking very hard to see if alternative methods can save on the £65m the Post Office currently charges annually for the service.

The Government introduced two new schemes during the year which allow viewers to pay for their colour licence by direct debit in quarterly instalments. Since the schemes were introduced they have been taken up for over 6% of licence renewals.

Corporate cash reserves were depleted during the year but high interest rates increased overall interest income slightly.

Although this was the second year when expenditure was controlled using a priority based budgeting approach, costs continued to outstrip increases in the RPI and the Government's requirement for the BBC to commission a quota of TV programmes from independent producers by 1993 began to apply an additional squeeze.

In 1989/90, nearly 400 hours of independent television programmes were transmitted and pressure to reduce in-house staff and resources has been maintained.

During last summer's industrial action, concern that the BBC's rates of pay were uncompetitive led to the major 'Funding the Future' review under Director of Finance Ian Phillips (see panel page 96). The six month inquiry which examined ways of releasing resources for a more competitive pay structure, without affecting the range and quality of programmes, dominated the year. Much of the detailed plans for achieving the savings are still being worked on and wherever possible will be achieved through natural wastage and retraining, but much greater use of contracting out for support functions such as cleaning, catering and security will inevitably lead to some job losses.

Abandoning plans to build a Network Radio centre as Phase III of the White City project was perhaps the most difficult decision reached under

the 'Funding the Future' review, but the cost of relocation from Broadcasting House and other buildings in London, W1, could not be financed.

On pay, the Corporation-wide Peat Marwick McLintock consultancy survey, which also takes in grading and conditions of service, was begun, looking particularly at comparisons with the private sector. The results of the survey so far suggest that pay in the BBC is not universally uncompetitive and that the problem affects some skills and grades more than others.

Implementation of the recommendations will result in selective changes in pay rates and conditions to make the BBC more competitive in the Nineties and better able to keep the staff so vital to its ability to maintain the range and quality of programming in an increasingly competitive market.

BBC Enterprises Ltd

Enterprises' turnover reached record levels at £184m excluding £30m co-production finance raised for BBC television. This was achieved through organic growth, acquisitions and title launches by the rapidly diversifying Magazines division. Pre-interest profits were 17% up on 1988/89.

A major deal with BSB, the sales of the *Blackadder* programmes and videos and the series and book of *Around the World in 80 Days* illustrated the successful growth in commercial activities.

Capital expenditure

The main area of investment was the development at White City where £26m was spent on building works for Phase I and a further £4m on the planning and design of the subsequent phases of the site. £12m was spent on the extension and technical equipping of Television Centre to allow consolidation of accommodation on the site and £12m was invested in the freehold purchase of previously leased premises in West London. The development of Regional Broadcasting centres required expenditure of £13m while the televising of Parliament experiment has required a further £4m expenditure. In addition, £15m was spent on the extension and replacement of the transmitter networks.

World Service

The BBC World Service Grants-in-Aid from the Foreign and Commonwealth Office, determined on a three year cycle of which 1989/90 was the second year, were overtaken by inflation. The World Service also faced the ongoing challenge of achieving efficiency improvements of at least 1.5% a year. The Grants-in-Aid cover capital and operating expenditure for broadcasting in English and 37 foreign languages

'Funding the Future'

Set up in the summer of 1989 to examine ways of finding the money to improve pay, the 'Funding the Future' committee invited and received hundreds of ideas from staff and carried out interviews at every level of the BBC.

In the context of the index linked licence fee and rising costs in the increasingly competitive broadcasting industry, the review focused on defining the BBC's activities more sharply to prepare for the Nineties. On the basis of its recommendations, the Board of Governors approved measures that will result in savings of at least £75m a year by 1993.

The most important decisions were:

Network Radio

Drop plans to develop a radio centre at White City, saving £200m on capital expenditure.

Close the BBC Radio Orchestra, except for its Big Band section.

Network Television

Make savings of £25m a year by 1993 by measures including the contracting out of specific resources in both programme-making and administration.

News and Current Affairs

Save £5m a year by 1993 from productivity and improved working methods.

Reduce the capital costs of the new White City News and Current Affairs centre.

Regional Broadcasting

Merge the North East and North West regions into one region, while retaining separate programme and advisory structures.

Achieve economies of £7m a year by 1993 from network productions made in the regions and up to £3m from local radio.

Consider potential savings in local television and radio services in Scotland and Wales.

Consider reducing the number of local opt-out programmes in England, combining these to cover larger regional areas.

Engineering

Subject transport services to tender, reduce the costs of Architectural and Civil Engineering Department and close Ware central supply stores.

Central Support Areas

Reduce the costs by at least 10%.

Capital Spending

The annual spend on Home Services capital projects is to be reduced by 10%.

Also as a result of the recommendations, the possibility of relocating some of the BBC's activities away from the high cost South East is to be examined.

and, separately, monitoring of domestic broadcasts from other countries. Broadcasting output grew to 785½ hours per week, the highest since the Second World War.

During the year, the FCO, in co-operation with the BBC and the Treasury, began to examine how inflation can be allowed for in the next three year funding period. It also agreed to consider additional finance to meet an expected increase in rent for Bush House, the headquarters of the World Service.

Increases in commercial revenue were achieved from the sale of BBC English language teaching materials and the sale of recordings of BBC pro-

grammes to overseas broadcasters by the Transcription Service. The World Service's programme magazines in English 'London Calling' and Arabic 'Huna London' both increased their advertising and subscription income.

Capital expenditure of £25m was principally devoted to new transmitters in the UK and at overseas relay stations and on improvements to the technical facilities in Bush House. The major part of the modernisation of the monitoring facilities at Caversham was also completed with the opening of the new extension and the introduction of the computerised text handling and publishing system.

Auditors' Report

**Coopers
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(International)**

To the Members of the British Broadcasting Corporation

We have audited the financial statements on pages 98 to 113 in accordance with auditing standards.

In our opinion the financial statements, prepared on the basis set out in the statement of accounting policies, 'form of accounts' on page 98, give a true and fair view of the state of affairs of the Corporation at 31 March 1990 and of its income and expenditure and source and application of funds for the year then ended.

Coopers & Lybrand Deloitte
Chartered Accountants

London
28 June 1990

Deloitte Haskins & Sells, our Auditors, have merged their practice with Coopers & Lybrand and now practise in the name of Coopers & Lybrand Deloitte. They have signed their Auditors' report in their new name.

Statement of Accounting Policies

The British Broadcasting Corporation is a body corporate set up by Royal Charter and operating under licence from the Home Office.

Its object is to provide a public service of broadcasting for general reception at home and overseas. In order to fulfil this object the Corporation receives income from the Home Office derived from television broadcast receiving licences to finance its Home Services, from the Foreign and Commonwealth Office Grants-in-Aid for its World Service and from the Open University a grant to provide audio-visual material associated with its courses.

The principal accounting policies adopted by the Corporation are set out below.

Form of accounts

The annual financial statements are prepared under the historical cost convention and are in accordance with generally accepted accounting principles including UK Statements of Standard Accounting Practice.

The Home Services Group financial statements (on pages 100 to 107) are presented in the form of consolidated financial statements including the BBC's commercially operated subsidiaries forming the BBC Enterprises Group. With effect from 1 April 1989, the Open University Production Centre has also been consolidated and the comparative figures for 1988/89 have been restated.

The World Service receives specific Grant-in-Aid funding which is not available to fund other BBC activities and separate financial statements are therefore prepared for this service (on pages 108 to 113).

BBC Enterprises Group

The consolidated financial statements of the BBC Enterprises Group are made up to 31 March. Its trading profits are included as a contribution to expenditure in the income and expenditure account of the Home Services Group and its assets and liabilities are included in the consolidated balance sheet.

Goodwill, being the net excess of the cost of shares in subsidiaries over the value attributable to their net tangible assets on acquisition, is deducted from the operating reserve in the year of acquisition.

Income

(a) Home Services Group

Income receivable from the Home Office is that derived from television broadcast receiving licences and represents the amount collected in the year less expenses, principally those of the Post Office, incurred in administering the licence fee system, in collecting the licence fees and in investigating complaints by the public of interference in broadcast reception. The amount which the Home Office can pay to the Home Services for any year cannot exceed the *total* amount voted by Parliament for that year, and variations between income collected and the vote are allowed for in the following year.

Income received by the BBC Enterprises Group represents licence fees from the distribution of joint productions, agency fees from the distribution of programmes on behalf of the BBC and from other producers' titles and from the sale of magazines, books, videos, records and tapes, character merchandising and income from exhibitions, shops, data transmission and other facilities.

The Open University Production Centre receives an annual grant from the Open University and generates additional income from organisations in the educational field.

(b) World Service

Income is derived from Grants-in-Aid from the Foreign and Commonwealth Office which cannot exceed the total amount voted by Parliament for the year. Sums received are intended to meet estimated expenditure but unexpended receipts for the year are not liable to surrender.

Exchange differences

Assets and liabilities in foreign currencies are expressed in sterling at the rates of exchange ruling at 31 March. Surpluses and deficits arising from the translation at these rates of exchange of assets and liabilities, together with exchange differences arising from trading activities, are taken to the statements of income and expenditure.

The profit and loss accounts of overseas subsidiaries are translated into sterling at month-end rates. Exchange differences arising on consolidation are taken directly to reserves.

Deferred taxation

The Corporation provides deferred taxation calculated under the liability method to take account of timing differences between the treatment of certain items in the financial statements and their treatment for taxation purposes except to the extent that the Corporation considers it reasonable to assume that such timing differences will continue in the future.

Pensions

The UK Statement of Standard Accounting Practice on accounting for pension costs has been adopted from 1 April 1989. From that date the charge to the income and expenditure account for pensions comprises the regular pension cost reduced by the amortisation of the scheme surplus over the average remaining service lives of employees in the scheme.

Research and development

Research and development expenditure is written off as incurred.

Fixed assets

Home Services and World Service expenditure on fixed assets above £1,000 is capitalised and depreciation is calculated so as to write off the cost of fixed assets by equal annual instalments over the period of their estimated useful lives. For larger value schemes depreciation commences from the date the asset is brought into service. Other assets are depreciated from the date the expenditure is incurred. Land is not depreciated. The useful lives are estimated to be as follows:

Freehold and long leasehold buildings	50 years
Freehold and long leasehold building improvements	15 years
Short leasehold land and buildings	Unexpired term of the lease
Transmitters and power plant	20 years
Broadcasting plant	7 years
Computers, fixtures and fittings and musical instruments	5 years
Motor vehicles	4 years

Expenditure on BBC Enterprises Group fixed assets is depreciated over lives between 3 and 5 years except buildings, which are depreciated over 40 years.

Internal costs incurred on capital projects are included as part of the cost of assets and depreciated accordingly.

Leased assets

Assets held under finance leases are capitalised at the total amount of rentals payable under the leasing agreement, excluding finance charges, and depreciated in accordance with the asset lives set out above. Finance charges are written off over the period of the lease on a reducing balance basis.

Investment in programmes for future sale

In the BBC Enterprises Group, investment in programmes for future sale is stated at cost, after writing off the costs of programmes that are considered irrecoverable, less accumulated amortisation. The amortisation is charged against income over the average marketable life, which is estimated to be five years. The cost and accumulated amortisation of 'Investment in programmes for future sale' are reduced by the value of programmes fully amortised.

Programme stocks

The external cost of programmes for transmission in future years, consisting principally of artists' fees, facility and copyright fees, design and scenic service costs, and acquisition costs is stated after deducting contributions from other organisations and is carried forward and charged to operating expenditure on first transmission of the programme.

Staff costs and all other programme costs are charged to expenditure in the year in which they are incurred.

Consumable stocks

Consumable stocks are stated at the lower of cost or net realisable value.

Litigation

At any time, the Corporation is involved in a number of instances of litigation, for some of which the outcome is uncertain. In order to ensure that any damages and costs which may be awarded against the Corporation are adequately provided for in the financial statements, the Corporation makes specific provision against such costs.

Insurance reserve

It is the Corporation's policy to purchase insurance for significant losses, where possible, and to provide for the costs of uninsured incidents and uninsurable excesses. In addition to these provisions, an amount is set aside as an insurance reserve to meet the cost to the Home Services of unquantifiable future losses.

Capital reserve

Each year an equivalent amount to the costs expended by the Home Services and World Service on capital assets over depreciation, adjusted for disposals, is transferred to capital reserve so that, at the year end, the amount of the capital reserve is equivalent to the net book value of fixed assets.

21 Home Services Group

Statement of Income and Expenditure for the year ended 31 March 1990

Notes		1989/90 £m	1988/89 £m
	Income		
	Licence income	1,236.8	1,151.4
	Less: cost of collection	65.3	71.3
		<u>1,171.5</u>	<u>1,080.1</u>
	Operating expenditure		
1	Television	837.1	760.1
1	Radio	296.6	264.5
		<u>1,133.7</u>	<u>1,024.6</u>
	Excess of licence income over operating expenditure	37.8	55.5
2	Trading profits of BBC Enterprises Group	12.2	10.4
3	Other income	28.9	25.9
		<u>78.9</u>	<u>91.8</u>
4	Excess of income over expenditure before taxation	11.7	12.1
5	Taxation		
		<u>67.2</u>	<u>79.7</u>
	Excess of income over expenditure after taxation	105.1	107.2
16, 17	Transfers to reserves		
		<u>(37.9)</u>	<u>(27.5)</u>
18	Deficit for the year transferred to operating reserve		

Balance Sheets		Group		Home Services	
at 31 March 1990		31 March 1990	31 March 1989	31 March 1990	31 March 1989
Notes		£m	£m	£m	£m
	Fixed assets				
7	Tangible assets	619.0	514.3	609.4	504.4
8	Investment in programmes for future sale	27.1	25.0	—	—
9	Investment in subsidiaries	—	—	0.3	0.3
10	Other investments	0.2	0.1	0.2	0.1
		<u>646.3</u>	<u>539.4</u>	<u>609.9</u>	<u>504.8</u>
	Current assets				
11	Stocks	131.2	105.7	122.8	97.1
12	Debtors	128.5	98.9	122.3	96.3
13	Short term bank deposits and cash	146.3	217.2	112.8	194.8
		<u>406.0</u>	<u>421.8</u>	<u>357.9</u>	<u>388.2</u>
14	Creditors — amounts falling due within one year	249.7	227.0	196.0	182.8
	Net current assets	<u>156.3</u>	<u>194.8</u>	<u>161.9</u>	<u>205.4</u>
	Total assets less current liabilities	<u>802.6</u>	<u>734.2</u>	<u>771.8</u>	<u>710.2</u>
14	Creditors — amounts falling due after more than one year	7.3	11.6	6.6	10.8
15	Provisions for liabilities and charges	35.7	27.5	33.3	25.0
		<u>759.6</u>	<u>695.1</u>	<u>731.9</u>	<u>674.4</u>
	Represented by				
16	Insurance reserve	4.8	4.8	4.8	4.8
17	Capital reserve	609.9	504.8	609.9	504.8
18	Operating reserve	144.9	185.5	117.2	164.8
		<u>759.6</u>	<u>695.1</u>	<u>731.9</u>	<u>674.4</u>

Approved by the Governors and Director-General on 28 June 1990

Marmaduke Hussey Chairman of the Board of Governors
 Michael Checkland Director-General

Consolidated Source and Application of Funds Statement

for the year ended 31 March 1990

	1989/90	1988/89
	£m	£m
Source of funds		
Excess of income over expenditure before taxation	78.9	91.8
Add back items not involving the movement of funds		
Depreciation and amortisation	62.3	49.1
Net book value of asset disposals	2.0	3.3
Exchange difference arising on consolidation	(0.1)	(0.2)
Goodwill written off	(2.4)	(0.9)
Minority interest in BBC Enterprises Group profits	(0.2)	—
	<u>140.5</u>	<u>143.1</u>
Application of funds		
Capital expenditure	156.8	146.4
Investment in programmes for future sale	14.3	13.4
Taxation	11.7	12.1
Increase in other investments	0.1	0.1
	<u>182.9</u>	<u>172.0</u>
Net application of funds	<u>(42.4)</u>	<u>(28.9)</u>
Movement in working capital		
(Increase)/decrease in stocks	(25.5)	1.4
Increase in debtors	(29.6)	(21.1)
Increase in creditors	13.1	40.7
Increase in provisions	8.2	13.0
	<u>(33.8)</u>	<u>34.0</u>
	<u>(76.2)</u>	<u>5.1</u>
Net movement in liquid funds		
(Decrease)/increase in cash at bank and in hand including unpresented cheques	<u>(76.2)</u>	<u>5.1</u>

Notes to the Financial Statements

for the year ended 31 March 1990

1. TELEVISION AND RADIO OPERATING EXPENDITURE

Operating expenditure on the Television and Radio services is analysed as follows:

	1989/90	1988/89
	£m	£m
Staff costs	543.5	493.1
Other direct programme costs including artists	345.1	320.5
Depreciation	47.9	38.3
Other	215.7	188.9
Own work capitalised	(18.5)	(16.2)
	<u>1,133.7</u>	<u>1,024.6</u>
Comprising:		
Television		
BBC 1	457.8	426.3
BBC 2	237.7	209.1
Regional services	118.9	101.6
Transmission and distribution	22.7	23.1
	<u>837.1</u>	<u>760.1</u>
Radio		
Radio 1	27.9	23.0
Radio 2	49.9	44.1
Radio 3	46.8	42.9
Radio 4	66.1	57.0
Regional services	41.2	38.5
Local radio	46.2	42.2
Transmission and distribution	18.5	16.8
	<u>296.6</u>	<u>264.5</u>
	<u>1,133.7</u>	<u>1,024.6</u>

The above analysis of expenditure between staff and other costs has been reclassified and, accordingly, the comparative figures for 1988/89 have been restated.

2. TRADING PROFITS OF BBC ENTERPRISES GROUP

	1989/90	1988/89
	£m	£m
Turnover		
Television sales	45.5	38.0
Magazine and book publishing	105.0	94.3
Videos, records and tapes	26.5	17.1
Other activities	6.7	4.6
	<u>183.7</u>	<u>154.0</u>
Expenditure		
Cost of sales	113.2	94.5
Distribution costs	28.5	24.9
Administrative and other costs	17.6	15.8
Amortisation of programme investment	12.2	8.4
	<u>171.5</u>	<u>143.6</u>
Trading profit before interest	<u>12.2</u>	<u>10.4</u>
Turnover by geographic market		
United Kingdom	139.8	117.1
Rest of the World	43.9	36.9
	<u>183.7</u>	<u>154.0</u>

The analysis of profit before taxation by class of business has not been disclosed as in the opinion of the Corporation this information would be seriously prejudicial to the Corporation's operations.

3. OTHER INCOME

	Group	
	1989/90	1988/89
	£m	£m
Net interest receivable		
- Home Services	21.0	19.6
- BBC Enterprises Group	2.1	1.2
Agency commission	0.9	0.8
Share of loss of Listener Publications Limited	(0.3)	(0.5)
Other	5.2	4.8
	<u>28.9</u>	<u>25.9</u>

In addition to the above there was £8.9m (1988/89 £9.0m) of Open University grants and £3.1m (1988/89 £1.3m) of other income generated by the BBC Open University Production Centre, to cover £12.0m (1988/89 £10.3m) operating costs.

4. EXCESS OF INCOME OVER EXPENDITURE

This is stated after charging £265,400 (1988/89 £213,200) in respect of Auditors' remuneration and the following other items of expenditure:

	Group	
	1989/90	1988/89
	£m	£m
Payments under operating leases		
- plant and machinery	3.7	3.1
- other	12.8	11.6
Research expenditure written off	4.8	4.6

5. TAXATION

The Home Services Group is liable to taxation on profits derived from those activities carried on with a view to profit and on rent, royalties and interest receivable. The charge for the year, based on a rate of corporation tax of 35%, comprised:

	Group	
	1989/90	1988/89
	£m	£m
Current year		
Corporation tax	14.4	13.0
Deferred tax	(1.5)	(0.9)
Double taxation relief	(0.4)	(0.5)
	<u>12.5</u>	<u>11.6</u>
Overseas tax	<u>0.4</u>	<u>0.5</u>
	<u>12.9</u>	<u>12.1</u>
Prior year corporation tax	<u>(1.2)</u>	<u>—</u>
	<u>11.7</u>	<u>12.1</u>

21 Home Services Group continued

Notes to the Financial Statements continued

6. EMPLOYEES AND REMUNERATION

(a) Staff costs

	Group	
	1989/90	1988/89
	£m	£m
Salaries and wages	479.8	430.6
Social security costs	39.4	34.1
Other pension costs	48.5	50.0
	<u>567.7</u>	<u>514.7</u>
Comprising:		
Home Services	543.5	493.1
BBC Enterprises Group	16.7	14.6
Open University Production Centre	7.5	7.0
	<u>567.7</u>	<u>514.7</u>

(b) Pensions

Most employees are members of the BBC Pension Scheme, which provides salary related pension benefits on a defined-benefit basis. The scheme is subject to independent valuation by a professionally qualified actuary at least every three years, on the basis of which the actuary certifies the rate of employer's contribution which, together with the specified contributions payable by the employees and proceeds from the scheme's assets, are sufficient to fund the benefits payable under the scheme.

The latest actuarial valuation of the scheme was as at 1 April 1987, using the attained age method. The main long term assumptions were that the annual rate of return on investments would exceed increases in earnings by 1½% and exceed pension increases by 3½%. The valuation showed that the market value of the scheme's assets was £2,131m and that the actuarial value of those assets represented 115% of the value of the benefits due to members, after allowing for expected future increases in earnings. Following the valuation the employees' and employer's standard contribution rates were reduced to 6½% and 17% of pensionable salaries respectively.

After allowing for the cost of certain benefit improvements, the pension charge in the Home Services Group financial statements for 1989/90 was £48.5m after deducting a proportion of the scheme surplus amortised over the average remaining service of the contributing members. In previous years the pensions charge was calculated to be the actual contributions payable.

At 31 March 1990, a prepayment of £4.1m is included in debtors for the Group, representing the excess of the amounts funded during the year over the pensions charge.

(c) Governors

Home Services expenditure includes an amount of £106,371 (1988/89 £103,829) in respect of the annual fees (excluding benefits) of the members of the Board of Governors, determined by the Home Secretary with the approval of the Minister for the Civil Service. This amount includes £39,200 (1988/89 £37,100) in respect of the Chairman who was the highest paid Governor.

Other Governors received fees in the following bands:

	1989/90	1988/89
	Number	Number
Nil – £5,000	2	8
£5,001 – £10,000	6	4
£10,001 – £15,000	3	—

(d) Higher paid employees

The number of employees who received remuneration (excluding benefits) in the following bands were:

	1989/90	1988/89
	Number	Number
£30,001 – £35,000	733	385
£35,001 – £40,000	301	147
£40,001 – £45,000	151	66
£45,001 – £50,000	58	25
£50,001 – £55,000	37	14
£55,001 – £60,000	17	7
£60,001 – £65,000	11	4
£65,001 – £70,000	6	1
£70,001 – £75,000	2	2
£75,001 – £80,000	2	1
£80,001 – £85,000	1	1
£85,001 – £90,000	1	—
£90,001 – £95,000	—	1
£100,001 – £105,000	2	—
£105,001 – £110,000	1	1
£120,001 – £125,000	1	—

(e) The average number of persons employed in authorised posts was:

	1989/90	1988/89
	Average number	Average number
Television	16,504	16,682
Radio	6,390	6,409
Home Services	22,894	23,091
BBC Enterprises Group	969	1,047
Open University Production Centre	354	355
	<u>24,217</u>	<u>24,493</u>

The above disclosure has been redefined so that 703 employees (1988/89 724) in part time posts are included at management's estimate of their full time equivalent of 352 (1988/89 362).

7. TANGIBLE FIXED ASSETS

(a) Group	Land and buildings £m	Plant and machinery £m	Furniture and fittings £m	Assets in the course of construction £m	Total £m
Cost					
At 31 March 1989	224.9	412.6	11.4	93.7	742.6
Additions	49.6	64.0	2.5	40.7	156.8
Transfers	34.0	14.1	—	(48.1)	—
Disposals	(0.4)	(3.0)	(2.5)	—	(5.9)
At 31 March 1990	308.1	487.7	11.4	86.3	893.5
Depreciation					
At 31 March 1989	40.9	179.5	7.9	—	228.3
Charge for the year	7.2	41.2	2.0	—	50.4
Elimination in respect of disposals	(0.1)	(1.6)	(2.5)	—	(4.2)
At 31 March 1990	48.0	219.1	7.4	—	274.5
Net book values					
At 31 March 1990	260.1	268.6	4.0	86.3	619.0
At 31 March 1989	184.0	233.1	3.5	93.7	514.3
(b) Home Services					
Cost					
At 31 March 1989	219.0	404.6	8.5	93.7	725.8
Additions	49.6	62.4	1.9	40.7	154.6
Transfers	34.0	14.1	—	(48.1)	—
Disposals	(0.4)	(2.9)	(2.5)	—	(5.8)
At 31 March 1990	302.2	478.2	7.9	86.3	874.6
Depreciation					
At 31 March 1989	40.1	175.3	6.0	—	221.4
Charge for the year	7.0	39.7	1.2	—	47.9
Elimination in respect of disposals	(0.1)	(1.5)	(2.5)	—	(4.1)
At 31 March 1990	47.0	213.5	4.7	—	265.2
Net book values					
At 31 March 1990	255.2	264.7	3.2	86.3	609.4
At 31 March 1989	178.9	229.3	2.5	93.7	504.4

Land and buildings at net book value comprise:

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
Freeholds	201.1	131.6	201.1	131.6
Long leaseholds	50.7	45.0	46.1	40.3
Short leaseholds	8.3	7.4	8.0	7.0
	260.1	184.0	255.2	178.9

Fixed assets include the following amounts in respect of assets capitalised under finance leases:

Net book values	1.2	1.5	0.2	0.6
Depreciation charge for the year	0.6	2.3	0.3	2.1

21 Home Services Group continued

Notes to the Financial Statements continued

8. INVESTMENT IN PROGRAMMES FOR FUTURE SALE

	Group £m
Cost	
At 31 March 1989	43.7
Additions	14.3
Written off during the year	(7.2)
	50.8
Less: cost of programmes fully amortised at 31 March 1990	(5.6)
At 31 March 1990	45.2
Amortisation	
At 31 March 1989	18.7
Charge for the year	11.9
Amortisation on programmes written off during the year	(6.9)
	23.7
Less: accumulated amortisation on programmes fully amortised at 31 March 1990	(5.6)
At 31 March 1990	18.1
Net book values	
At 31 March 1990	27.1
At 31 March 1989	25.0

9. INVESTMENT IN SUBSIDIARIES

The Home Services own 100% of the £250,000 issued share capital in BBC Enterprises Limited, an unlisted company incorporated in Great Britain. BBC Enterprises Limited holds the following interests in companies which, except where stated, are registered in England and Wales:

Company	% holding of issued ordinary shares
Lionheart Television International Inc. (incorporated in Delaware, USA)	100
BBC Telecordiale (SARL) (incorporated in France)	100
BBC Subscription Television Limited	100
Redwood Publishing Limited	77½
World Publications Limited (previously Hyde Park Publications Limited)	76
<i>The interest in this company was acquired during the year for a consideration of £1.8m. The Group's share of the net liabilities on acquisition was £0.6m.</i>	
Hartog Hutton Publishing Limited	51
Video World Publishing Limited	50
<i>Since the balance sheet date, the remaining 50% of the shares of this company have been acquired.</i>	
Film & Television Completions plc	28
BBC Frontline Limited	23

The Home Services also own 100% of the issued share capital of Opinion and Broadcasting Research (OBR) Limited.

10. OTHER INVESTMENTS

In the Home Services, other investments include the following shareholdings in companies which, except where stated, are registered in England and Wales:

Company	% holding of issued ordinary shares
Listener Publications Limited	50
House of Commons Broadcasting Unit Limited	50
<i>The financial statements of the above companies are made up to 29 July and 31 July respectively each year and, accordingly, the Home Services Group accounts include management's best estimate of the results of these companies to 31 March 1990.</i>	
<i>The Home Services' interest in Listener Publications Limited, including a loan of £0.8m, has been written down to nil.</i>	
Broadcasters Audience Research Board Limited	50
Secuir SA (incorporated in Belgium)	16
Visnews Limited	11
Multimedia Corporation Limited	5

11. STOCKS

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
Raw materials	10.7	11.1	7.8	7.9
Work in progress				
- programmes	46.7	24.6	45.8	24.0
- other	1.0	0.9	1.0	0.9
Finished goods				
- purchased programmes	40.6	43.2	40.6	43.2
- other programmes	35.3	23.9	35.3	23.9
- other goods for resale	4.6	4.8		
	138.9	108.5	130.5	99.9
Co-production contributions	(7.7)	(2.8)	(7.7)	(2.8)
	131.2	105.7	122.8	97.1

12. DEBTORS

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
Receivable within one year				
Trade debtors	82.3	65.8	44.1	34.6
Due from BBC Enterprises Group			10.1	4.9
Prepayments	35.7	12.8	29.6	10.9
	118.0	78.6	83.8	50.4
Provision for doubtful debts	(6.9)	(3.3)	(3.6)	(2.1)
	111.1	75.3	80.2	48.3
Receivable after more than one year				
Trade debtors	2.0	2.8	1.7	2.2
Loan to BBC Enterprises Group			25.0	25.0
Prepayments	15.4	20.8	15.4	20.8
	128.5	98.9	122.3	96.3

13. SHORT TERM BANK DEPOSITS AND CASH

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
Aggregate net bank balances	110.8	187.2	80.4	167.8
Unpresented cheques included in creditors	35.5	30.0	32.4	27.0
	<u>146.3</u>	<u>217.2</u>	<u>112.8</u>	<u>194.8</u>

14. CREDITORS

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
Amounts falling due within one year				
Unpresented cheques, bank loans and overdraft	35.6	30.3	32.4	27.0
Trade creditors				
Programme creditors	51.1	37.0	50.9	36.5
Programme acquisitions	20.3	18.8	20.3	18.8
Salaries and wages	34.7	27.0	34.4	27.0
Residual copyright payments	14.3	10.9	—	—
Others	37.2	37.5	19.6	21.0
	<u>157.6</u>	<u>131.2</u>	<u>125.2</u>	<u>103.3</u>
Other creditors				
Capital	26.7	36.4	26.7	36.4
Taxation	12.9	14.2	7.7	10.1
Home Office creditors	3.5	6.0	3.5	6.0
Obligations under finance leases	0.3	0.3	—	—
	<u>43.4</u>	<u>56.9</u>	<u>37.9</u>	<u>52.5</u>
Accruals and deferred income	13.1	8.6	0.5	—
	<u>249.7</u>	<u>227.0</u>	<u>196.0</u>	<u>182.8</u>
Amounts falling due after more than one year				
Programme acquisitions	6.6	10.7	6.6	10.7
Obligations under finance leases	0.7	0.8	—	—
Others	—	0.1	—	0.1
	<u>7.3</u>	<u>11.6</u>	<u>6.6</u>	<u>10.8</u>

15. PROVISIONS FOR LIABILITIES AND CHARGES

	Deferred taxation	Severance	Insurance	Other	Total
(a) Group	£m	£m	£m	£m	£m
At 31 March 1989	2.5	—	5.2	19.8	27.5
Utilised during the year	—	—	(1.7)	(2.6)	(4.3)
Released during the year	(0.1)	—	—	(2.3)	(2.4)
Provided during the year	—	9.0	—	5.9	14.9
At 31 March 1990	<u>2.4</u>	<u>9.0</u>	<u>3.5</u>	<u>20.8</u>	<u>35.7</u>
(b) Home Services					
At 31 March 1990	—	9.0	3.5	20.8	33.3

Other provisions include an amount to meet the estimated dilapidation costs of vacating various properties following a review of accommodation needs and provision for the cost of removing asbestos at Television Centre.

16. INSURANCE RESERVE

	1989/90	1988/89
	£m	£m
Balance brought forward	4.8	—
Transfer from income and expenditure account	—	4.8
Balance carried forward	<u>4.8</u>	<u>4.8</u>

17. CAPITAL RESERVE

	1989/90	1988/89
	£m	£m
Balance brought forward	504.8	402.1
Transfer from operating reserve in respect of BBC Enterprises Group	—	0.3
Transfer from income and expenditure account	105.1	102.4
Balance carried forward	<u>609.9</u>	<u>504.8</u>

18. OPERATING RESERVE

	Group		Home Services	
	1989/90	1988/89	1989/90	1988/89
	£m	£m	£m	£m
Balance brought forward	185.5	214.4	164.8	199.7
Transfer to capital reserve in respect of BBC Enterprises Group	—	(0.3)	—	(0.3)
Goodwill written off	(2.4)	(0.9)	—	—
Exchange differences	(0.1)	(0.2)	—	—
Minority interests	(0.2)	—	—	—
Deficit for the year	(37.9)	(27.5)	(47.6)	(34.6)
Balance carried forward	<u>144.9</u>	<u>185.5</u>	<u>117.2</u>	<u>164.8</u>

19. COMMITMENTS

	Group		Home Services	
	31 March 1990	31 March 1989	31 March 1990	31 March 1989
	£m	£m	£m	£m
(a) Purchases				
Contracted for but not provided for				
Fixed asset additions	70.1	75.9	70.0	73.4
Purchased programmes	87.1	26.3	87.1	26.3
	<u>157.2</u>	<u>102.2</u>	<u>157.1</u>	<u>102.1</u>

Authorised but not contracted for

Fixed asset additions	84.5	129.9	84.2	129.2
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(b) Operating leases

Payments to be made during the next year in respect of operating lease commitments which expire

Within one year	1.3	0.9	1.3	0.9
In two to five years	7.0	5.9	6.4	5.8
After five years	8.1	8.9	8.1	8.9
	<u>16.4</u>	<u>15.7</u>	<u>15.8</u>	<u>15.6</u>

Comprising:

Land and buildings	12.2	11.6	11.8	11.5
Other	4.2	4.1	4.0	4.1
	<u>16.4</u>	<u>15.7</u>	<u>15.8</u>	<u>15.6</u>

20. CONTINGENT LIABILITIES

At the year end, there were contingent liabilities in respect of guarantees denominated in various currencies, equivalent to £0.1m (1989 £1.9m); mainly in respect of banking facilities of subsidiaries.

21 World Service

Statement of Income and Expenditure

for the year ended 31 March 1990

Notes		
	1989/90	1988/89
	£m	£m
Income – Grants-in-Aid		
Broadcasting	112.3	108.8
Monitoring	12.8	11.4
	<u>125.1</u>	<u>120.2</u>
Operating expenditure		
Broadcasting	111.5	103.7
Monitoring	12.2	10.4
1	<u>123.7</u>	<u>114.1</u>
Excess of Grants-in-Aid over operating expenditure	1.4	6.1
2 Other income	6.6	5.7
Excess of income over expenditure before taxation	8.0	11.8
3 Taxation	(0.5)	0.1
Excess of income over expenditure after taxation	8.5	11.7
10 Transfer to capital reserve	10.4	13.7
11 Deficit for the year transferred to operating reserve	<u>(1.9)</u>	<u>(2.0)</u>

Balance Sheet			
at 31 March 1990		31 March 1990	31 March 1989
<i>Notes</i>		£m	£m
	Fixed assets		
5, 6	Tangible assets	85.2	74.8
	Current assets		
7	Stocks	4.4	3.6
8	Debtors	4.7	3.9
	Cash at bank and in hand	—	1.3
		9.1	8.8
9	Creditors — amounts falling due within one year	12.6	10.4
	Net current liabilities	(3.5)	(1.6)
	Total assets less current liabilities	<u>81.7</u>	<u>73.2</u>
	Represented by		
10	Capital reserve	85.2	74.8
11	Operating reserve	(3.5)	(1.6)
		<u>81.7</u>	<u>73.2</u>

Approved by the Governors and Director-General on 28 June 1990

Marmaduke Hussey Chairman of the Board of Governors
Michael Checkland Director-General

Source and Application of Funds Statement

for the year ended 31 March 1990

	1989/90	1988/89
	£m	£m
Source of funds		
Excess of income over expenditure before taxation	8.0	11.8
Taxation refund/(charge)	0.5	(0.1)
Add back items not involving the movement of funds		
Depreciation	5.3	3.7
Net book value of asset disposals	—	0.2
	<u>13.8</u>	<u>15.6</u>
Application of funds		
Capital expenditure	15.7	17.6
Net application of funds	<u>(1.9)</u>	<u>(2.0)</u>
Movement in working capital		
Increase in stocks	(0.8)	(0.6)
(Increase)/decrease in debtors	(0.8)	0.5
Increase in creditors	1.6	3.0
	<u>—</u>	<u>2.9</u>
	<u>(1.9)</u>	<u>0.9</u>
Net movement in liquid funds		
(Decrease)/increase in cash at bank and in hand	<u>(1.9)</u>	<u>0.9</u>

Notes to the Financial Statements

for the year ended 31 March 1990

1. OPERATING EXPENDITURE

	1989/90	1988/89
	£m	£m
Staff costs		
- salaries and wages	60.1	54.4
- social security costs	4.9	4.4
- other pension costs	6.7	6.9
Other direct programme costs including artists	10.6	10.0
Depreciation	5.3	3.7
Other	38.5	37.1
Own work capitalised	(2.4)	(2.4)
	<u>123.7</u>	<u>114.1</u>

The above includes £33,500 (1988/89 £29,700) in respect of Auditors' remuneration and the following other items of expenditure:

	1989/90	1988/89
	£m	£m
Payments under operating leases for land and buildings	3.2	3.1
Research expenditure written off	0.2	0.2

2. OTHER INCOME

	1989/90	1988/89
	£m	£m
Foreign and Commonwealth Office relay station contracts	0.8	0.8
Transcription service	1.1	1.0
Interest receivable	—	0.1
Other income	4.7	3.8
	<u>6.6</u>	<u>5.7</u>

3. TAXATION

The World Service is liable to taxation on profits derived from rent and interest receivable. The charge for the year, based on a rate of corporation tax of 35%, comprised:

	1989/90	1988/89
	£m	£m
Corporation tax		
Current year	0.1	0.1
Refund in respect of prior years	(0.6)	—
	<u>(0.5)</u>	<u>0.1</u>

4. EMPLOYEES AND REMUNERATION

(a) Governors

Governors' remuneration is charged to the Home Services.

(b) Pensions

Most World Service employees are members of the BBC Pension Scheme described in the Home Services Group financial statements. The funding and accounting policies are the same as for the Home Services and the pension charge for the World Service was £6.7m after deducting the World Service proportion of the scheme surplus. A prepayment of £0.5m is included in debtors representing the excess of the amounts funded during the year over the pensions charge.

(c) Higher paid employees

The number of World Service employees who received remuneration (excluding benefits) in the following bands were:

	1989/90	1988/89
	Number	Number
£30,001 - £35,000	53	36
£35,001 - £40,000	26	6
£40,001 - £45,000	6	1
£45,001 - £50,000	2	1
£50,001 - £55,000	1	1
£55,001 - £60,000	1	—
£70,001 - £75,000	—	1
£80,001 - £85,000	1	—

(d) The average number of persons employed in authorised posts was:

	1989/90	1988/89
	Average number	Average number
Broadcasting	2,892	2,953
Monitoring	528	528
	<u>3,420</u>	<u>3,481</u>

The above disclosure has been redefined so that 103 employees (1988/89 106) in part time posts are included at management's estimate of their full time equivalent of 51 (1988/89 53).

Notes to the Financial Statements continued

5. TANGIBLE FIXED ASSETS

	Land and buildings	Plant and machinery	Furniture and fittings	Assets in the course of construction	Total
	£m	£m	£m	£m	£m
Cost					
At 31 March 1989	25.2	63.4	1.0	5.9	95.5
Additions	0.6	5.1	0.1	9.9	15.7
Transfers	0.4	13.0	—	(13.4)	—
Disposals	—	(0.1)	(0.2)	—	(0.3)
At 31 March 1990	26.2	81.4	0.9	2.4	110.9
Depreciation					
At 31 March 1989	3.7	16.3	0.7	—	20.7
Charge for the year	0.9	4.3	0.1	—	5.3
Elimination in respect of disposals	—	(0.1)	(0.2)	—	(0.3)
At 31 March 1990	4.6	20.5	0.6	—	25.7
Net book values					
At 31 March 1990	21.6	60.9	0.3	2.4	85.2
At 31 March 1989	21.5	47.1	0.3	5.9	74.8

Land and buildings at net book value comprise:

	31 March 1990	31 March 1989
	£m	£m
Freeholds	13.1	13.8
Short leaseholds	8.5	7.7
	21.6	21.5

6. INVESTMENTS

Included in fixed assets are the following investments of nominal value:

100% of the issued share capital of East Asia Relay Company, a company incorporated in Hong Kong.

45% of the issued share capital of Caribbean Relay Company, a company incorporated in Antigua.

7. STOCKS

	31 March 1990	31 March 1989
	£m	£m
Raw materials	2.6	2.0
Work in progress	1.2	0.9
Finished goods	0.6	0.7
	<u>4.4</u>	<u>3.6</u>

Stocks include actual stocks accounted for directly by the World Service together with a share of common stocks accounted for by the Home Services.

8. DEBTORS

	31 March 1990	31 March 1989
	£m	£m
Receivable within one year		
Sundry debtors	3.6	3.2
Prepayments	1.2	0.8
	<u>4.8</u>	<u>4.0</u>
Provision for doubtful debts	(0.1)	(0.1)
	<u>4.7</u>	<u>3.9</u>

9. CREDITORS

	31 March 1990	31 March 1989
	£m	£m
Amounts falling due within one year		
Bank loans and overdraft	0.6	—
Trade creditors		
Programme creditors	1.1	0.6
Others	6.8	6.1
	<u>7.9</u>	<u>6.7</u>
Other creditors		
Capital	4.1	3.7
	<u>12.6</u>	<u>10.4</u>

10. CAPITAL RESERVE

	1989/90	1988/89
	£m	£m
Balance brought forward	74.8	61.1
Transfer from income and expenditure account	10.4	13.7
Balance carried forward	<u>85.2</u>	<u>74.8</u>

11. OPERATING RESERVE

	1989/90	1988/89
	£m	£m
Balance brought forward	(1.6)	0.4
Deficit for the year	(1.9)	(2.0)
Balance carried forward	<u>(3.5)</u>	<u>(1.6)</u>

12. COMMITMENTS

	31 March 1990	31 March 1989
	£m	£m
(a) Purchases		
Contracted for but not provided for		
Fixed asset additions	<u>13.6</u>	<u>17.0</u>
Authorised but not contracted for		
Fixed asset additions	<u>15.2</u>	<u>26.0</u>
(b) Operating leases		
Payments to be made during the next year		
in respect of land and buildings operating lease		
commitments which expire after five years	<u>3.2</u>	<u>3.1</u>

13. CONTINGENT LIABILITIES

At the year end the World Service had a contingent liability of £0.6m (1989 £0.6m), in respect of a dispute with building contractors involved in the modernisation at Caversham.

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