

# Living public value

On air

Online

And beyond



Corporate  
Social  
Responsibility  
Report  
**2003/04**

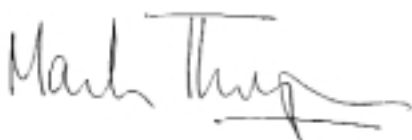
# Foreword

The BBC's founders believed that broadcasting could make the world a better place. Public intervention would ensure that its astonishing creative power – to enrich individuals with knowledge, culture and information about their world, to build more cohesive communities, to engage the people of the UK and the whole globe in a new conversation about who we are and where we are going – would be put to work to the sole benefit of the public.

We've recently set out a demanding vision for the BBC's future, in Building Public Value. Our values commit us to serve the public interest by being a responsible corporate citizen. This report tells some of the story of how the BBC and its people – day in, day out – are building public value through serving people and acting responsibly through long-held initiatives, programme-linked activities and corporate actions – all of which are integral to our core purpose of enriching people's lives.

This is the BBC's first Corporate Social Responsibility (CSR) report and we hope we have covered what is most relevant. Through our feedback page we welcome your views on how we might improve our future reporting. We don't seek here to repeat the details of the BBC's finances, operations or corporate governance as set out in the Annual Report and Accounts. Nor is this report 100% comprehensive – the sheer scale of all the BBC does that expresses our commitment to live our values and to serve our audiences is simply too extensive to capture in one report.

Nevertheless, I hope that the following pages will give you a flavour of the sheer diversity of the BBC's contributions: from the £1 million that BBC staff raised themselves for Children In Need; to BBC Headstart; to our pioneering partnership with the Community Channel.



**Mark Thompson**  
Director-General, BBC



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Front cover photography from the auditions for BBC Two's The Little Prince opera is by Jack Barnes. Story, page 6

# Introduction

Throughout our history the BBC has aimed to be a responsible organisation. Our programmes have an immediate effect and can often leave audiences wondering what to think, what to do and how to respond. In behaving responsibly, we have always concerned ourselves with the full impact our output has.

## BBC

### Purpose

To enrich people's lives with programmes and services that inform, educate and entertain

### Mission

To be the most creative organisation in the world

### Values

- Trust is the foundation of the BBC: we are independent, impartial and honest
- Audiences are at the heart of everything we do
- We take pride in delivering quality and value for money
- Creativity is the lifeblood of our organisation
- We respect each other and celebrate our diversity so that everyone can give their best
- We are one BBC: great things happen when we work together

The BBC is serious about corporate social responsibility (CSR). We have consulted widely over the last year to define what it means for us. This statement puts our ambitions in context.

**The BBC's core mission is to enrich people's lives with programmes and services that inform, educate and entertain. In line with this, the BBC aims to be a responsible corporate citizen, acting in the public interest to strengthen and enrich communities across the UK and internationally. CSR means living our values with integrity and ethical consistency towards our own people, our audiences, business suppliers and the communities we operate in, to maintain their faith in the BBC. The BBC's social impact will be most evident through fulfilling our public service duties and through environmental, ethical, charitable and community commitments.**

The BBC exists to create public value. We aim to serve audiences as members of a wider society – not just as consumers. Our programmes and services, while seeking to inform, educate and entertain, also serve wider public purposes. Some of the ways the BBC hopes to achieve public value is through enriching cultural and creative life; supporting democracy; offering lifelong learning; enabling communities to see what they hold in common and how they differ; and supporting our global role by being the world's most trusted provider of news as well as showcasing British culture abroad.

In our first BBC *CSR Report* we aim to demonstrate how the BBC often goes beyond what we are expected to do and how the policies and processes we have ensure continued responsible behaviour. We also acknowledge where progress needs to be made and set out our commitments.

Every year the BBC makes great programmes. But, of course, we do much more than that. Our social action campaigns such as *Fat Nation: The Big Challenge*, *Taking Care* and *The Big Read* are designed to endure beyond the broadcast and make a lasting difference to people's lives.

We use the appeal of television and radio to support charitable fundraising. That is why every year we back the BBC's main corporate charity – BBC Children in Need – with prime air-time on BBC One. We also broadcast awareness campaigns to help people give generously and safely to alleviate poverty and social distress.

As the emerging digital landscape becomes a reality, we are committed to helping people understand the advantages of the digital world and to helping ensure that no-one is left on the wrong side of the 'digital divide'. We work hard to get closer to communities through the BBC Open Centres and our fleet of community buses, providing learning and broadcast opportunities. At the same time we have been helping people become more active in their

### BBC standards

Our audiences rightly expect the highest editorial and ethical standards from the BBC. Due impartiality lies at the heart of the BBC – our programmes must be accurate, fair and reflect diversity. Audiences must be able to trust the integrity of BBC programmes. We respect privacy – intrusions

have to be justified by serving a greater good. We reflect audiences' diverse views. We have a duty to safeguard the welfare of children. We must never give the impression that programmes are endorsing or promoting any product, service or company. These standards are enshrined in the BBC's *Producers' Guidelines* and all our staff, freelancers

working with us, and the independent producers we commission are contractually obliged to apply these principles. Two online training modules on editorial policy must now be completed by all BBC programme makers. Our *Guidelines* are published so that audiences can see the standards to which we aspire, and judge our performance.



# The Long View

## 93%

of the UK population watch or listen to BBC programmes every week



communities through, for instance, iCan – an interactive online tool to enable people to understand how they can get involved in the democratic process.

The BBC accounts for

## 43%

of overall TV and radio consumption. ITV 13%, Channel 4 4% and Sky 3.5%

As an organisation we aim to be responsible in how we run our business. We have comprehensive policies and procedures to look after our staff; as a large player in the UK media sector we take seriously our economic and environmental impact.

BBC licence fee revenue is

## £2.8bn

Revenue for Sky £3.1, ITV £1.7 and Channel 4 £0.6bn

The greatest impact on us this year has been the outcome of the Hutton Inquiry. The BBC's journalism has been more keenly scrutinised than at any time in our history. The BBC Values are the bedrock of both our corporate and editorial actions and the very first one – trust – is the foundation of the BBC. We have now implemented new processes for journalism training and complaints handling and have instituted revised editorial guidelines as recommended by the Neil Committee. It set out a constructive and demanding plan designed to ensure public confidence in the trustworthiness, accuracy, integrity and authority of BBC journalism. This was a watershed moment and there remains no room for complacency.

The BBC's Charter Review process is underway. With it brings renewed debate about the

licence fee, the size of the BBC, our range and depth of activities and the role we play in an increasingly fragmented media environment. The BBC will also come under the Freedom of Information Act next year. We are taking a lead role in creating a culture of openness by sharing increasing amounts of information about our management processes.

Two of our CSR priorities are to develop a human rights and ethics policy appropriate for a media organisation working in the public interest. We are also increasingly working with programme producers exploring the BBC's influence on sustainable lifestyles and helping deliver practical partnerships with voluntary agencies and community media organisations.

This report, which covers the period April 2003 to October 2004, is the result of internal and external consultation, expert CSR advice, tracking CSR reporting trends and close collaboration between BBC departments. We hope the report gives you an overview of an organisation that has CSR as an integral part of its business.

Your views on this report are extremely important to us and will help shape how we report back to you next time. Please use the feedback page at the back of the report.

### A RETROSPECTIVE

The BBC championing social broadcasting

**1920s** SOS and charity appeals were some of the first ever BBC broadcasts

**1927** Launch of BBC Children in Need appeal

**1939–45** Pivotal in bringing the nation together behind the war effort

**1950s** Pioneered services for people with disabilities

**1966** *Cathy Come Home* changed perceptions and legislation

**1973** Community Programmes Unit led the way in social action broadcasting and consumer journalism

**1985** Live Aid raised more than £110 million

**1999** BBC Open Centres and World Service Trust created

### Managing CSR across the BBC

The Corporate Social Responsibility Centre, set up in 2003, provides co-ordination and implementation of the BBC's CSR strategy, reporting to the director of Policy and Legal. A CSR Board chaired by the Director-General provides strategic direction, while regular internal CSR Stakeholder Forums attracting more than 100 staff help develop processes and best practice. A group of BBC Governors now takes a specific interest in CSR. Externally, the BBC

benchmarks its performance in Business in the Community's Corporate Responsibility Index and Environment Index. Last year we were ranked 42nd and 77th respectively and first among UK broadcasters. We also measure ourselves through the LBG (London Benchmarking Group) model that compares nearly 100 top UK companies.

We are founding members of the Media CSR Forum, which now has 25 members. It commissioned KPMG to

undertake a detailed stakeholder consultation on what CSR means for media organisations and the result has helped shape the content of this report.

We took a lead role in developing both the CSR Academy with the Department of Trade and Industry, which launched in July 2004, and the Corporate Challenge, a business and government linked programme for 2005 – which has been designated The Year of the Volunteer.

# Serving Audiences

It is through our programmes that we have the greatest impact. Our approach is to act responsibly and fulfil our public service duties, as well as listen and react to our audiences.

For us, corporate social responsibility is most directly achieved through the impact our programmes have on enriching the quality of society as a whole. Programmes can touch people's lives in a way no other media can. Television, radio and our internet presence have the ability to communicate to millions the issues and arguments surrounding responsible behaviour and encourage people to take action, as well as expose unethical activities. We also provide people with the tools to participate, learn and become active citizens.

It is, of course, our duty to make programmes people can trust, that are of the highest quality, are impartial, fair and accurate. To maintain this we have in place editorial values, producer guidelines and other policies.

But we don't always get it right. Our continued efforts to improve dialogue with audiences help us learn. They also enable us to develop better, more engaging and efficient ways of fulfilling our public service duties.

In this report we have, for the first time, brought together examples of what we do, to illustrate the impacts of our output.

**In reporting on our activities this section covers the following:**

- Safeguarding children
- Reflecting UK diversity
- Our global impact
- Inspiring learning
- Support beyond the broadcast
- Encouraging active citizenship
- Supporting new talent

**Audiences are at the heart of everything we do.**

**Here we report on:**

- Communicating with audiences
- How we respond to audiences
- How we inform audiences



## CASE STUDY **Get Writing**

BBC Get Writing used BBC One's peaktime *Canterbury Tales* series to spur audiences to develop their creative writing skills. It has spawned an online community offering expert advice and peer support. A million people visited the website, 3,500 searched online for creative writing courses and 2,000 attended 12 UK-

wide roadshow events with actors and writers. A competition to write a story based on one of the *Tales* attracted 4,000 entries, including stories from teachers, prisoners, publicans and *Big Issue* sellers. The best five were read on Radio 4. Winner of the Royal Television Society award for best campaign and season, Get Writing with *Canterbury*

*Tales* was followed by a second project based on the drama series *Hustle*. It attracted 1.5 million people to the BBC website and 8,000 to pursue writing courses. An independent assessment praised the scheme's effectiveness with the audience and its success in raising appreciation of the BBC as a whole (Flamingo International, 2004)

# Serving Audiences

## SAFEGUARDING CHILDREN

On air, online and in person, the BBC has special responsibilities to the youngest members of its audience.

Children are particularly vulnerable to influence from what they watch and hear. Our output is free of advertising and product placement and is overwhelmingly UK-produced. Parents can be confident that the BBC provides children's output and services on BBC One, BBC Two, CBBC, CBeebies, BBC 7 and at [bbc.co.uk](http://bbc.co.uk) in a safe, stimulating environment in which children can play and learn, be entertained, challenged and encouraged to participate.

The BBC takes extra care when producing programmes specifically aimed at a younger audience. There is guidance for programme producers in our Statement of Editorial Values and in more detail in our *Producers' Guidelines*. This year the BBC Child Protection Policy was introduced to complement existing guidance and is designed to safeguard children involved with the BBC, whether as participants in programmes, audience members or on work experience placements.

### CASE STUDY

#### Newsround

We are committed to providing a news service that enables children to understand the world around them. The BBC is the only broadcaster with such a

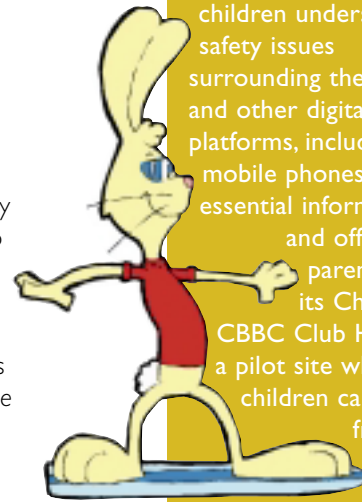
dedicated service. When the news is particularly disturbing, as during the Beslan school siege, the programme's *What to Do if the News Upsets You* website offers advice compiled with the help of psychiatrists. The programme's policy is not to shy away from difficult stories, but to explain events, concentrate on the context rather than distressing detail, and take increasing responsibility for the emotional impact on the audience. *Newsround* will increase its output to 85 hours on the CBBC channel in 2005.

#### Breaching the watershed

Like commercial broadcasters, the BBC observes the 9pm cut-off point, before which programmes on domestic TV should be suitable for a general audience, including children. Occasionally we get it wrong. Viewers complained to the BBC Programme Complaints Unit about an intimate discussion in the aftermath of a rape in *EastEnders* last December and about offensive gestures by rap artist Eminem on a live *Top of the Pops* programme in April 2004. Both complaints were upheld. An edited recording of the Eminem performance was used thereafter. Provision has now been made for better pre-transmission communication between *EastEnders* and BBC Editorial Policy.

### Internet safety

The internet is the medium that often concerns parents most. The BBC already provides a family-friendly search tool, including 12,000 recommended sites. The CBBC website has an extensive safety section, relaunched earlier this year, to help children understand the safety issues surrounding the internet and other digital platforms, including mobile phones. It gives essential information and offers parents tips in its Chatguide. CBBC Club House is a pilot site where children can make friends, join and start



clubs of their own and create a page about themselves in a safe online environment. Importantly, this is a model that is testing how a more open virtual community can work safely for children.

### What more can we do?

A range of initiatives to make the internet a safer place for children is in development and over the next year we will work with industry and government to find ways to protect young people from adults posing as children online.



#### The Little Prince auditions

We are committed to safeguarding the welfare of children involved in programme making. During the production of the BBC Two opera *The Little Prince*, BBC Wales and BBC Talent made sure that all 6,500 children who auditioned for parts had valuable musical and personal experiences, working with top vocal trainers in full performance workshops. Forty 7–16 year olds, selected from across the UK, then spent two weeks at the BBC Talent summer school at Sadlers Wells, learning the opera and getting a broad education across film, drama, theatre and voice. The results were seen on BBC Two in November, but the lasting legacy for all the young people involved is likely to be in the personal skills they were helped to develop.

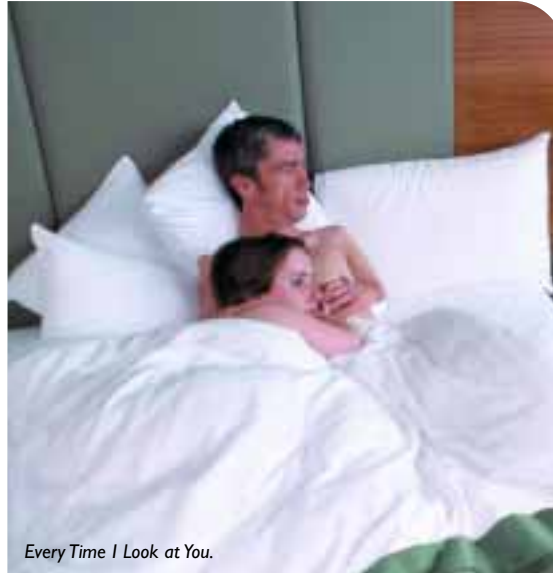
# Serving Audiences

## REFLECTING UK DIVERSITY

The BBC has a responsibility to serve all sections of society in the UK with output that reflects and represents the composition of the nation as it is.

### Portrayal

The BBC broke new ground this year by casting two disabled actors in lead roles for the first time in a drama about the complexities of relationships between disabled people. *Every Time I Look at You* starred Lisa Hammonds, who is 4ft 1in tall, and Mat Fraser, who is thalidomide-impaired. Overall, however, BBC TV representation of disability is less than 1% in peak time, which is clearly too low. We now have a disability portrayal policy and targets to address this.



Integrated casting in shows like *Holby City* has helped raise approval for the BBC among ethnic minorities to levels higher than in the UK as a whole (BBC audience research, 2003). Criticism of BBC One's African Caribbean comedy series *The Crouches* highlighted a need to understand communities better and series two is coming from a multicultural writing team, producing more credible storylines.

**Since January 2003...** all newly submitted programme proposals are now measured, where appropriate, against the BBC's commitment to reflect fully the diversity of the licence-paying public, on and off screen.



### Explaining difference

We also have a responsibility to promote greater understanding by enabling the UK's many groups and communities to see how they differ and what they have in common. BBC Two drama *The Grid*, *Panorama* on British Muslim women who wear the hijab and Radio 2's *Faith in the Nation* week all analysed the UK's relationship to Islam. BBC *Asylum Day* challenged pre-conceptions about asylum seekers. BBC *New Arrivals* website and support pack aims to give refugees basic information about living in Britain, while the experiences of people dealing with sectarian difference are recorded daily on BBC Northern Ireland's *Eyewitness* website.

BBC Sport, News and Nations & Regions sent their biggest ever teams to cover the Athens Paralympics. The 2004 games were the first to be covered live by the BBC. We broadcast 20 hours in peak time on BBC Two.

Half of ethnic minority respondents surveyed considered BBC One to have the best representation of ethnic minorities of any UK broadcaster.

Ipsos Ethnic Minority Survey, 2003

BBC approval rating among disabled people is lower than for the population as a whole.

Label Disabled, BBC audience research, 2004

### What more can we do?

- Increase and diversify portrayal of disabled people across all platforms and close the gap between the approval of all adults and that of disabled audiences. Specific targets over two years include increasing disabled representation in drama, entertainment, factual and leisure shows. We also aim to use BBC Talent to find new acting, writing and performing talent within the disabled community.

- We will work to fulfil our commitment to subtitling all our output on BBC One, Two, Three, Four, CBeebies, CBBC and BBC News 24 by 2008. More than 81% of programmes on BBC One and almost 88% on BBC Two are now subtitled.

### Africa on Your Street

Africans are one of the fastest growing ethnic minority groups in the UK\*. In January 2004 BBC Radio 3 introduced the *Africa on Your Street* website. Hosted by Africans, the site has helped create a community for lovers of African music and a place for UK-based African musicians to encourage further coverage across BBC radio and TV networks.

\* Ipsos Ethnic Minority Survey, 2003



# Serving Audiences

## OUR GLOBAL IMPACT

The BBC's international-facing television, radio and online services reach hundreds of millions of homes. We also report from around the world, bringing authoritative and impartial news to UK audiences.

Independent surveys in 2003, taken around the world, indicate that the BBC retains its position as the world's most trusted source of information. BBC World Service & Global News runs the corporation's international news operations across all media and includes BBC World Service Radio, BBC Monitoring, BBC World Television and the BBC's international-facing online news services. The division works in partnership with BBC News, which provides all newsgathering and English language news and current affairs programmes. These services provide a forum for the exchange of ideas, a global hub for high quality information and a showcase for British talent abroad.

### Human rights and the BBC

Unlike other companies we make it our business to operate from countries with oppressive regimes. The BBC's global network of correspondents based in nearly every country in the world often work in dangerous conditions to deliver trusted, accurate news. BBC news bureaux operating in countries with such regimes will in many cases have very poor relations with the ruling government. In the case of Zimbabwe, relations are so strained that the BBC is banned from reporting there. Protecting our staff and maintaining impartiality are our priorities, along with continuing the BBC's strong track record of exposing international human rights abuses. Recent topics include democracy in East Timor; freedom from torture in Mexico and international trafficking of children.

BBC One's *Panorama* has investigated the massacre of tens of thousands of people in Rwanda since 1994. The BBC stayed with the story for ten years and as a result of Fergal Keane and his team's work in 2003/04, a former mayor in Rwanda was jailed for 30 years for organising the slaughter of thousands of people sheltering in Nyarubuye Church.

In 2003 reporter Declan Lawn and producer Andrew Martin, from BBC Northern Ireland's current affairs programme *Spotlight*, won an Amnesty International media award for a courageous film about trafficking in illegal workers from Lithuania to Northern Ireland. Another Amnesty International award winner, the BBC Two documentary *Access to Evil*, exposed a human experimentation programme in North Korea. A month after the film was screened at the US Congress in July 2004, the House passed the North Korea Human Rights Act, which extends humanitarian aid to North Korea.



### CASE STUDY

#### Iran goes online

In Iran, where the media is tightly regulated, our role as a global information hub has become a vital service. The Persian-language website [www.bbcpersian.com](http://www.bbcpersian.com) has proved overwhelmingly successful, with 600,000 users and page impressions trebling in a year to ten million. During the HIV/Aids Season emails came in from people who were HIV-positive including a young couple about to get married. Iranian officials spoke privately of how the season had broken many taboos.

### CASE STUDY

#### Middle East lifeline

After the collapse of Saddam Hussein's regime in April 2003, the BBC's Arabic Service set up a special lifeline programme to link people from the Middle East and around the world with friends and family in Iraq.

The BBC was the first international broadcaster to set up FM transmitters in key cities. Within four weeks of the end of the war, the World Service was on air, in English and Arabic, in Baghdad, Basra and Al Amarah.

### HIV/Aids Season

In November 2003 all 43 of the World Service language services combined for the first time for a two-week season on HIV/Aids. It featured debates, exclusive interviews, expert analysis, documentaries and eye-witness reports. Listeners were able to share their experiences and question world leaders, figures such as Colin Powell, policy makers, front-line care workers and those with the disease. Richard Feacham, executive director of the Global Fund to Fight Aids, described it as 'probably the biggest, boldest broadcasting response to the global challenge of Aids'. It will be used as a model for future BBC initiatives.



### What more can we do?

Continue to host a multimedia, multilingual 'global conversation', building on the success of models such as the BBC's *Islam and the West* website and *Talking Point*, now a tri-media operation. To help promote dialogue with the West and within Muslim countries, we will strategically increase the impact of our output across the Islamic world.

# Serving Audiences



## WORLD SERVICE TRUST

Broadcasting in 43 languages to 146 million regular listeners, the impact of BBC World Service across countries and regions where people thirst for trustworthy news and sometimes life-saving information is well documented.

Less well known is the work of the BBC World Service Trust. Established as an independent charity in 1999, the Trust exists to draw upon the BBC's extensive creative and technical resources to aid efforts to alleviate poverty around the world. In its five years of work, the Trust has emerged as an innovative leader in using media and communications for social development, specifically in areas of health, education and media growth in emerging democracies and post-conflict regions. The World Service Trust is currently working in 23 countries through a wide range of partnerships with local bodies and international development agencies, using the unparalleled distribution reach of the BBC World Service.

### CASE STUDY Media dialogue

The World Service Trust worked with media practitioners from the Arab world and the UK to encourage exchange between journalists through the Middle East and North Africa Media Dialogue Programme. The project has organised seminars in Morocco, Algeria, Syria, Lebanon and Egypt to discuss national media issues, how to raise journalistic standards and address obstacles to progress.

### World Service Trust projects

- A network of independent TV and radio stations in Southern Iraq, broadcasting local programmes, education, entertainment and public access output.
- A Burmese-language soap opera, produced in Thailand and broadcast on the BBC Burmese Service, enjoying popular acclaim in Burma.
- The largest HIV/Aids media campaign in India, including a peak-time TV drama, reaching 150 million people.
- Journalism and production training in Somalia, Sudan, Sri Lanka, Nigeria and Indonesia, to build critical local capacity.

### Changing lives

*Afghan actors recording New Home, New Life. Scripts are based on research in rural communities.*



*'If we run a storyline about vaccination in New Home, New Life there are queues around health centres the next morning.'*

Shirazuddin Siddiqi, Director Afghan Education Project, World Service Trust

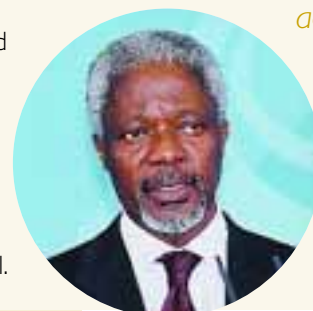
### CASE STUDY Helping to reconstruct Afghanistan

*New Home, New Life* is a three-times-weekly educational radio drama that began broadcasting on the BBC's Pashto and Persian services ten years ago, under the Taliban regime. It is primetime listening for up to 85% of Afghans and is the flagship of the World Service Trust's Afghan Education Project (AEP) programming. Its storylines feed directly from detailed research in rural communities, addressing vital issues like health, malnutrition, landmine awareness and repatriation, and is complemented by a series of five weekly radio documentaries on allied social and cultural subjects.

The BBC worked with the interim authority to create a legal framework for free, independent media and a public-service broadcasting system. BBC AEP is the largest media production base in Afghanistan and leads the development of educational programming. Managed and staffed by Afghans, it is a fully sustainable project.

*'New Home, New Life is a perfect illustration of how the media can use drama and entertainment to advance the cause of peace and development.'*

Kofi Annan,  
Secretary General  
of the United Nations



Since 2001 the Trust and BBC specialist staff have trained more than 500 Afghan journalists, 20% of whom are women, built digital studios and equipped a media resource centre in Kabul.

# Serving Audiences

## A MIRROR ON THE WORLD AND THE UK

We want to use our global presence to enrich international coverage for UK audiences. At the same time we aim to showcase British culture and creativity around the world.

One of the BBC's public value aims is to help the people of multicultural Britain to connect to their international roots. That means striving to reflect as fairly and accurately as we can the lives of people around the world, as they are lived day to day, not just in the context of that day's headlines.

### The developing world

Our coverage of the developing world carries special responsibilities to look beyond the clichés of famine, corruption and despair. In the autumn of 2004, in partnership with the International Broadcasting Trust, 30 BBC executives met with experts and activists from 15 developing countries to explore ways in which the BBC could do more to reflect the diversity of ordinary life.

There was criticism that the BBC and other broadcasters too often present a stereotypical image of developing nations that can influence views around the world, including among donor governments. The BBC is committed to continuing this debate and held follow-up meetings with participants to develop programme ideas, including a drama series set in China.

*'How does the world recognise who we are? By a couple of BBC programmes on honour killing or child labour. For us the BBC is crucial. You are defining our personality and we want you to be fair.'*

Huma Beg, Serendip TV Productions, Pakistan

### Pulse of Africa

Most Africans believe they are perceived by the rest of the world as peaceful, polite, kind and hard working; seven out of ten have faith in their governments to deal with HIV/Aids; and politicians are the people Africans admire most. These are some of the findings of Pulse of Africa, a survey commissioned by the BBC to help it better understand one of its biggest audiences – the 65 million people each week who tune in to one of BBC Africa's services.

The poll is believed to be the largest lifestyle and attitude survey ever carried out on the continent. Almost 8,000 Africans in ten countries were asked for their views on subjects ranging from national pride and identity, to music and fashion.



### CASE STUDY

#### One Day of War

In 2004, BBCTwo's ambitious *One Day of War* set out to bring the real lives of people who live with conflict into our living rooms. The 90-minute film covered 16 wars on one day in March, through the stories and testimonies of 16 men, women and children in countries such as Burma, Chechnya, Laos and Sudan.

The story of the Hmong fighting in the jungles of Laos had the greatest response. Its producer, Ruhi Mahid, was invited to talk to UN representatives about the Hmong situation. As a result of the film's coverage, Amnesty International is now publicising the plight of the Hmong people.

### Global showcase for British talent

The BBC supports the UK's global role by being the world's most trusted broadcaster, as well as by showcasing British talent, quality and cultural values to the world. BBC Worldwide currently licenses 40,000 hours of programming abroad annually – around 50% of total UK television exports. Our programmes won a record 30 international awards in 2003, including two Golden Globes for *The Office*. Top-selling natural history output such as *The Life of Mammals* has established the UK as world-leader in this genre, while the successful *Great Britons* format was exported to eight separate countries in 2003/04.

### What more can we do?

- In 2005 we are committed to a major multimedia season on Africa and a special week of output on China across BBC World Service and BBC News.
- We will continue to schedule international television current affairs in peak time, including new series of *This World* (BBC Two), *Storyville* and *Holidays in the Danger Zone* (BBC Four), and a major BBC Two series on the Middle East and Al-Qaeda.
- The *One Day of War* model will be developed for *Coming of Age*, covering the experiences of young people in eight countries, on BBC Two in February 2005.

# Serving Audiences

## INSPIRING LEARNING

Learning is at the very heart of BBC output. Our ambition is to find new ways of inspiring audiences to take their own curiosities and passions further, making a lasting difference to individuals' lives.

In 2004 the BBC introduced a learning strategy that aims to maximise impact beyond the broadcast. We want to empower people with BBC-wide campaigns that inspire them to participate. *The Big Read* and *People's War*, for instance, capitalised on the BBC's multimedia reach and external partnerships, to build lasting legacies. Our system of '360 degree' commissioning means that interactive and online elements are integrated from the earliest stages of a programme project, offering in-depth information for people who want it. Two million viewers used the *Life of Mammals* interactive learning facility and BBC Four's *Painting the Weather* led thousands to explore art on [bbc.co.uk](http://bbc.co.uk) and in UK galleries.

The UK's biggest ever writing competition, *End of Story* on BBC Three attracted

# 17,380

entries from budding authors

We will broadcast

# 650 hrs

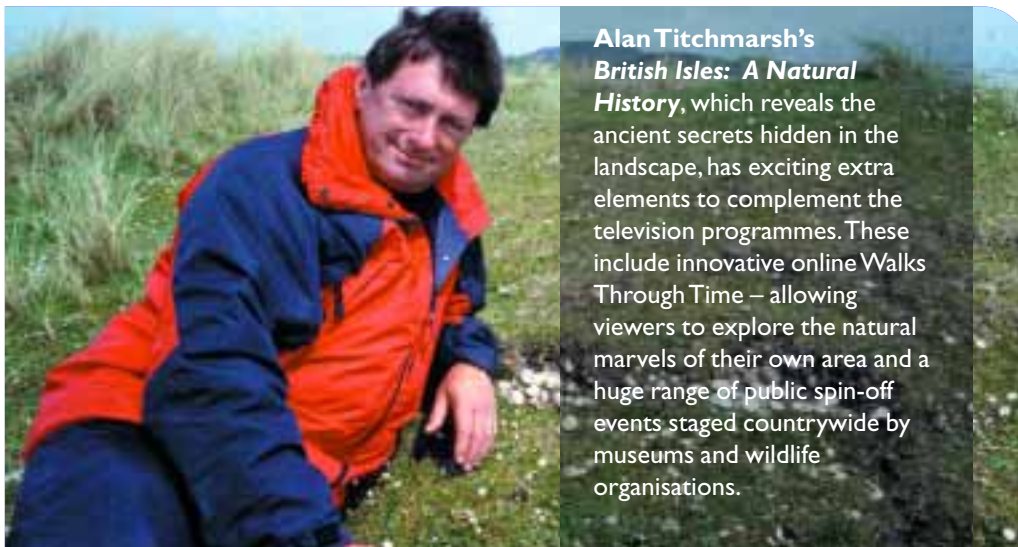
of new factual programmes on BBC One alone in 2004/05



- BBC *Headstart* is delivering interactive learning content through broadband to communities in Hull. More than 4,000 children and their teachers have been encouraged to create video-rich content of their own, transforming classroom teaching in an area with historically low educational attainment. A further 15 schools will join the scheme in 2004/05.

- The *People's War* website aims to be the biggest ever permanent archive of personal war experiences. It has introduced thousands of older people to the internet through our partnerships with museums, libraries, Age Concern and Culture Online. More than 10,000 entries have been generated. The target is 25,000.

- *Neighbourhood Gardener* links to all our gardening output, allowing keen amateur gardeners to pass on knowledge and enthusiasm in their local community. Around 50 UK colleges are now affiliated to the scheme and partners include the RHS.



**Alan Titchmarsh's *British Isles: A Natural History***, which reveals the ancient secrets hidden in the landscape, has exciting extra elements to complement the television programmes. These include innovative online Walks Through Time – allowing viewers to explore the natural marvels of their own area and a huge range of public spin-off events staged countrywide by museums and wildlife organisations.

### Pursuing your passions

*The Big Read* inspired book lovers to cast 750,000 votes in a poll to find the nation's favourite book, and 2,000 new reading groups were created across the UK as a result of the programme. This autumn saw the launch of the biggest ever multimedia family history project, *Who Do You Think You Are?*, which aims to inspire the nation to explore its roots.

*Discovering Music* and *Making Tracks* for a younger audience on Radio 3 aim to help build skills in listening to classical music and encourage a lifelong interest in music. And in this Olympic year, an innovative resource to encourage people to participate in sport saw the *Sport Academy* website achieve eight million page impressions with one million unique users.

### What more can we do?

- Run a 3-4 year literacy campaign from 2005 to help the one-in-five of the population who have a reading age under 14. A numeracy campaign is also planned.
- Increase access to and involvement with music for adults and children, including through the

broadband *Music for All* project.

- Work with businesses and companies to extend the challenges of the *Fat Nation* campaign into the workplace.
- Develop a more systematic method of measuring impact beyond the broadcast.

# Serving Audiences

## SUPPORT BEYOND THE BROADCAST

We have a special responsibility to portray disturbing or sensitive issues with care and to offer appropriate support for audiences after programmes are broadcast.



### Rape in EastEnders

When Little Mo was raped in December 2003, 3,166 people called the BBC Action Line – some talking about desperate current situations, others critical of the programme for causing them to relive past trauma: 'I have been raped and every time I see something like this it brings the whole experience back to me.'

Several, like this caller, were asking for help for the first time:

*'I was raped eight years ago. I did not want counselling at the time but now I feel it may help me.'*

A caller to Action Line

# 72%

of callers to the BBC Action Line said 'it was one of the best ways of accessing information'

Since the days of *Cathy Come Home* (1966), the programme that changed the nation's view of homelessness, the BBC has had a tradition of tackling tough subjects, whether through drama, news or documentary. Programme makers walk a delicate tightrope in these areas and the BBC guidelines on taste and decency set out our key parameters.

### BBC Action Line

BBC Action Line operates some 2,000 telephone helplines a year after TV and radio programmes are broadcast. We work with 4,000 charities and public organisations on counselling and information referral. Last year, there were around 561,000 calls to the service, which costs the BBC £2 million.

After *Panorama's The Secret of Seroxat*, there were 16,839 calls about the use of tranquilisers. More than 17,000 called during the *Hitting Home* campaign on domestic violence in 2003, and in 2004 12,377 called after the *Taking Care* season, which looked at the experience of growing up in care. As well as offering people affected by programmes a first place to turn, BBC Action Line gives programme makers valuable feedback on the needs and concerns of audiences.

### Ring Around Carers

After a series of radio features on carers across the English regions, 500 carers contacted their local BBC radio station for information, some talking for the first time to someone about their feelings. The programmes gave rise to telephone support networks for people isolated by their caring responsibilities. Established in partnership with the Community Network charity, several of the groups now survive independently.

### Sunday Surgery

A thousand people a week contact Radio 1's *Sunday Surgery*, for personal help and advice. The show is often ahead of other media in discussing issues affecting its young adult audience. It was one of the first to highlight the increasing numbers of people self-harming.

### Casualty Saved My Life!

Where programmes depict professional procedures, as in hospital drama, we have a responsibility to portray them accurately – so we employ expert advisors. In *Casualty Saved My Life*, viewers told how they had literally kept people alive by copying actions they'd seen in *Casualty*, from staunching wounds to resuscitation.

### What more can we do?

*Hitting Home* was judged to be 'ground-breaking' in a 2004 study by the National Domestic Violence Helpline Campaign (Taboo: Exploring Television's Representation of Domestic Violence). *Taking Care*, probing the often ignored world of children in care, led to a doubling of people volunteering to mentor children leaving care.

- Our aim now is to work more closely with partners to increase levels of action and participation beyond the broadcast.
- We are committed to one major social action campaign a year for the next decade.

# 50%

of callers said the service had enabled them to take action (MORI customer survey, 2003)



# Serving Audiences

## ENCOURAGING ACTIVE CITIZENSHIP

We want to set new industry standards in helping audiences engage with local and national life.

### Revitalising democracy

The 2001 general election had the lowest turn-out since 1929 with large numbers of under-40s staying away. While it is not the BBC's job to persuade people to vote, the national public broadcaster should have a role in showing licence payers how they, as individuals, can make a difference.

### CASE STUDY iCan

In August 2004 a Leicester astronomer used the iCan website to draw awareness to the problem of light pollution in the evening skies and, in particular, plans for a light relay across the UK to mark Einstein's birth. Darren Baskill's campaign gathered support from iCan users, featured on *East Midlands Tonight* and the BBC News website. As a result, the UK Institute of Physics withdrew its support for the light relay. This was one of 700 campaigns started since iCan launched in 2003. While the BBC takes great care to distance itself from political activity, iCan is giving those who would not normally engage in civic life the tools to do just that.

### CASE STUDY

#### Schools Question Time

The young are among the most politically disaffected (only 39% of 18–24 year olds voted in 2001), but the response to *BBC Schools Question Time* (SQT) showed that teenagers, too young to vote, can have an appetite for politics. More than 2,000 schools applied for the SQT pack and students from four selected schools joined the *Question Time* team, working alongside David Dimbleby to produce a special young people's edition in July 2004. The aim was to enable young people to participate in democracy, develop opinions and hold the powerful to account. We will repeat it next year.

#### In the English regions...

The integration of national and regional reporting on *The Politics Show* and its move to BBC One, along with current affairs series *Inside Out*, has more than doubled their audiences.



### Innovative formats

We have a responsibility to provide news and current affairs output for all audiences. In 2003/04 we experimented with drama-documentary, backed by journalistic research, to engage a different audience for serious subjects. The BBC Two series *If* presented plausible possibilities around issues such as massive power failure and the pensions crisis, offering them up for debate among audiences and decision makers. Two million watched the first five episodes and the series attracted more younger viewers than is usual for current affairs.

### Engaging the young in news

Tailored services like iXtra's *TX Unlimited* and Radio 1's *Newsbeat* attract young people who are not traditional consumers of news.

- Nearly three times as many 15–24 year olds (36%) turn to Radio 1 first for news and current affairs as tune to its nearest rivals, local commercial stations (13%) (BBC Daily Life survey, autumn 2003).
- 61% of 16–34 year olds following events in Iraq on the internet used the BBC News website, more than twice as many as used Sky (23%).

### Media literacy

As a member of the Media Literacy Task Force we are exploring ways in which people can better understand and use different media, join the debate and challenge what offends them. We have many community initiatives to increase media literacy, including creative IT workshops.



### What more can we do?

- Further extend the iCan concept into the national broadcast output.
- Launch UK TV's only regular media magazine show *The Desk* on BBC Four, giving insights into issues such as media manipulation.
- Broadcast 100 hours of proceedings from the Scottish Parliament and the Welsh Assembly in 2004/05 on BBC Parliament, and re-broadcast weekly political programmes from Belfast, Edinburgh and Cardiff UK-wide. This is a service that no commercial broadcaster could afford to provide.

# Serving Audiences

## SUPPORTING NEW TALENT

Funded by the public, we aim not only to celebrate the creativity of the UK, but also to take a lead in discovering, developing, commissioning and showcasing new talent.

Sixty-five per cent of all music on **Radio 1** is new and 45% is by UK artists. Two thirds of songs played on **Radio 2** are not heard on any other UK station. **Radio 3** commissioned 50 new classical works in 2003/04. **Radio 4** commissioned 350 plays in 2003. **BBC writersroom** helped 3,500 writers.

### BBC Talent

This is our central scheme for discovering and nurturing gifted performers, writers and artists. Almost 600 contracts and on-air opportunities have been won since 2000. The 2004 scheme provided openings for sit-com writers, film makers and animators. More than 600 applied for BBC 7 and BBC Talent's new comedy awards and a chance to develop their writing with BBC Entertainment.

### Enriching UK cultural life

In music, drama and comedy we bring performances to audiences that they could not find anywhere else.

The BBC *Proms* remains the world's largest festival of classical music. The 2004 season was the best attended since 2001, with more than 250,000 at concerts and a BBC One audience of 4.9 million for the *Last Night*. Live coverage of premier events ranged from English National Opera's *The Valkyrie* on BBC Two to extended coverage of Glastonbury on BBC Three.

Over 11 days in spring 2004 we broadcast 200 hours from more than 80 BBC Music Live events in Northern Ireland. Last year Radio 2 broadcast 210 hours of live music from its own events.

Like music, sport has the power to unite the nation and is at the heart of UK contemporary culture. Almost 24 million watched the Portugal v England quarter final of *Euro 2004* on BBC One.



*One Big Weekend* in Derry was a live showcase for 350 musicians, attended by 40,000 people.

### CASE STUDY One Music

On radio, online and through live events, Radio 1's *One Music* offers young musicians a guide to breaking into the music industry and the chance to reach a national audience. Around 160,000 people a month visit the website for information or to have their work reviewed by experts. Unsigned artists

featured on the *One Music* site are then selected for play on the network, making it an integral part of Radio 1's investment in new talent.

*'This exposure has put us in an amazing position, the phone hasn't stopped ringing'*  
– Chris Alcock, from the band *Stateless*, who had air play through *One Music* and have now signed a five-album deal with Sony.

# 75%

of licence payers think the BBC is important to British culture

Radio 3 has commissioned more than

# 250

composers in the last 5 years

BBC 7 broadcast

# 2,500

hours of classic British comedy in its first year

**BBC Four** is an important new part of our commitment to cultural life. Its live performance of *Richard II* from the Globe Theatre opened up this key venue for the first time to UK audiences. An innovative partnership with Tate Britain saw the series *Art and the 60s* run in tandem with a 2004 exhibition on the period, attended by thousands. New releases such as RTS award-winning *This Little Life*, *Trauma* and *My Summer of Love* kept **BBC Films** at the forefront of British film-making in 2003/04.

### What more can we do?

- Launch six new talent initiatives on BBC Three
- Double the amount of opera and ballet televised from the Royal Opera House
- Broadcast live coverage of events that culturally define a nation, such as the Eisteddfod
- Commission a quarter of all Radio 4 afternoon plays in 2004/05 from writers new to radio
- Broadcast two series a year of the BBC One arts strand *Imagine* and have a weekly peak-time slot for *The Culture Show* on BBC Two
- Collaborate with the National Portrait Gallery on a BBC Two series and exhibition in 2005

# Serving Audiences

## COMMUNICATING WITH AUDIENCES

Regular dialogue with our audiences helps the BBC understand better their needs, concerns, tastes and preferences, helping our output to reflect more accurately the changing social make up of the UK.

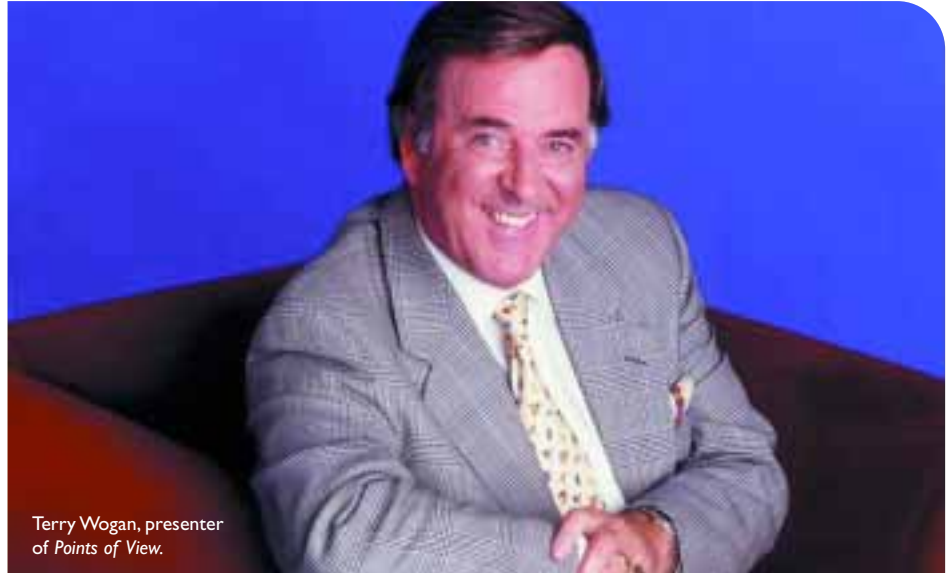
We acknowledge that the BBC has not always communicated well with its audiences, but we now continually monitor how effectively we listen, respond and inform them. This year we took steps to improve the way we handle serious complaints, carried out more focused research in key areas and worked to ensure communications about content is effective.

### How we listen

The BBC listens to its audiences in many different ways. We conduct audience research and polls, work with advisory bodies, encourage public consultation and collect audience feedback. Last year we spent £4.8 million researching our audiences and, for example, asked 4,000 people a week to keep diaries about what programmes they found most enjoyable. We also carry out research into the habits of specific audience groups – recently ethnic minorities, the over 50s and people with disabilities.

### Contacting the BBC

Most people who contact the BBC do so by calling, emailing or writing to BBC Information. In 2003/04, the 24-hour service received more than 2.2 million messages. All complaints are communicated to senior managers and programme makers and are posted overnight on the BBC's intranet site *Gateway* so that everyone can find out quickly what people are saying. Where there has been a suspected serious breach of the *Producers' Guidelines*, the Programme Complaints Unit (PCU) may investigate. The PCU makes public these items quarterly, with a note of action taken. Complainants can appeal against these decisions to the BBC Governors' Programme Complaints Committee.



Terry Wogan, presenter of *Points of View*.

### Feedback

Every licence fee payer has the right to comment on any aspect of the BBC's services. As an organisation we have to be accessible, accountable and responsive, particularly when we face criticism. BBC television is watched by nine out of ten people, BBC radio reaches 63% of the population and nine million click onto [bbc.co.uk](http://bbc.co.uk) a month, so it makes sense to build opportunities for feedback and complaints directly into our output.

For example *Points of View* on BBC One, *Feedback* on Radio 4 and the *Contact Us* website at [bbc.co.uk](http://bbc.co.uk) exist purely to allow audiences to have their say publicly and to contact programme makers directly.

We are also leading the way in programmes that make audience feedback an integral part of their format, including News 24's *NewsWatch*, which allows viewers into the studio to quiz BBC executives on air.

In 2003/04 BBC Information received over

**2.2m**  
contacts via telephone,  
email or letter

The Daily Life Survey results in

**18,000**  
days' worth of information  
about audiences

### CASE STUDY Daily Life Survey

The award-winning Daily Life Survey began in 1930. It gathers information once a decade and involves a cross-section of 6,000 people who use the latest technology – Personal Digital Assistants – to record everything they do. From where they were to what mood they were in, the participants have to keep a half-hourly record for a period of three days. This results in 18,000 days' worth of information that gives the BBC a better understanding of its audiences. This audience insight is fed into every stage of the creative process, including plans to develop new services and programmes.

# Serving Audiences

## HOW WE RESPOND TO AUDIENCES

BBC Information aims to answer 90% of telephone calls within 30 seconds, all emails within 24 hours and letters within ten days. Around 75% of contacts are straight-forward enquiries that can usually be answered immediately; 17% are comments posted to the BBC internal website; 8% are complaints that are primarily handled by BBC Information, with the remainder being praise for our output.

In the last year the Programme Complaints Unit responded to 1,640 complaints relating to 875 items, of which 389 individual complaints were wholly or partially upheld. For example, in May this year a BBC Radio 2 listener complained that a trail for a programme about culture in *The Thatcher Years* had made the producer's personal views on the Thatcher government apparent. The PCU found in the listener's favour and took the action of reminding the producer of the BBC's requirement for impartiality in matters of political controversy.

Not all complaints go as far as the PCU before the BBC takes action. In the two case studies presented here, audience feedback prompted us to react systematically to reverse an ongoing problem and correct an error of judgement.



### CASE STUDY

#### Background sound

BBC Information receives an average 4,000 complaints a year commenting that the level and use of background sound spoils the enjoyment of some programmes. This year the BBC embarked on an internal project to help producers manage the problem without stifling creativity. The first episode of *The Divine Michelangelo* received more than 70 complaints about background noise and as a result, the producer was able to address the issue in episode two, receiving thank-you letters from some of those who had previously complained.



### CASE STUDY Cliffhanger

BBC Information received 800 complaints about *Cliffhanger*, a TV trail for BBC One Drama. It featured a mother, separated from her child in dramatic circumstances. In response to audience feedback, the BBC admitted its misjudgement, apologised in a press statement and withdrew the trail the next day. The potential damage to the BBC's reputation initiated a review of the internal systems that approves trails. BBC Editorial Policy and TV Marketing now work even more closely together, with monthly workshops and improved lines of communication.

The Programme Complaints Unit responded to

# 1,640

relating to 875 items

# 90%

of calls to BBC Information are answered within 30 seconds

People who write to BBC Information can expect a response within

# 10 days



### What more can we do?

This year we have noted a serious delay in the time it takes to deal with complaints made to the PCU. Only 35.5% are being answered within the target 20 days (or 35 days for more complex cases).

As a result, we have clarified the complaints procedure and developed a new code of practice to ensure we address concerns properly once contact has been made.

A new BBC Head of Complaints will monitor the effectiveness of the process.

# Serving Audiences

## HOW WE INFORM AUDIENCES

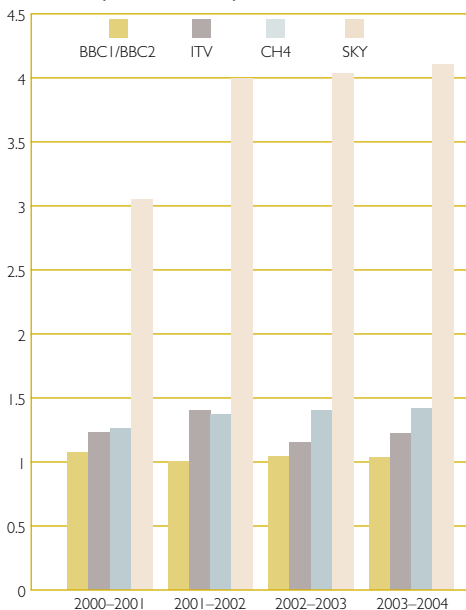
We owe it to licence payers to communicate effectively the breadth and range of our output – what’s on, when and where, and how they can access new digital services.

Our marketing and promotion reflects people’s preferences for finding out information about programmes. We strive to achieve a balance of promotional trails on TV and radio, outdoor posters, publications, articles in newspapers and magazines and programme details online.

### On-air promotion

Using a prioritisation system we aim to ensure that viewers and listeners are not bombarded with unwanted information about the BBC. An independent survey carried out by Hall & Partners in 2003 found that only 6% of respondents said they were negatively affected by BBC marketing activities. In a MORI poll, just 3% of people felt that too many trails were the single thing they disliked most about the BBC. We carefully monitor the number of trails we put out and, as the graph below shows, produce a consistently low level compared to our competitors.

Minutes per hour of self-promotion on air



We continue to explore new communications channels to ensure our activities have the most impact and take full advantage of technological developments.

### Digital persuasion

Some campaigns, like promotion of digital opportunities, aim to have wider social value. As analogue switch-off approaches in 2012, we are required to help people understand the advantages of the digital world and, with the government, are committed to ensuring that no-one is left on the wrong side of the digital divide. Part of this is about providing the programmes and channels that will encourage people to try digital. Initiatives such as the BBC Creative Archive, which will provide access to thousands of programme clips online, and the digital curriculum, a free online resource to support teaching, should help present a compelling case for people to adopt digital.



### CASE STUDY

#### Freeview

The BBC has played a crucial role in reinvigorating the take up of digital by developing, marketing and promoting digital terrestrial television (DTT) via Freeview. Take-up had stalled at 40% and the challenge was to attract the people who had rejected digital TV outright. In October 2002 we launched Freeview alongside the first ever promotion of the BBC’s complete line up of eight digital TV channels. The campaign emphasised programme quality and the fact that

DTT via Freeview was simple to use and subscription-free. That Christmas more than a quarter of a million set-top boxes were sold (source GfK). By June 2003 Freeview was the fastest selling consumer electronic product in the UK, outstripping PlayStation2 and DVD players, and is now the fastest growing digital platform in the world. Importantly, our research showed that we had reduced consumer confusion by half and one-in-three people in analogue homes said the trails made them more likely to get digital TV.

# In Business

The BBC is a £3.7 billion business. As well as providing employment for 27,000 staff, we work with 10,000 freelancers, nearly 250 production companies and more than 15,000 suppliers.

In 2003/04 we invested nearly £1 billion outside the BBC in independent producers, external facilities, acquired programmes and payments to artists and creators – an unequalled investment in the UK creative industries. In this section we highlight some of our key economic impacts and how we strive to behave responsibly throughout our supply chain.



## Commercial division sets standards

BBC Worldwide has an ethical policy signed by all its key suppliers, including merchandising licencees and paper suppliers, as a condition of contract. It lays out standards in ethical, employment and environmental practices. An audit is due of selected suppliers to ensure they are in line with the policy. BBC Worldwide has Board-level commitment to this policy.

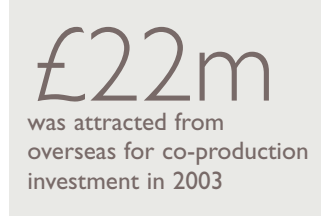
## OUR SUPPLY CHAIN

While our aim is to achieve best value for money from the licence fee, we also recognise our responsibility to ensure suppliers meet environmental and social standards and to encourage responsible practices. Last year we introduced a corporate social responsibility dimension throughout our supply-chain tender process. In it we commit to procure goods from sustainable sources and specifically to increase the proportion of timber and paper products obtained from certified, well managed forests and through recycling. We require that direct suppliers, as well as their subcontractors, observe best employment practices including worker insurance, working environment, respect for the individual and equal opportunities.

All new suppliers and, over the coming years, all existing suppliers will be expected to meet this part of the tender process and compliance will be monitored.

### Paying suppliers

It is the BBC's policy to pay all its suppliers by the end of the month following that in which the invoice is received. Sometimes our suppliers experience delays in receiving payment. In order to improve efficiency, we are adopting an electronic system, enabling suppliers to email invoices.



### Independent productions

In 2003/04 28.8% of our broadcast hours were provided by independent production companies, exceeding the statutory 25% quota that we had failed to meet in the past. We agreed new terms of trade with the independents in July 2004, which together with the BBC's Code of Practice established a new, improved basis for our dealings with the independent sector. Now independent producers, not broadcasters, own full rights to their programmes – a change that the independents successfully lobbied for last year.



# In Business

## Supporting the local economy

Our business has economic impact wherever we operate. For instance, a 2003 study revealed that the BBC was a major player in the Welsh economy. With broadcast centres in seven locations, BBC Wales contributes to the economy through purchases of labour, goods and services. BBC Wales spent an estimated £117 million in 2002/03, generating a further indirect spend of £45 million. It employed 1,300 staff and helped create or support 1,000 more jobs.

## A new commitment to partnerships

The BBC's ability to deliver greater public value can only be achieved through working with others. Building creative, cultural and learning partnerships will be one of our defining characteristics in the future. In 2005 we will publish a Partnership Commitment covering our non-commercial relationships – formalising more of our existing partnerships and creating an open and accessible environment for new partners.

### CASE STUDY

#### Community Channel Partnership

The Community Channel, part of the Media Trust charity, is the UK's only digital television channel broadcasting charitable news and activities to inspire people to do more – a perfect fit with the BBC's emphasis on building public value. The partnership, as part of a joint declaration with other broadcasters, makes available BBC programmes through preferential terms, enabling the channel to have fresh, up-to-date content for redistribution. The channel is broadcast from the BBC's new playout centre at White City in west London, and staff gain new skills while volunteering with the charity.

## BBC commercial activities

Over the current Charter period, the BBC has been tasked to increase the financial contribution of its commercial activities. Our portfolio includes BBC Worldwide – content exploitation; BBC Ventures Group – media management and distribution services (BBC Technology Ltd was sold to Siemens in 2004); and BBC World – international commercial news channel. Since 1996/97 these activities have almost tripled the financial contribution made to the BBC's public services, from £53 million to £135 million in 2003/04. A BBC-wide Commercial Review will report in December 2004 with recommendations for the size and scope of activities appropriate to our mission.



### CASE STUDY

#### Licence fee collection

Were we a commercial organisation we would get the majority of our funding from advertising. However, we are funded by a licence fee, which means that everyone in the UK who receives or records TV programmes has to purchase a licence. We recognise that paying the licence fee can be difficult for some people and, since we took over as the licensing authority in 1991, have sought to make paying the licence as easy as possible. In direct response to feedback from licence fee payers, we have expanded the ways people can pay from a mere handful up to 16. We have also driven down the cost of collection and are increasing the numbers of customers paying by direct debit to make it more convenient. This year TV Licensing's community-relations campaign broke new

ground by developing national and local solutions to increase TV licensing sales and reduce evasion, through responsible communication. The campaign focused on 'hotspots' for evasion and worked with more than 800 organisations in 35 local communities to distribute 150,000 pieces of literature through their networks. The campaign won an International Public Relations Association Golden Award in June 2004. While formal evaluation of sales across the entire campaign is ongoing, the initial research in Glasgow suggests a sales increase of 10% in that area. The estimated level of evasion across the UK has also been reduced from 6.3% in March 2003 to an all-time low of 5.7% in March 2004. The BBC is committed to reducing this figure still further as well as driving down the costs of our own collection.

### What more can we do?

- Continue to ensure the 25% independent television quota is at all times a floor, never a ceiling.
- Establish a level playing field between in-house and independent producers with transparent formal processes applying to both.
- Enforce our new Code of Practice and Terms of Trade, ensuring a transfer of value to independent producers.



# Communities

We invest time and money in forging strong creative community links to serve our diverse audiences better and enrich BBC content for all licence payers.

By finding new ways to involve the widest range of voices in BBC output, our content is enhanced and more closely reflects the lives and cultures of the whole UK. This section reports on just a sample of the activities we engage in year-round. It covers:

- Core output with a strong community theme
- Output that encourages fundraising support
- Ways in which we give communities a voice
- The impact on communities of vibrant new BBC buildings
- The contribution of our staff out and about



We believe that strong community relationships are essential if we are to understand and serve our audiences well. Through close involvement with local people we have discovered new talent and popular ways of doing things – such as broadcast and online content produced by people in the community.



As with our business functions, all community projects are subject to evaluation to make sure they continue to deliver public value and pass the critical test of bringing value back to the BBC by enhancing our output.

We benchmark their value by using the London Benchmarking Group (LBG) model. It is used by more than 100 leading UK companies and employs an internationally accepted standard to measure the value and impact of corporate community involvement.

## 2003 BBC performance highlights:

# 6,000

organisations supported who serve people throughout the world

# £104m

leverage from other sources



# £19m

invested in community initiatives



## CASE HISTORY

### Oxford Road, Reading

The Oxford Road in Reading has been blighted by association with drugs, crime and prostitution. But it has another side – a vibrant multicultural community, with a rich heritage and a wealth of stories. With funding from the Arts Council and Reading Borough Council, BBC Radio Berkshire worked with the local community developing their creative, artistic and broadcast skills. We ran drama and storytelling workshops with scores of local people and recorded a 12-part radio soap at local venues with professional actors working alongside the community. Local people were trained as presenters and joined performance-learning workshops. In all more than 850 people took part in the project.

## What more can we do?

- Our community schemes are nearly always linked to our output, which is transient. We have made it a priority to sustain projects and ensure there are legacies beyond the broadcasts.
- We are also in the process of devising tools for measuring the social impact of our work in a meaningful way.

**Blast:** Working with 400 arts and youth organisations, Blast offers opportunities for young people to explore their interest in art, dance, music, film, writing and digital production. It has inspired more than 250,000 13–19 year olds and brought real benefit back to the BBC with 20 hours of films broadcast on BBC Two and 34,000 user contributions to the website. The challenge remains to reach more young people in rural areas.



A young dancer takes to the streets for Blast.

# Communities

## FUNDRAISING SUPPORT

The BBC has a long tradition of broadcasting that encourages and supports audiences in fundraising. As a public service organisation at the heart of UK life, we are uniquely placed to partner other bodies and harness the power of the whole nation in pursuit of shared social goals.

The BBC is, of course, first and foremost a broadcaster. Our Charter does not allow the BBC to use licence payers' money for charitable donations and other purely philanthropic gestures.

We have used broadcast appeals to help raise money since 1927. An independent panel of charitable-sector experts oversees the process and guides the Board of Governors on:

- The weekly *Radio 4 Appeal* – listeners donated more than £970,000 including £400,000 to the annual Christmas appeal for St Martin-in-the-Fields.
- Disasters Emergency Committee – an umbrella body representing major overseas aid agencies. In 2004 we took part in an emergency appeal for the people of Sudan's Darfur region. The appeal raised £21 million.
- BBC One's *Lifeline* – the only charity news and appeals programme on UK terrestrial TV. It broadcasts monthly, reaching audiences of between 1.2 million in summer and 5 million in winter. Sums raised vary between £2,000 and £200,000. Viewers donated more than £204,000 to the 12 charities featured over the last year.

### Voting lines

BBC telephone voting lines are starting to raise huge sums. Series one and two of *Fame Academy* raised £2.6 million from telephone votes and record sales. Thousands of instrument and equipment awards have been made to young music makers and an educational bursary scheme has been set up to support musicians aged 16–30. Similarly, BBC Two's *Restoration* generated more than £3 million from voting lines, audience donations and the Heritage Lottery Fund, which will be used by the Restoration Trust on the 2004 winning building, the Old Grammar School in Birmingham.



### Charity begins at home

BBC Children in Need is the BBC's own corporate charity. In its 25 years it has raised more than £350 million for disadvantaged children – a record £31 million in 2003. Last year BBC staff raised £1 million themselves. Every penny donated goes towards helping children and the fund is one of the largest distributors of grants to UK children's charities.

In 2003/04 individual grants included:

- £55,493 to the Waverley Care Trust to look after the needs of children affected by HIV/Aids.

- £55,217 to the Friends United Network, helping match vulnerable children in Camden with long-term adult befrienders.

- £69,736 to the Deal Project, helping children and young people affected by drug and alcohol addictions.

The charity also brings economic and community value. An estimated 56p of every £1 spent by Children in Need benefits local economies; 22% of organisations supported say this helped them attract other funding and 30% attributed their continuing existence to Children in Need.

Children in Need supports more than

800

full-time care-workers' jobs



From April 2003 to September 2004 our broadcast appeals raised

£111m

of which 58% went to UK charities

### Working in partnership

The BBC has a unique partnership with Comic/Sport Relief, an independent charity committed to helping end poverty and social injustice. With the help of the BBC the charity has raised more than £350 million.

Action on Disability and Development Africa has been funded by Comic Relief for 15 years. A recent impact study shows how this has directly helped disabled people become active and valued in society and how their needs are taken into consideration by local government and NGOs.

# Communities

## GIVING COMMUNITIES A VOICE

Connecting communities is a key aspect of the BBC's contribution to social value. Many of our programmes, our physical presence and our grass-roots activities serve to encourage participation and a sense of belonging.

### Everyone has a story

Our output helps create the opportunity for diverse audiences to start talking to each other and share their experiences.

Everyone has a story but not everyone gets the chance to be heard. *The Voices* project, dedicated to giving people the space to tell their stories in their own words, way and style, has been working with more than 50 communities in the UK, sharing skills, listening to people and giving them access to radio, television and online channels.

The introduction of personal digital production means that there are now five times the numbers of cameras covering regional stories, allowing the BBC to engage with many more people in their communities. More than 400 of our regional journalists will be equipped with personal camera kits by 2005.

BBC local radio is now committed to supporting some of the Community Radio stations recently granted licences by Ofcom. BBC Radio Nottingham, for example, is supporting Radio Faza, aimed at the city's Asian community, by sharing producers and providing training.

*'The BBC is at its best when it lets local voices speak, whether in Yoruba or Yorkshire. Brilliant!'*

Margaret Maden,  
BBC Local Advisory  
Council,  
Southampton



*'I am a survivor of a Japanese prisoner of war camp. I have been married to Kay for 62 years. My hobbies include photography and computers. I was a prisoner of war in Malaya for 17 months. Kay didn't know whether I was alive or dead. I eventually came home a different man. I choose to tell this story to bring to younger people the reality of what happened. It's a period of history that shouldn't be buried.'* *I'm a Survivor* by Harry Graham

### Digital storytelling

Digital stories are short films made by ordinary people. With a little help from the BBC, storytellers choose what they want to publish, write the script and illustrate it with photos, simple animation, video, voice-over and music. The BBC runs community workshops providing technical and creative skills for contributors. Each digital story gets its own pages on the BBC's website and some are shown on BBC TV.

### Broadcasting and advisory councils

The BBC's services for the nations and regions are underpinned by an advisory structure made up of local people from diverse backgrounds.

There are broadcasting councils in Wales, Scotland and Northern Ireland. In England, regional advisory councils and local advisory councils serve the television regions and each local radio station area. An English National Forum meets three times a year. These keep the BBC's service strategies in each nation under review and provide the Board of Governors with advice on how well services meet local audience needs.

Recruited from the local community using Nolan Committee standards, this network of more than 500 audience members aims to ensure that listeners' needs and tastes are fully reflected in the BBC's objectives. Local BBC radio and television stations are accountable to them for their performance.

### What more can we do?

- We will aim to give greater expression in network output to the breadth of the social value we generate locally.
- The BBC will continue to use new technologies to allow people to tell their stories in new ways and learn to use media creatively. We will then make space across our output to showcase their work.

# Communities

## VIBRANT BUILDINGS, VIBRANT COMMUNITIES

The BBC is more widely based and more firmly rooted in the communities of the UK than any other broadcaster. We aim to use that advantage creatively to have a positive impact on local people's lives.



### CASE HISTORY

#### BBC White City Summer

A five-month event programme launched with our first live music gig as part of Hammersmith and Fulham's 2004 festival. It brought our staff together with the local community to celebrate BBC output and our increased local presence. With weekly live music performances, a giant screen for major sports coverage and a kids' day, the season attracted thousands of local residents, forging closer lasting ties.

### Where we are

Our biggest operations are in central and west London with a further six network radio and TV centres in the rest of the UK and now a proposed new media centre in Manchester. We have 20 regional TV centres; 40 local radio stations in England; multimedia bases in Scotland, Wales and Northern Ireland; news bureaux in well over 100 UK locations and 42 overseas. In addition, we are experimenting with the location of big screens in city centres.

For the BBC, social and cultural factors are also important. Our contribution in Wales, for example, includes community studios in Wrexham, Bangor, Carmarthen and Newport, which combine informal drop-in activity and outreach work.

### Local champions

BBC local radio stations across England are at the forefront of our commitment to increase our positive impact on communities. In partnership with local agencies, five locations now have Open Centres. They provide drop in facilities for people to acquire media and IT skills and generate output. These are supplemented with ten multimedia learning buses. Visits during 2003 and 2004 totalled 156,000.

### Digital learning

2ICC is our digital media facility based near London's Broadcasting House. Since opening in 2002 it has attracted more than 10,000 students, teachers, young people and families to participate in workshops, exploring creative and innovative use of new media, from digital film and music to web design, digital art and animation. The centre serves the local community, which has a high proportion of economically and socially disadvantaged families.

### Employer power

The BBC is one of the largest employers in West London where 15,000 staff – nearly 60% of the BBC's entire workforce – are now based. Having recently set up the West London Community Project, our aim is to rationalise and better manage our local involvement.

### What more can we do?

- We will extend our Open Centres to seven and introduce two more learning buses by early 2005, targeting hard-to-reach parts of the UK.
- Our aim is to move 50% of our workforce outside London during the next Charter Period.



### BBC Radio Gloucester

The BBC Learning Centre in Gloucester is a flagship project. Located on the High Street and funded by the Learning and Skills Council, the centre is run and managed jointly by the BBC and Gloscat – the local further education college. This is a three-year project which opened in May 2004. To date, 900 new learners have been attracted by the range of opportunities we offer. The most popular course is on digital cameras, with more than 780 people signing up and a further 100 on the waiting list. The Learning Centre has also drawn in people who would normally not have any contact with the BBC. Among them was Sandra Walder (pictured), a single mum and budding gospel singer. Within weeks she found herself telling her story on *VideoNation* and on radio.

# Communities



## Orchestral manoeuvres

The BBC has six performing music orchestras, all with learning managers in post actively working within their local communities. The BBC Symphony Orchestra, for example, took up residence in May 2003 in the London Borough of Hammersmith & Fulham to present BBC Proms *Out+About* and a range of other concerts and events.

## OUR STAFF OUT AND ABOUT

The activities of our staff in outreach work and volunteering create significant new opportunities for the BBC to connect with audiences, particularly with under-served and sometimes isolated groups. Community involvement also offers valuable personal experience that the workplace alone cannot.

### Volunteering works

Connecting with Communities is the BBC's employee volunteering scheme, brokering a range of new ways for our staff to engage with audiences. In a 2002 sample survey, 25% of our staff said they volunteered with the support of the BBC. Using LBG benchmarking data this measured out as 47,000 hours in volunteer time. In 2005 we will conduct

another sample survey and as part of our commitment to the national Corporate Challenge will aim to increase staff volunteering by 5%.

### Getting attached

The BBC funds secondments to voluntary organisations through its attachment scheme. It enables staff to gain skills through work placements, and share their knowledge and talent in a practical way, gaining invaluable audience insights in the process. During 2003/04 16 of our staff spent on average three months with organisations such as the Kali Theatre Company, the Community Channel, and Brentford City Learning Centre.

### Partnerships

Our partnership with Community Service Volunteers (CSV) continues to thrive. We now have action desks at all of our English local radio stations, staffed mainly by volunteers. They broadcast appeals on behalf of community groups for volunteers, goods and services. In 2003/04 more than 18,000 volunteers and lifelong learners were recruited.

Two television programmes took a fresh look at volunteering. *Make Me Honest* and *I'm Alright Jack* on BBC Two focused on the emotional and practical impact on the volunteer and those helped.



News on Tour visitors brush up their interview skills with help from BBC journalists

### News & Sport on Tour

During summer 2004, BBC News and Sport staff took to the road, visiting a variety of events and venues. The large touring marquee, complete with TV and radio studios, a commentary booth and online suites, gave the public the

chance to produce news bulletins for a variety of outlets and platforms, helped by behind-the-scenes staff and top on-air talent – a real 'money-can't-buy' experience. Average attendance was 2,000 people a day and the tour visited six UK locations.

*'I've had a card from a 12-year-old girl saying it was the best day of her life! Everyone we spoke to was delighted that BBC staff had made the effort to pitch up on their doorstep and that they could see for themselves the inner workings of radio and TV.'* Sian Williams, BBC Breakfast

### CASE HISTORY RNID

Many of our staff learn sign language (BSL) through courses organised by BBC Training and Development. But the value of this training can quickly be lost if there is little or no opportunity to practise and keep up their skills.

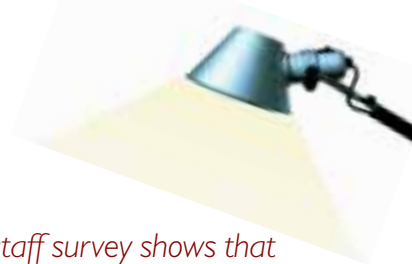
Working with the RNID (Royal National Institute for the Deaf), Connecting with Communities is helping our staff signers become mentors for young unemployed deaf people. With training and support from the RNID, our staff help the young people develop the confidence to move into work, as well as addressing practical skills such as writing a CV or preparing for a job interview.

# The Office

We aim to collaborate better as 'One BBC' to make ours the most creative organisation in the world and one that has audiences at its heart. To achieve that we need to be an industry-leading employer, recruiting, developing and retaining the most creative people.

This section focuses on our commitments to:

- Leading-edge training and development
- A more diverse range of talent to better reflect our different audiences
- Imaginative ways to improve work-life balance
- A regular dialogue with staff



*The 2003 staff survey shows that most colleagues believe audiences are at the heart of everything we do (80%) and that creativity is the lifeblood of the organisation. Working more collaboratively remains a challenge. Just over half think that One BBC is a reality.*

The BBC as a whole continues to hold Investors in People accreditation.

BitC's Corporate Responsibility Index placed the BBC ten percentage points ahead of the sector average on workplace issues.

The same index measured integration of senior management training into our business as less than half as good as the industry average – something the new Leadership Programme is now addressing.

## OUR PEOPLE

The BBC employs more than 27,000 people at over 400 bases around the UK and in almost 100 countries worldwide. Ten thousand took part in the BBC's biggest ever staff consultation process, which produced real outcomes in 2003/04 for the workforce and the business. Making it Happen is our internal culture-change initiative and through it by far the biggest message from staff was that they wanted better leadership. Their feedback defined the qualities that underpin the new BBC Leadership Programme. A current review of terms and conditions for the BBC's 1,700 staff based outside the UK is another Making it Happen initiative.

Throughout September 2004, thousands of BBC people at bases around the world contributed ideas at Shape Our Future sessions, allowing their ideas and perspectives to feed into the BBC's reviews into programme production, commercial activities and the move of some departments out of London.

When our commercial subsidiary BBC Technology Ltd was sold to Siemens Business Services in October 2004, employment terms and pensions for the 1,400 staff affected were a priority. Contractual terms and conditions for transferring staff were guaranteed for three years. Under the £2 billion deal, Siemens will deliver the BBC's technology services for the next ten years.

### CASE STUDY

#### Working together

An award-winning collaboration between broadcasters, technicians and trainers has produced a broadcast facility at a school on a run-down housing estate in Hampshire – now a permanent community resource. BBC Technology equipped the suite at cost in Park Community School and two BBC Radio Solent journalists were funded and trained to coach children and teachers by BBC Training and Development. BBC South now broadcasts output from the school. Members of the community, who have not been traditional BBC consumers, have themselves become media trainers and the journalist placement extended for a year.



Radio Solent journalist Zoe Millet coaching children from Park Community School.

# The Office

## TRAINING

The BBC is the world's leading provider of broadcast training, investing more than £40 million last year.

In 2003 BBC Training and Development delivered 3,800 courses for 22,000 people inside and outside the BBC and 55,000 hours of online learning. It also supplied free online training for freelancers – the first stage in a learning portal for the industry – and launched the UK's biggest customised leadership programme.

A review of how our training division supports the BBC and the industry resulted in new customer support teams, centres of excellence and the creation of a Learning Board to ensure our services are embedded in the BBC's priorities. We are committed to offering more training that is tailored to our own people and external customers.

Inspired by staff feedback, the BBC Leadership Programme was designed in partnership with the Ashridge Business School. Since September 2003, 1,500 staff, including the most experienced senior managers, have gone through the six-month course.

The BBC-wide attachment scheme enabled hundreds of staff to be seconded to new roles and 139 attachments were organised for people to share their skills inside and outside the BBC. More than 100 trainees from black and minority ethnic communities have received BBC media training through the Skillset Millennium Awards, many gaining work in broadcasting as a result.

We also launched free online courses and affordable health and safety modules for freelancers. In March 2005 we will launch the online Media Academy at [bbc.co.uk](http://bbc.co.uk) to enable licence fee payers to produce creative content and help some members of the public get into the industry itself.

The BBC is also backing a proposal for a media training and study campus at Alexandra Palace in a public-private partnership with the wider broadcasting industry.



### CASE STUDY Sharing skills

Some of the most personally and professionally rewarding schemes for our staff also benefit people outside the BBC. The BBC Learn for Real team supported skills development for more than 600 staff last year and made a difference to almost 2,500 people in the community through partnerships with community media organisations. Producer Ben Evans helped young media students make a film for TV as part of the annual London Community Mentoring Project: *'It helped me dust off some programme-making skills and really built my confidence in organising and leading a creative team.'*



In 2004/05 we will invest  
**£50m**  
in staff training and more than £1 million in schemes for the wider industry

More than  
**5,000**  
staff have attended the four-day BBC induction course Upfront since 2002

**7,000**  
people will complete the BBC Leadership Programme by 2008

### What more can we do?

- In the latest staff survey only 54% said that training was useful for career development. We recognise that there is work to be done in integrating training into people development planning and organisational need, and in building consistency of provision across the BBC. We are committed to becoming an organisation where training and development is given as a right, not a privilege.
- Post-Hutton, the Neil Report recommended a strengthening of journalist training and the establishment of a BBC college of journalism, which the BBC has undertaken to implement. New editorial guidelines have already been introduced.

# The Office

## RECRUITMENT AND REWARD

Our goal is to find the most creative and talented people, on and off air, and give them the opportunities to achieve their potential. We want to ensure that the BBC is open to talent from every group in society.

In a fresh approach to recruitment, the BBC now aims to ensure it hires people who share the BBC values. Around 50% of BBC job vacancies were advertised externally last year. Our general policy is to advertise jobs internally, but vacancies may also be advertised externally at the same time, particularly when there is a need to open up the field of candidates. We aim to reach a wider pool of talent and work with our diversity teams to make ourselves visible in places not automatically associated with the BBC. For example Ixtra placed adverts on ethnic minority websites and in record shops to reach the young, black target audience.

### Remuneration

BBC salaries are based on a pay and grading structure agreed with the trade unions. Staff are rewarded on the basis of performance in their jobs. The latest staff survey shows that just 34% think their pay is fair compared to similar jobs in other companies. We are reviewing our pay and grading structure to align salaries more to the external market and to create a clearer career framework for individuals. Executive pay is pitched by the BBC Governors broadly between public sector and comparable commercial businesses, as detailed in the BBC Annual Report and Accounts.

### CASE HISTORY

#### Unlikely career path for unlikely presenter



Tracey Hayward from East London never dreamed of working for the BBC until her talent as a natural media personality was discovered through our BBC Nations & Regions Voices project. A qualified Football Association coach, who got involved with Voices to have her say about local sports facilities, Tracey received basic broadcast training and now

works for BBC London. She has covered a range of community stories on radio and television and reported for *Inside Out* and the *Politics Show*. BBC London editor Mike Macfarlane: 'She has a great affinity with her community. We're getting the kind of stories from the East End that we never did before.'

### Other performance indicators

**Staff turnover:** 15.6%, down on 2002/03 (15.9%) and 2001/02 (17%). National average 16%.

**Fixed-term contracts:** numbers on fixed-term, compared to continuing contracts, reduced from 18.1% to 13.8% in 2003, ahead of the target of 15.3% by March 2005.

**Pensions:** the BBC retains a final salary pension scheme, to which most employees (21,000) belong.

**Grievances, bullying and harassment:** the BBC has established policies for dealing with these issues and is now taking steps to record clearer statistics so that we can better monitor our processes.

**Whistle blowing:** the BBC has an independently administered policy.



# 5,000

job adverts attracted more than 90,000 job applications in 2003/04, 82% of them online

The BBC is the 2004  
**employer of choice**  
 for graduates

(Universum Graduate Survey, 2004)



# The Office

## DIVERSITY

The BBC is committed to ensuring that it is more representative of the audience it serves.

The BBC's major goals were met in 2003/04 and some challenging new targets set. A target of 10% for overall ethnic minority representation was surpassed for the first time and a senior management target of 4% achieved and held.

The BBC's second disability audit encouraged staff to disclose a disability – a total of 2.7% (738 members of staff) against 1.6% in 2003. Compared to a population figure of 10.1% and an industry-wide level of 3%, there is clearly scope for improvement. Also, the number of new joiners registering as disabled last year (0.8%) was less than the level among leavers (1.2%). By 2007 we want disabled people to represent 4% of our workforce.

Across all staff 49.3% are female – a level consistent with recent years. Numbers of women in senior posts (bands 10–11) rose slightly to 37%.

### In 2003/04 we had:

## Leavers

Disabled 50 (1.2%)  
Not disabled 4,230 (98.8%)

## Joiners

Disabled 30 (0.8%)  
Not disabled 4,110 (99.2%)

Our workforce is younger than the audience it serves, with 79% under 45, compared with 56% of the population of working age. However, we are more reflective of society than the UK media sector in general, where 93% are under 50 (Skillset 2003).

Responsibility for achieving diversity targets rests with divisional directors, but all staff involved in recruitment undergo fair-selection training. Selection procedures are kept under regular review.

### CASE STUDY

#### Access unit

The BBC Access Unit assesses work environment and tasks to identify barriers that disabled staff have and, with individuals and their managers, finds solutions and provides support. Geoff Adams-Spink, a BBC journalist who has access requirements, recently won an award for original online journalism.

*'My work would not have been possible without the assistance of two people from the Access Unit – Helen MacMillan and Jenny Dunne – who supported me over several weeks, put up with my nit-picking over style and spelling when typing stories, accompanied me to all reporting assignments and generally made my life more manageable. The unit provides first-rate support to disabled staff at the BBC and is the envy of others in the industry.'*

### Health and Safety

The BBC has traditionally taken a leading role in the development of UK health and safety standards in broadcasting, sharing knowledge and experience with other broadcasters to benefit the industry as a whole.

In a year that saw 329 BBC people deployed at the height of the Iraq war, provision and enhancement of hostile environments (HE) training, as well as sharing best practice with other newsgathering organisations, was paramount. Between April 2003 and April 2004, 177 BBC and freelance journalists and programme makers were sent on specialist HE courses, driven by BBC News management.

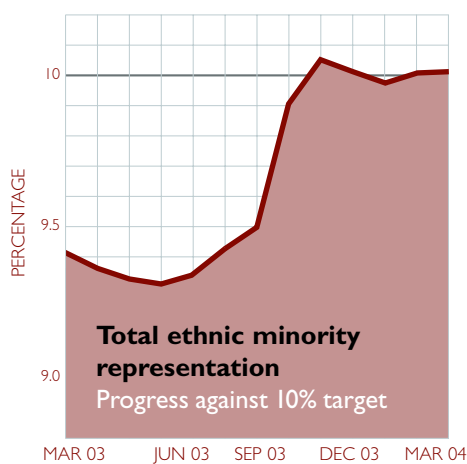
Despite those measures, tragic events in April 2003 and June 2004 brought home the real risks of covering conflict. BBC cameraman Kaveh Golestan and translator Kamaran Abdurazaq Muhamed were killed and producer Stuart Hughes badly injured on the Iraqi front lines. A year later, our cameraman Simon Cumbers died and correspondent Frank Gardner suffered severe injuries in a gun attack in Riyadh.

Full Health and Safety information is carried in the BBC Annual Report and Accounts

● Additional safety measures since the Iraq war include a specific professional support team for high-risk areas and standard operating procedures for overseas bureaux in hostile environments.

● Richard Sambrook, BBC Director of World Service & Global News, is to chair an international inquiry in 2005 into the dangers facing journalists around the world.

● Reportable accidents and cases of ill health among BBC staff in the UK decreased from 47 in 2002/03 to 38 in 2003/04.



In October 2003 the BBC introduced new definitions for reporting, which excluded those with 'unassigned' ethnic codes.

### What more can we do?

New targets to be met by 2007 include 4% for the employment of disabled people and 12.5% for ethnic minority staff across the BBC. We believe those targets are stretching, but achievable, and strategies will be put in place to support these aims.

# The Office

**Points of view**  
Shape Our Future sessions brought more than 5,000 staff from bases across the UK and around the world together with senior managers to discuss how we can best equip ourselves for the years ahead.



Delhi



Moscow



Hong Kong



Nairobi

Our intranet, *Gateway*, was judged the UK's best internal corporate website by the Empowerment Group, which gave it the top rating in its Intranet Benchmarking Forum.

In the days after the Hutton Report, the BBC's intranet news service *Ariel online* registered 20,000 page impressions.

Staff can and do debate any subject on the talk.gateway intranet pages, with about 60% of discussions business-related.

The knowledge networking tool connect.gateway, a means of searching for people with special skills, has almost 2,000 users.

## COMMUNICATION

We are committed to regular three-way internal communication, encouraging staff to share information and knowledge with each other. The BBC conducts an annual staff survey, which monitors satisfaction levels on a range of issues.

Our regular channels of communication include:

- weekly staff newspaper *Ariel*
- *Gateway*, the BBC's intranet, which is available to 25,000 people
- team briefings
- Inside Track sessions on key business topics
- meetings with recognised trade unions
- emails from the Director-General keeping people in touch
- monthly online surveys to gauge people's feelings and comments, which are then reported anonymously to the Executive Board for consideration each month

### Trusted information

In 2004 the BBC was again ranked in MORI's top ten of UK organisations for internal communications, with our highest ever MORI benchmark score. Against the background of Hutton, the index for people feeling informed through internal rather than external sources increased by 17%; 83% of people now believe the BBC 'keeps us informed' and 84% say that information is trustworthy.

### Staff survey

The 2003 survey, conducted by MORI and completed by a record 52% of employees (up from 37% in 2002), showed that almost two-thirds of staff now support the Making it Happen changes, and pride in working for the organisation (87%) puts the BBC 7% ahead of MORI's average of 'top ten' companies. But trust between colleagues is low (29%). Overall, there was an improvement of around 10% in performance against a background of change, although only 41% of staff said they got regular feedback on performance from managers. As a result, a new system has now been introduced that includes a single appraisal process.

Key trend indicators of employee satisfaction mean scores (from 1-5) 2003 2001



# The Office

## WORK-LIFE BALANCE

The BBC recognises that flexible working can benefit both the organisation and employees: helping to retain valued people; meeting changing operational and individual needs; increasing opportunities for staff with family commitments and reflecting social change.

In 2002, feedback from the largest ever BBC work-life balance survey showed that people wanted greater flexibility in the way they work and more help with caring responsibilities. Before new legislation in April 2003 gave parents of young children statutory rights to request flexible working, the BBC already had in place various local agreements, including term-time working, home working and job sharing.

More than 10% of staff then worked part time. That figure is now 12.3% (3,371 staff). Between July 2003 and June 2004 there were 552 formal requests to work flexibly.

The BBC relaunched its flexible working policy and intranet site in October 2003, incorporating the new legislation and including an extension of the career-break scheme, allowing individuals to work for a charity as well as to cover special personal circumstances.



### CASE STUDY Taking care of our own

Fiona Kane from BBC Radio & Music is just one of an estimated 3,000 carers in the BBC workforce. When her mother was diagnosed with advanced-stage cancer last year she was able to work flexibly around her caring responsibilities and stay in her post. As a direct legacy of BBC English Regions social action

campaign Ring Around Carers, a carers policy was launched and a special intranet website introduced in June 2004. This gives carers instant information on all the rights and provisions relevant to them. They include flexible working, counselling, special domestic leave and career breaks.

*'Perhaps, rather than an individual having to show that he or she could do a job part-time, the onus should be on the BBC to show that it can't be done that way.'*

BBC producer, David Berry



### CASE STUDY Keri Davies, The Archers website producer

'I had been senior producer on *The Archers* for 11 years and the expanding website was requiring a part-timer to run it. At the same time, my wife decided to return to working full time, so we felt we needed to swap places. I proposed becoming a website part-timer, allowing me to concentrate on my freelance writing and give more to my home life. It's worked well, I've even successfully pitched for writing scripts for the programme.'

*'About one-half of our factual producers are on flexi-contracts. It does draw out the production process, and redefines what it means to be a team, but the producers are making documentaries to consistently high standards.'*

Richard Bannerman,  
Editor, Documentary Features

### Other family-friendly policies

- In direct response to staff feedback through Making it Happen, a childcare vouchers scheme now allows working parents to cut the cost of nannies, nurseries and childminders, by paying charges from gross salary.
- A total of 1,098 people elected to buy an extra week's leave and 352 elected to sell a week, under a flexible holiday scheme introduced from January 2004.
- The BBC remains ahead of statutory provision on maternity pay, paternity leave and adoption leave, including for same-sex couples.



# The Environment

The BBC is committed to doing what it does in a sustainable manner and to improving its environmental performance continually. We demonstrate that through our output as well as the way we manage our operations.

This section looks at some of the key impacts we had in 2003/04:

**BBC programmes**, at home and around the world, explored and reported on environmental issues and areas of sustainable development

**We cut greenhouse gas emissions by 17% and total energy consumption by 5%**

More than **one million copies of the weekly Radio Times** are now printed on paper that comes from sustainable forests

The new **Media Village in London** won the highest BREEAM environment rating.

## OUR OUTPUT

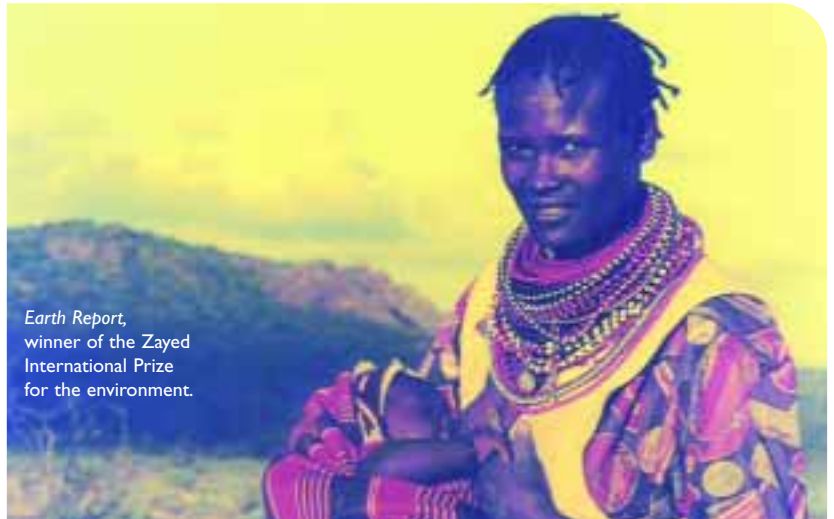
The BBC won the 2004 Zayed International Prize for Environment, with BBC World series *Earth Report* – now reaching 260 million homes – singled out for special praise.

*'Earth Report not only shocked, but brought about real change by inspiring businesses, NGOs and governments to adopt more environmentally friendly policies.'*

Zayed International Prize jury

### Other highlights

- BBC Two's *Britain Goes Wild* was the BBC's biggest ever, live natural history television event. It was watched by three million people, 52,000 joined our Make Space for Nature campaign and 24,000 pledged to plant a native tree.
- *The Big Chill* investigated the likelihood of another ice age, the science behind it and the timescale should such an event happen.
- BBC Worldwide released a feature-length cinematic version of the BAFTA-winning natural history series *The Blue Planet*. Watched by 12 million on BBC One, the original series inspired 4,000 to take up courses in marine biology.



*Earth Report*, winner of the Zayed International Prize for the environment.

### CASE STUDY

#### Climate Challenge

BBC News 24, BBC One, BBC World and [bbc.co.uk](http://bbc.co.uk) mounted three days of special features and debate on global warming in July 2004, reporting live from locations across the world. *Climate Challenge* took experts into family homes, to explore energy consumption.

*'We were delighted to see this focus on climate change, particularly for the clear line it took, the range of issues covered, the use of web and television and some very practical information for how viewers can play their part in tackling carbon emissions.'*

Tim Aldrich,  
Forum for the Future

### What more can we do?

Lobbyists have criticised the amount of coverage media companies in general and the BBC specifically give to environmental issues.

*'The BBC could make a real difference and indeed ought to lead the way in experimenting with formats to communicate these issues in a fun, empowering manner.'*

Jules Peck, WWF

- Over the next three years the BBC is planning the UK's biggest ever mass-participation conservation campaign. *Turning Britain Green* aims to involve more than a million people.

- We are already committed to improving news coverage of rural affairs, including issues of transport, employment and agriculture that have clear environmental impacts.

# The Environment

## OUR PERFORMANCE

The business of making programmes consumes large amounts of energy, for lighting, heating, air conditioning and transport – all generating greenhouse gases. It produces solid waste, that can be recycled, including paper and videos.

In 2003 the BBC reduced:

- amounts of carbon dioxide produced per broadcast hour by 17% to 0.378 tonnes, largely due to 'green' renewable electricity for buildings
- energy use, from 1,296 kWh per broadcast hour in 2002 to 1,176 kWh
- transport emissions per person, from 1,483 kgs to 1,150kgs due to 'greener' fuels and more use of public transport.

But waste recycling rates fell to 21% – down from 32% in 2002 – largely due to a change in waste contractor. New initiatives should have a positive effect on this during 2004.

### A SUSTAINABLE MEDIA VILLAGE

During 2003 we managed to minimise environmental impacts and maximise community involvement in the BBC's major west London property building scheme, the Media Village.

It represents the BBC's vision of great architecture, bringing a new openness that will make the site a better place to work and visit.

#### The environment

The Media Village has been awarded an 'excellent' rating under the BREEAM assessment for both design and completion. It scored highly for site management, health and transport, with particularly good cycling facilities, showers, rainwater collection and pollution control.

In addition:

- all contractors and suppliers were vetted against environmental criteria
- an environmental construction plan

The BBC's performance in a range of resource and environmental areas was ranked second for the media and entertainment sector in the 2003 Business in the Environment Index and 77th in a list of 176 participating FTSE 350 companies



#### Waste recycled

2001	17%
2002	24%
2003	21%

#### CO<sub>2</sub> emissions

per broadcast hour, buildings and transport

2001	0.444 tonnes
2002	0.460 tonnes
2003	0.378 tonnes



reduced impacts of dust, oil pollution and noise

- there was a commitment on site to green procurement, as in the selection of FSC (Forest Stewardship Council)-certified timber.

Since completion, and as a result of staff feedback through the BBC Diversity Unit, we have begun to implement access improvements to the site, including a clearer route for pedestrians.

#### The community

During construction we signed up to the Considerate Constructors' Scheme to mitigate disturbance to local communities. Local residents were invited to regular meetings and 800 received a monthly

newsletter. The ground floor of the Media Centre and central office buildings are let as retail units, considerably enhancing amenities for the local community.

A safe environment for residents and visitors was achieved by opening up site boundaries for better accessibility. Discreet CCTV is also now in operation.

Training opportunities for local young and unemployed people have been offered by the construction team through Hammersmith and Fulham's Skill Force programme. Work experience helped 12 individuals from the local area, including two female electricians, to find work on other construction projects.

# The Environment



Every year *Radio Times* uses

# 20,000

tonnes of paper, equivalent to a small aircraft carrier

In 2003 we recycled

# 522

tonnes of paper in London and Scotland, equivalent to 7,830 trees

Further information and full performance data is carried in the BBC Environment Report 2003/4. Visit [bbc.co.uk/info/environment](http://bbc.co.uk/info/environment)



## Four times greener

In 2003, 88% of the BBC's total electricity was from renewable energy sources, certified by our suppliers – four times the level in 2002 (22%), contributing significantly to our carbon dioxide reduction target. Around 150 sites across the UK are covered under this supply. Renewable energy is from hydro-electric power stations, wind farms and gas from landfill sites based in the UK.

## THE TITLE LEADER

In June 2004 *Radio Times* earned the right to carry the FSC logo, certifying that more than a million copies of the weekly magazine are now printed on FSC-certified paper.

BBC Magazines has been moving its portfolio on to FSC-certified paper since 2000, when *BBC Wildlife* became the first consumer magazine in the world to carry the 'green stamp'. But with a circulation of 1.1 million and probably the highest profile of any magazine in the UK, the move to FSC for *Radio Times*, in its 80th year, marks a significant leap forward.

As well as *BBC Wildlife*, *BBC Music* has been printed on FSC paper since 2001 and *Songs of Praise* and teen title *It's HOT!* since last year – their combined circulation amounting to around a quarter of a million.

*'It is fantastic news that a national institution and market-leading magazine such as the Radio Times is recognising the importance of FSC-certified paper, at a time when we are still losing forests at an alarming rate. Hopefully this step will motivate other titles throughout the magazine industry to follow suit.'*

Robert Napier, Chief Executive of WWF-UK

## What more can we do?

- We have set ourselves a target to reduce total carbon dioxide emissions by 8% from 2002 to 2010 and are on course to achieve those overall levels.
- Our waste recycling target over 2004 is 32%, and in the longer term we will increase recycling rates by 5% a year, up to 75% of total waste.
- The same open, accessible approach we have taken at The Media Village will be extended to other development projects in Pacific Quay, Glasgow and Broadcasting House, central London.



# Feedback

## INDEPENDENT STAKEHOLDER VIEW

### Forum for the Future

This is the BBC's first unified Corporate Social Responsibility Report. And a welcome addition to the growing effort being made by organisations of every kind to explain exactly how they are seeking to reduce their negative impacts on the environment and society.

The principal 'product' of the BBC is just a bit different from most businesses! But it's encouraging to see that the BBC recognises this by devoting the first third of the Report to exploring the impact of its programmes on people and society at large. The concept of "public service broadcasting" adds a special dimension to the notion of extended producer responsibility.

And not an easy one. Like most organisations, the BBC confronts a world of conflicting realities. The science of climate change, resource management, biological diversity and so on, tells us unequivocally that the planet's life-support systems are in dire peril. Yet prevailing economic and political orthodoxy sticks to its 'business-as-usual' guns, as if a little bit of environmental tinkering at the edges is all that's needed. So exactly which 'public' should the BBC be serving?

As ever, it's all about balance. Though this Report is less transparent on these editorial decisions than it might be, one must assume that senior managers are making judgements (explicitly or implicitly) about these balancing acts. An hour's worth of Alan Titchmarsh, for example, forcefully explaining the likely impact of climate change on the UK (in his *Natural History of the British Isles*) may be judged to be the equivalent of Jeremy Clarkson irresponsibly trashing today's rock-solid consensus about the science of climate change at every available moment. A tough call, it has to be said!

But one cannot help but be impressed at the depth of intelligence and care that has gone into distilling the BBC's approach to being a 'responsible corporate citizen'. All

good CSR reports should embody three key elements: accountability, transparency, and a focus on improving performance - captured in this Report through the 'What More Can We Do' boxes. To put it another way, it is about letting those organisations and individuals who have an effect on, or who are affected by, the BBC, to understand better how it is managing its impacts.

Forum for the Future is one such organisation, and our remarks here are made in the role of an independent stakeholder, assessing how well this first report achieves those three principles at face value. It is not our role to verify the data or statements made.

But this report will clearly be of enormous interest to many of the BBC's other major stakeholders: its employees (covering its role as an employer of more than 27,000 people); its business partners and suppliers; and the communities it serves in very direct ways over and above its programming. As far as its key stakeholder - the UK Government, acting on behalf of all those who pay the licence fee - is concerned, the whole report should clearly be seen as an important element in the charter renewal process.

The tone and style of the Report is largely very accessible, a pleasant contrast to some of the weightier and impenetrable tomes that keep falling onto Forum for the Future's doormat these days. And it's always good to see failings acknowledged and improvements promised.

In places, we believe this Report to be a little thin on hard data. In the section relating to the environment, for instance, an area that the BBC has been reporting on for several years now, we would have liked to see more useful data on its impacts in relation to previous years. More information is available in a separate environmental report.

In conclusion, we warmly welcome this championing of Corporate Social Responsibility within one of this nation's

most admired and most influential organisations. As to the future, we look forward to seeing how the BBC will meet its commitment "to develop a more systematic method of measuring impact beyond the broadcast", and how it can help viewers and listeners to get to grips more creatively with the challenge of 'sustainable lifestyles'.



**Jonathon Porritt**  
Programme Director  
&  
**Tim Aldrich**  
Senior Advisor,  
Business Programme

### Forum for the Future

*Forum for the Future is a UK-based charity, with a mission to accelerate the building of a sustainable way of life. It does not act as auditors or verifiers. As such, these comments should not be read as verification of the data or comments contained within this Report.*



# Feedback

## ASSURANCE STATEMENT

### The Corporate Citizenship Company

The Corporate Citizenship Company is a specialist consultancy working with major international corporations. The BBC commissioned us to provide external assurance and commentary on its first Corporate Social Responsibility Report. BBC management prepared the report and is responsible for its contents. We have sole responsibility for this statement. Our role was to review the report's contents, to check a sample of key data to underlying systems and records, and to assess performance judged against available benchmarks. Our work has not extended to independent verification of otherwise unaudited information.

In our opinion, the report provides a fair representation of material aspects of the BBC's performance as it seeks to live out its commitment to corporate social responsibility. In the absence of statutory guidelines, we have based our judgements on best reporting practice, the principles of voluntary reporting and assurance standards, the publicly expressed views of stakeholders and our own experience and expertise.

### External commentary

In essence, a CSR report shows how an organisation impacts on society at large, looking at the social, economic and environmental concerns of people with a stake in its operations. The report should explain how crucial decisions are made, and how conflicting interests of different stakeholders are balanced. It needs to be honest about shortcomings, and show that the organisation is learning and improving.

In this first CSR report, the BBC has covered a broad range of issues and concerns. It has set out its purpose and values and addressed the impacts of its core activity, namely programming, along with economic, community, employee and environmental factors. Crucially it includes some cases where mistakes were made. We believe this report compares favourably with the general

standard of corporate reporting on these issues and is a highly commendable first report.

Going forward, however, the BBC's reporting of its impacts on society needs to develop in three main ways, we believe, by becoming more focused, more systematic and more transparent.

First, from the range of activities addressed, the priorities should be drawn out. What are the big issues that concern the main stakeholder groups, identified through consultation? By setting performance indicators against these, targets can be set, management attention focused and progress monitored. Future reporting against such a 'balanced scorecard', including for example independent evidence of audience and staff attitudes about CSR, would strengthen confidence and trust in the BBC and its commitments. It would also form the basis for treatment of these issues in the main Annual Report, given the forthcoming statutory requirement for the operating and financial review (OFR) to be balanced and forward looking.

Second, future reports should build on current disclosure to demonstrate how the BBC's values and guiding principles are applied in practice. Many policies and procedures exist, such as producers' and editorial guidelines, and some are already referenced in the report. But we would like to see greater evidence of the governance mechanisms from the top to studio floor; how staff are trained to apply high standards, and what happens if things go wrong.

Third, what dilemmas does BBC management face as it interprets the meaning of 'social responsibility' in a charter corporation with a public service mission? On a small scale, should fairly traded supplies or materials from sustainable sources be purchased if costs are higher; when programme budgets are constrained? More fundamentally, how does the BBC maintain its distinct values-based ethos while serving both

mass and minority audiences, given intense competition from commercial operators and new media? The trend to multi-channel output and the switch to universal digital media bring such questions centre stage. Difficult decisions are made every day by managers, and the CSR report is one way to engage with stakeholders in debate about the right answers.

We commend the scope, scale and balance of this first report, and look forward to seeing future reports that show progress on major issues, clarity about underlying management systems and transparency on crucial decisions.

**Mike Tuffrey**  
**Director**  
**The Corporate Citizenship Company**



## FURTHER INFORMATION

### BBC websites featured in this report:

- **BBC Children in Need** [bbc.co.uk/pudsey/](http://bbc.co.uk/pudsey/)
- **BBC World Service Trust** [bbc.co.uk/worldservice/trust/](http://bbc.co.uk/worldservice/trust/)
- **Fat Nation: The Big Challenge** [bbc.co.uk/bigchallenge/](http://bbc.co.uk/bigchallenge/)
- **The Big Read** [bbc.co.uk/arts/bigread/](http://bbc.co.uk/arts/bigread/)
- **iCan** [bbc.co.uk/dnalican/](http://bbc.co.uk/dnalican/)
- **Get Writing** [bbc.co.uk/dna/getwriting/](http://bbc.co.uk/dna/getwriting/)
- **Newsround** [bbc.co.uk/cbbcnews/](http://bbc.co.uk/cbbcnews/)
- **BBC Northern Ireland Eyewitness** [bbc.co.uk/northernireland/eyewitness/](http://bbc.co.uk/northernireland/eyewitness/)
- **Africa on Your Street** [bbc.co.uk/radio3/africaonyourstreet/](http://bbc.co.uk/radio3/africaonyourstreet/)
- **People's War** [bbc.co.uk/dna/ww2/](http://bbc.co.uk/dna/ww2/)
- **The Life of Mammals** [bbc.co.uk/nature/animals/mammals/](http://bbc.co.uk/nature/animals/mammals/)
- **Painting the Weather** [bbc.co.uk/paintingtheweather/](http://bbc.co.uk/paintingtheweather/)
- **Who Do You Think You Are?** [bbc.co.uk/history/familyhistory/](http://bbc.co.uk/history/familyhistory/)
- **End of Story** [bbc.co.uk/endofstory/](http://bbc.co.uk/endofstory/)
- **BBC Sport Academy** [bbc.co.uk/sportacademy/](http://bbc.co.uk/sportacademy/)
- **BBC Headstart** [bbc.co.uk/humber/connecting/headstart/](http://bbc.co.uk/humber/connecting/headstart/)
- **BBC Neighbourhood Gardener** [bbc.co.uk/gardening/neighbourhood\\_gardener/](http://bbc.co.uk/gardening/neighbourhood_gardener/)
- **Ring Around Carers** [bbc.co.uk/england/ringaroundcarers/](http://bbc.co.uk/england/ringaroundcarers/)
- **BBC writersroom** [bbc.co.uk/writersroom/](http://bbc.co.uk/writersroom/)
- **BBC One Music** [bbc.co.uk/radio1/onemusic/](http://bbc.co.uk/radio1/onemusic/)
- **BBC Blast** [bbc.co.uk/blast/](http://bbc.co.uk/blast/)
- **BBC Voices** [bbc.co.uk/voices/](http://bbc.co.uk/voices/)
- **Digital Storytelling** [bbc.co.uk/tellinglives/](http://bbc.co.uk/tellinglives/)
- **Video Nation** [bbc.co.uk/videonation/](http://bbc.co.uk/videonation/)
- **BBC One Points of View** [bbc.co.uk/pov/](http://bbc.co.uk/pov/)
- **Radio 4 Feedback** [bbc.co.uk/radio4/feedback/](http://bbc.co.uk/radio4/feedback/)

### Some useful external sites

- **The Community Channel** [www.communitychannel.org/](http://www.communitychannel.org/)
- **Comic Relief** [www.comicrelief.org.uk/](http://www.comicrelief.org.uk/)
- **The Hutton Inquiry** [www.the-hutton-inquiry.org.uk/](http://www.the-hutton-inquiry.org.uk/)
- **Business in the Community** [www.bitc.org.uk](http://www.bitc.org.uk)
- **London Benchmarking Group** [www.lbg-online.net/](http://www.lbg-online.net/)
- **CSR Academy** [www.csracademy.org.uk/](http://www.csracademy.org.uk/)
- **The Corporate Citizenship Company** [www.corporate-citizenship.co.uk](http://www.corporate-citizenship.co.uk)
- **Forum for the Future** [www.forumforthefuture.org.uk/](http://www.forumforthefuture.org.uk/)

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This report was produced by the BBC CSR Centre  
Design by BBC Worldwide.

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# ● FEEDBACK

We value your comments on how we might improve our reporting in future years.

Please tick box

EXCELLENT    GOOD    AVERAGE    POOR

**Please rate how successful this report is in providing:**

1 Coverage of the most relevant issues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2 Providing good examples to illustrate our policies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3 Balanced and credible content	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4 Clear and accessible information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Based on this report, please rate what you think of the BBC's performance in the following areas:**

1 Serving audiences	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2 Economic impact	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3 Community involvement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4 Employment standards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5 Environment management	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6 Stakeholder engagement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7 Overall CSR performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Was there anything missing from the report?** .....

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Printed hardcopy     Electronic PDF     Website     Other: .....

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