Purpose, vision and values

Our purpose
Our purpose is to enrich people’s lives with programmes and services that inform, educate and entertain.

Our vision
Our vision is to be the most creative organisation in the world.

Our 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.

Environment Policy
The BBC supports maximum energy efficiency, the reduction of waste and the use of recycled materials and the control of pollutants including vehicle and ozone emissions. The paper used in the production of this document is from sustainable forests. The inks used in the printing process are biodegradable and not harmful to the environment.
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National Governor

It was a great privilege to take over as National Governor for Scotland. Having long been an admirer of the BBC, I was absolutely delighted to be given this opportunity to be involved at such a crucial time for the Corporation. I am exceptionally grateful to Ken MacQuarrie and all of his colleagues at BBC Scotland for their guidance as I advanced up a very steep learning curve; and also hugely grateful to my colleagues on the Broadcasting Council for Scotland for their support and assistance.

There can be no doubt that BBC Scotland has performed extremely well over the past twelve months. The evidence for this statement is to be found throughout this document. Nevertheless there is always more that can be achieved. As set out in the Broadcasting Council for Scotland’s objectives for BBC Scotland for the year ahead, we must look for better ways of engaging with audiences in political issues; the development of localised on-demand services across Scotland; progress towards a Gaelic digital channel; and an increase in the range and number of network programmes from Scotland.

For everyone in the BBC, the publication of the Government’s Green Paper in March was a critical event. I welcome the proposal that the Charter should be renewed for ten years from 1st January 2007 and that the licence fee should continue as the principal funding mechanism. I also welcome the proposals for changes in the governance structure, with the Board of Governors to be replaced by ‘Trustees’ and enhanced separation between Governors/Trustees and the BBC’s Executive Board. To my mind this works with the grain of the changes that had already been set in train, in the post-Hutton era, by Michael Grade.

While the Green Paper makes no commitment so far as national representation on the Trustees is concerned, I see it as inconceivable in this time of devolved administrations that there will not be a Trustee to speak up for and safeguard Scottish interests.

I also believe that something closely akin to the Broadcasting Council will be required. Indeed given the appropriate emphasis in the Green Paper on accountability, I anticipate a requirement for more contacts, by more innovative means, with licence fee payers across Scotland.

The future for BBC Scotland is full of challenge. Pacific Quay – to be occupied from 2007 – will bring huge opportunities, as will the new home for the Scottish Symphony Orchestra in Glasgow City Halls from the turn of 2006. Digital switchover is approaching fast. We now know that the Borders transmission area will be one of the first to move, in less than three years’ time. If BBC Scotland is to take full account of these opportunities, as well as the network delivery opportunities available as the quotas for the Nations are increased and more commissioners move out of London, then the emphasis on cultural and business transformation must continue.

It is understandable that so much change in such a short timescale has raised uncertainties and concerns. As National Governor, I am committed to keeping closely in touch with the implications of these developments and working to ensure that quality of output is never placed at risk. As Chair of the Broadcasting Council for Scotland, I shall strive with colleagues to ensure that BBC Scotland continues to deliver public value services across all platforms, engaging increasingly with our key interest group, licence fee payers.
Broadcasting Council for Scotland

Members of the Broadcasting Council for Scotland pictured in front of the new BBC Scotland headquarters at Pacific Quay, Glasgow. The building is due to open its doors in 2007.

Back left to right: Alexandra Miller (Director of Development and Marketing, National Library of Scotland), Dr Anne Marie McKirdy (Consultant Radiologist, Gartnavel General Hospital, Glasgow), Andrew Muirhead (Chief Executive, Lloyds TSB Foundation for Scotland), Bill Matthews (Managing Director, Invint Limited).

Middle left to right: Ann Auchterlonie (Director Scotland, Afasic and Education Consultant), Mark Dames (Strategy & Evolution Manager, BT Global Services), Graham Houston (Director, Craigton Coaching and Consultancy), Namasiku Lliandu (Lecturer in Accounting and Finance, University of Abertay, Dundee), Alan MacDonald (Student of Law and Politics, Glasgow University).

Front: Jeremy Peat (BBC National Governor for Scotland). BCS members not pictured: Prof. Hugh Pennington (Professor (Emeritus) of Bacteriology, University of Aberdeen) and Prof. Vicki Bruce (Vice Principal and Head of College, University of Edinburgh).
In addition to consideration of detailed and regular reports on BBC Scotland programme and service policies, strategies and output, the Broadcasting Council this year examined issues across a wide range of subject matter and considered reports on BBC network television; the future transfer of BBC Scotland headquarters to Pacific Quay and the Scottish Symphony Orchestra to City Halls, Glasgow; the work of the Television Licence Unit; the publication of the BBC's Building Public Value document (discussed with the BBC Chair, Michael Grade, and the Director General, Mark Thompson); risk management; governance at the BBC and the BBC Reviews. A member of the Council also reported back from the Edinburgh International Television Festival.

Research
In 2004, the Council commissioned research on disability with a view to providing BBC Scotland programme-makers with detailed analysis of audience views on issues relating to on-air portrayal. Led by a member of the Council, the research sought responses to detailed questions put to representatives of the key organisations in Scotland involved in a wide range of disability matters. A final report was produced in May 2005 with a view to key messages being shared across the BBC.

Accountability
In addition to attendance at monthly meetings, members of the Council participated in over 20 events across the year, many of which had as their focus discussions on the review of the BBC’s Royal Charter. These included meetings with local opinion-formers and key members of the Arts and Business communities and with MSPs. Public meetings were held in Edinburgh, Dumbarton and Grangemouth. Members also attended Charter seminars which were aligned with the work of BBC Scotland's advisory committees. These sought to collect and record the views of members of Scotland’s faith communities (in Dunblane in November 2004), the education community (in Glasgow in January 2005), the rural, agricultural and environmental community (in Birnam, Perthshire, in February 2005) and of members of the Gaelic community (in Inverness in June 2005).

Charter Review
The Commons Culture, Media and Sport Select Committee held its fifth evidence inquiry into the BBC Charter Review in Glasgow in July 2004. The BBC National Governor for Scotland, Sir Robert Smith, BBC Scotland Controller Ken MacQuarrie and Director of BBC Nations and Regions Pat Loughrey answered questions on the autonomy of BBC Scotland, future investment and production outside of London, changes in BBC governance and the local role of the BBC.

Response to the Green Paper
The Broadcasting Council also constructed its response to the Government’s Green Paper on the BBC, which was submitted, along with the BBC’s response to the document, to the Department of Culture, Media and Sport in May 2005. A seminar to discuss responses to the Green Paper was organised by the Royal Society of Arts in Scotland and was held in Edinburgh in June 2005.
Advisory committees

A number of specialist advisory committees inform the work of the Broadcasting Council. Members of these committees examine and advise on radio, television and web output and the Council is grateful to them for their valuable input to the accountability process.

Educational Broadcasting Council for Scotland
The Educational Broadcasting Council for Scotland met in November 2004 and June 2005. Emphasis was placed by the Committee on the integral involvement of BBC Scotland in the development of the Digital Curriculum and on the need for the Council to be a critical component in the consultation surrounding its development in Scotland. The Council also discussed a range of programme issues brought to its attention by the Gaelic, Primary and Secondary Education sub-committees.

Scottish Religious Advisory Committee
The Committee met in June and November 2004 and in June 2005. Its meeting in November was the 150th since its inception in 1929. The Committee noted its appreciation for the depth and range of BBC programming, on radio and television, which dealt with spiritual, faith and moral issues. It would be important in its programming for BBC and BBC Scotland to be aware of the needs of minority audiences. Teen Commandments was particularly commended as were the programmes to commemorate Remembrance Day. The Committee gave particular consideration to the findings of the BBC Board of Governors’ report on religious output on BBC One and the religion impartiality review, both published in 2004/2005.

Gaelic Advisory Committee
The Committee met in April 2004 and in March 2005. Members were appreciative of the range and quality of Gaelic programmes on television and radio and were encouraged to see significant increases in the uptake of online and interactive services. The Committee had also discussed its relationship to the Gaelic Media Service and was keen to encourage communication and co-operation. Members emphasised that BBC Scotland should be at the heart of digital developments in Scotland. A submission had been sent by the Committee to the Scottish Executive on the Gaelic Bill and the Committee had welcomed BBC Scotland’s involvement in the MRUK research which had reflected public support for Gaelic and for Gaelic learning. Members urged BBC Scotland to consider increased promotion of Radio nan Gaidheal, particularly using television to cross-promote services.

Scottish Rural and Agricultural Advisory Committee
The Committee met in June and October 2004 and in February 2005 in various locations across Scotland. The dialogue between the Committee and BBC Scotland production teams was strong and the practical experience of all members of the committee in rural, agricultural and environmental matters added value to BBC Scotland. Members noted the challenge to BBC Scotland to cover the breadth of issues, particularly in documentary and news and current affairs programming. It remained the wish of the committee that there should be extended runs across the year for Landward and Grassroots. A member of the Broadcasting Council attended a meeting of the Committee to forge stronger links between the two bodies.

Scottish Children in Need and Appeals Advisory Committee
In 2004 the Scottish Children in Need Committee distributed 274 grants, worth over £3.8m, to children’s organisations across Scotland. In 2005 that figure will rise to £4.3m. The November 2004 television appeal attracted record donations of over £1m on the night in Scotland and, with coverage of the charity’s 25th anniversary concert from Stirling, record television audiences. The Committee believed there to be a strong correlation between the numerous fund-raising activities and the public’s perception of the BBC. A conference with black and ethnic minority organisations in October 2004 helped to establish important contacts. To encourage applications for funding, the committee would work with the Lloyds TSB Foundation to offer advice via joint workshops. Note was made of the lack of a comprehensive pan-Scottish database of charity expenditure. Scottish Children in Need would take the lead in discussing this issue with the Scottish Executive.

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Connecting with audiences

Throughout the year, the Council is informed by research studies across a range of programme genres and service provision.

Disability Project
As part of the Broadcasting Council for Scotland’s objective to understand the diversity of Scots, the disability research project focused on representation across BBC Scotland’s output. Led by a member of the Council, the purpose of the research was to build a relationship with this audience through two stages of research. The first stage was primarily a consultation exercise with a range of organisations with a connection to disability. An internal process of involving programme makers in the project was also put in place. Stage 2 involved a collaborative workshop where programme makers and members of this audience group came together to discuss the representation and portrayal of disability across BBC Scotland’s output. The research offered a valuable analysis of how disability is portrayed on-air and how it is perceived by those most closely affected. The report concluded that, although BBC Scotland had begun to work towards improving representation of disabled people, more could be done. It emphasised the need for effective two-way communication between broadcasters and disabled audience groups and individuals. It would be important to maintain such dialogue and for programme makers to take risks and try new approaches. It would also be important for broadcasters to look to portray disabled people more frequently in realistic and non-stereotypical ways. The results of the project were disseminated amongst programme-makers across the BBC.

River City Panel Research
This research project continued to be an invaluable tool for programme makers in the development process of River City. It demonstrated the progress the show has made, now firmly established alongside the ‘big 3’ soaps in Scotland.

Home Visits
Following on from the success of the Sports home visits project, a project was initiated with the Factual development team. The primary aim of this research was to help the network Factual and Arts development team to generate new programme ideas for BBC Two.

Audience Insight
In April 2004 a six month BBC Scotland Audience Insight pilot involving the Arts and Factual Development team was launched. Work included a film research project, home visits and the development of creative facilitation techniques.

‘Programmes like Newsnight should have a greater representation of people with disabilities than they do. It’s not about people with disabilities banging on about disability. You could have a person with a disability banging on about the economy.’

Contributor to BBC Scotland’s seminar on disability

Which television broadcaster is best at portraying disabled people in its programmes?

<table>
<thead>
<tr>
<th>Broadcaster</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>BBC</td>
<td>29%</td>
</tr>
<tr>
<td>Channel 4</td>
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</tr>
<tr>
<td>ITV</td>
<td>8%</td>
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<tr>
<td>Sky</td>
<td>6%</td>
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<td>Five</td>
<td>2%</td>
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<td>Five</td>
<td>2%</td>
</tr>
<tr>
<td>Other</td>
<td>0%</td>
</tr>
<tr>
<td>Don’t know</td>
<td>27%</td>
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</table>

BBC Scotland Disability Research 2005: responses to questionnaires distributed by disability-related organisations
**Executive Summary**

The Council felt that BBC Scotland had largely met the objectives set for it for 2004 – 2005.

Within an increasingly diverse and fragmenting broadcast marketplace, BBC Scotland had provided a range of programmes and services that sought to meet the needs and tastes of local audiences across radio, television and online delivery.

It was felt that particular strengths lay within news, drama and children’s output as varied as *Reporting Scotland*, *Eòrpa*, *Restoration* and *River City* and, on radio, *Good Morning Scotland* and *Gary Robertson*, provided a programme mix appreciated by viewers and listeners.

More could be done, however, to provide innovative programming which would allow audiences to engage with political issues.

In 2005/2006, the Council believed it important that BBC Scotland should:

1. Look to raise accountability to audiences (with better access to the Broadcasting Council and BBC Scotland managers and programme makers, through a range of measures such as the internet, radio phone-ins and other events, activities and initiatives).

2. Deliver business and cultural transformation in preparation for transfer of the headquarters’ operation to Pacific Quay.

3. Operate effectively against the backdrop of value for money savings to allow finance to be released for reinvestment.

4. Help to reflect the diversity of the audience in Scotland by ensuring appropriate on-air portrayal.

5. Work to inform audiences in Scotland of the plans for and implications of digital switchover.

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**BBC Scotland’s performance against statements of programme policy 2004/2005**

**Progress against hours/spending commitments**

- against a target of 184 hours over the year across a wide range of genres (including news and current affairs and sport and leisure), local television output had delivered 188 hours;

- against a target of at least 500 hours over the year television news and current affairs had delivered 505 hours;

- against a target over the year of 9,200 hours of live or originated programmes, radio in Scotland had delivered 10,447 hours;

- against a target of 2,200 hours over the year radio news and current affairs had delivered 2,217 hours;

- against an on-target spend of £5,595,000, BBC Scotland produced 28 hours of Gaelic television and 2826 hours of Gaelic radio.
Progress against objectives 2004/2005

Strengthening programmes and services

1. Provide programmes that help to drive approval for the BBC in Scotland by meeting the needs and tastes of local audiences.

The Council felt that this objective had been met in part. News and programmes on BBC One made specifically for local audiences had proved the single strongest drivers of approval for the BBC in Scotland.

Reporting Scotland recorded its third consecutive year of audience growth and there had been a range of notable programme successes, from contemporary documentaries such as Totally Dance School and Gutted, to drama in River City and Tartan Shorts and entertainment, with Still Game, T in the Park and Offside. Long running series such as Landward, The Beechgrove Garden and the award-winning Gaelic current affairs series Èòrpa, now in its 12th year, maintained their popularity with audiences across the country. In particular, the Council noted the strong support for Èòrpa, particularly by non-Gaelic speaking viewers, which had been voiced at nearly every BBC Scotland public meeting in 2004/2005.

It was felt that Teen Commandments, the five-part series in which teenagers gave their opinions of different aspects of modern life, including family, sex and faith, offered an innovative approach to engaging younger audiences in topical issues and programmes such as The Gathering Place, Scotland on Film, and Writing Scotland sought to reflect different aspects of Scotland to the Scots.

The Gathering Place, the four-part documentary which offered a unique insight into the construction of the new Scottish Parliament building at Holyrood in Edinburgh, had proved to be a controversial topic for press and political commentators.

Hogmanay programmes on BBC One Scotland continued to attract viewers, with Chewin’ the Fat capturing a 77% audience share. It had been nominated for a 2005 Golden Rose of Montreux award, along with The Karen Dunbar Show.

Local opt-out programmes added 3% to network audience reach across the year. However the Council noted that approval in Scotland for the BBC remained low (although results across the year, relative to network, remained constant). The pan-BBC tracking survey (see diagram above) offered only a blunt measure of assessment and it was acknowledged that a range of political, cultural, social and historical factors impacted on public perceptions of the BBC. Emphasis was placed on the need for a range of measures to help achieve better understanding of audience approval for the BBC in Scotland. The Council indicated that the scheduling of programmes also contributed to approval and that this, on many occasions, was a network issue.

Also noted was the importance of cultural sensitivities in driving approval and the Council indicated its intent – and the need for BBC Scotland – to remain sensitive to cultural references within local and network programming.

Comparison was drawn between Monarch of the Glen and Film 2004/2005 with Jonathan Ross. Both were highly popular with audiences across the UK and both were produced by BBC Scotland. However most viewers associated only the former with BBC Scotland.

Gaelic audiences remained well-served by output on television, on Radio nan Gaidheal and on the BBC Alba websites. The pan-UK Colin & Cumberland language learning initiative had been well received and, in its first week, the website, which had complemented the television series, had recorded nearly half a million page impressions.

Radio Scotland continued to broadcast a rich range of programmes and particular note was made of the 26-part drama serial, Lynton Bay, which had been critically acclaimed.

To address the loss of live televised Scottish Premierleague games, television rights had been secured for the CIS Cup, Scotland’s away World Cup internationals and various ad hoc UEFA Cup games. Live football coverage had included the finals of the Scottish Cup and the CIS Cup in 2005. The Sportscene results and highlights programmes outperformed network output in their respective slots.

BBC Scotland also maintained a commitment to broadcast coverage of a range of sports, including golf, rugby, shinty, sea angling, horse trials, the UCI Mountain Bike World Cup (from Fort William) and World Championship Bowls.

Auditance research in Scotland indicated that River City was now classed alongside the major three ‘soaps’ in viewers’ minds.
and was recognised for its strong and compelling Scottish identity. Viewing figures had risen across the year and the programme had performed particularly well among females under 35 years of age. In particular, the Council noted its support for the impact which the production had had in supporting a burgeoning craft and talent base in Scotland.

2. Continue to build on the strong performance of News and Current Affairs programming, explore opportunities to provide a more localised news service across Scotland and seek new ways to engage the audience in political issues.

In general, news and current affairs programming had continued to build on past successes. However the Council felt that there was scope to develop imaginative approaches to coverage of political issues and to take forward plans to pilot and test proposals for local news programming.

Reporting Scotland continued to increase its appeal and its share across the year and year on year: 2004 was the third consecutive year of audience growth in volume and the programme attracted its biggest audiences since 1999. The average audience for the programme, across 2004, was 535,000, the average share 30%. The Council noted that, over the same period, it had increased the inheritance from the Six O’Clock News by 23%, significantly above the average BBC inheritance of 13%.

The programme continued to focus on high quality delivery of major news, live reporting from around the country and the increasing use of video journalism to enhance storytelling. A re-launch in June 2004 had offered a new look to Reporting Scotland. However the Council noted the level of audience correspondence expressing disquiet with its new presentational style, with older viewers less likely to be well disposed to the changes than younger ones.

Politics coverage on television included Politics Scotland, which had settled in a slightly later slot of 7.30pm, with an average weekly audience of around 80,000 and a share of between 4% and 5%. The Sunday Politics Show continued to improve in performance and the average reach of the programme as a whole in Scotland was ahead of the UK average.

Politics Tonight, on Radio Scotland, had been moved to an earlier transmission slot of 7.00pm and evidence suggested that many contributors found it more convenient to take part in the programme at that time. Holyrood Live continued to perform well on Wednesdays, but Thursday audiences had dropped since the move to a morning transmission, to accommodate the rescheduling of First Minister’s Question Time to 12 noon.

The Council noted the difficulties in finding ways to engage audiences in political issues through programming and charged BBC Scotland with exploring ways by which programmes which focused on specific issues and topics could assist in this process. It was also felt that more could be done to provide clearer explanations of the background to particular issues and to bring the conclusions of the 2003 News Review to fruition.

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Audience figures for Good Morning Scotland were very slightly down over the year: Reach for 2004 was 440,000 with a share of 11.2% (this compared to 450,000 and a share of 11.5% in 2003). Newsdrive reached 260,000 listeners weekly, with a share of 7.8%. Both figures were broadly consistent with performance in 2003.
Progress against objectives 2004/2005

The Council was keen to see BBC Scotland considering new and innovative ways by which audiences could engage with topical news, current affairs and political issues. Note was made of the popularity of the games-based website on the workings of the Scottish Parliament.

Research was under way to understand the needs of audiences for a more localised news service and to explore possible models that might best suit those audiences. A pilot project would be initiated in early 2006, with broadband most likely to be the means of delivery of a video-on-demand news service. The possibility of setting up local services on a text-basis would form the first part of the project and future research would consider the extent of future provision.

The Council noted that delivery costs, technical issues and programme strategy pointed towards a possible implementation date of 2007. Further note was made of the importance of linking websites with those of local and national newspapers.

As broadband continued to grow in popularity in Scotland, BBC Scotland’s broadband console was rolled out towards the end of 2004. This offers broadband-quality video and audio of all BBC Scotland’s news and current affairs output, as well as specially commissioned short films on the audience’s reaction to the Scottish Parliament building. The Council supported the use of such mechanisms to strengthen and broaden BBC Scotland’s offer in this area.

3. Seek to maintain the performance of Radio Scotland in terms of reach and improve share and hours of listening. Work to improve the profile and increase audience awareness of the station.

The Council noted that Rajar figures for Radio Scotland showed that it had maintained its position as the station with the highest reach in Scotland. This was in the face of increased competition from the commercial sector, the growth in which appeared to be fragmenting the audience for popular music stations with increasingly narrower on-air offers. In the longer term, it was felt that this could improve Radio Scotland’s relative strength in the market as the only station to offer a comprehensive music and speech service across Scotland.

Weekly reach increased by 128,000 in the final quarter of 2004 (compared to the same quarter in 2003), overtaking that of BBC Radio 2 in Scotland and exceeding one million for the first time in 18 months. Share also increased, though improvement on hours of listening was still a goal for the station.

A key part of the station’s improvement was seen as reflected in the growing audience for SPL football coverage. This was an area in which Radio Scotland believed it needed to build and it was the Council’s view that more required to be done to make clear to audiences that Radio Scotland had secured exclusive rights to broadcast live coverage of every SPL game over four football seasons. Live coverage of all SPL games had been achieved by splitting commentaries across wavelengths, frequencies and platforms (with web commentary).

The latest audience figures for Good Morning Scotland were slightly down for the year. The Council noted this to be an important part of the schedule and there would remain an important need to continue to monitor performance carefully in the year ahead.

The Council noted that the decision by presenter Lesley Riddoch to leave the station to set up an independent production company had impacted on the lunchtime schedule. A new daytime weekday programme schedule was to be introduced between 0900 and 1400 and the Council recognised the challenge in holding on to the audience during a period of change.

Note was made of a continued growth in listening through the internet and via television sets, with the ‘Listen Again’ feature proving popular among audiences in Scotland and further afield. The Radio Scotland directory on the /Scotland website attracted a weekly average of 101,000 page impressions and there were 21,000 requests per week for live streaming of Radio Scotland over the internet.

Efforts to improve the profile of the station involved the Let Your Ears Open Your Eyes marketing campaign, as well as continued outreach events that connected Radio Scotland directly with potential audiences. Community projects such as SoundTown and Let’s Do The Show Right Here ran alongside traditional programme activities such as the Edinburgh Festival Fringe and the Radio Scotland Young
Traditional Musician Award. The National Storytelling project – Life Stories – had covered 11 Scottish towns by the time it concluded in March 2005.

Non-programme community partnerships also helped to raise the profile of the station and Radio Scotland’s involvement with VIP on Air was hailed in the House of Commons.

Radio Scotland received steady and positive press coverage for a variety of programmes, especially the built features such as People’s History and Stark Talk. The latter was again an award winner at the 2004 Sony Radio Academy Awards, while the Gary Robertson programme beat Radio 4’s Woman’s Hour to win best speech programme at the Mental Health Media Awards.

Lynton Bay marked the return of drama to the daytime Radio Scotland schedule. The Gary Robertson audience largely welcomed the insertion of drama into the strand and each episode reached 125,000 people across the three weekly slots. Generally well received, the series showed there existed potential for popular drama in the Radio Scotland daytime schedule.

The Council noted its appreciation for the range of programmes and subjects on Radio Scotland and its praise for programmes such as World View and Our Man in Rome (with Father John Fitzsimmons). However it believed that programmes such as Mouthing Off, in which politicians were given the opportunity to question school pupils, offered opportunities for BBC Scotland to be more radical in its programme offers.

It was also acknowledged that an improved system had been developed to identify monthly programme highlights and promote them in advance through the press office and on BBC Scotland’s airwaves and websites.

Work was currently under way on a new promotional strategy for the station in order to improve quality and creativity of trailing and to stimulate editorial involvement in promoting programmes. Trails, marketing and press work would all be carefully co-ordinated. The Council felt that further opportunities could exist in relation to cross-promotion, involving television trails.

4. Build network deliveries and work to extend the range of programmes from Scotland on network.

The Council noted that to extend the network slate of programmes remained one of the biggest challenges facing BBC Scotland. In the face of such a challenge, it believed that this objective had largely been met.

The supply to network in 2004/2005 was 323 hours. Although this represented a reduction of 42 hours on the previous year, it also represented an increase in income from £52.9m to £60.4m over that period. The reduction in hours was largely the result of changes in the commissioning of children’s programmes motivated by a need to deliver appropriate proportions of programme genre mix. This meant a reduction in the amount of high volume, low cost programme genres in favour of lower volume, higher cost programme genres.

A reduction in the requirement for extra programmes of The Saturday Show (from the 2003/2004 requirements) was part of a change in editorial strategy for Saturday morning children’s television. BBC Scotland would, at the very least in 2005/2006, seek to maintain its percentage income in this area.

Increases in income had been driven by drama (notably 55 Degrees North) and by Arts programming, where a second series of Restoration and the addition of the new Culture Show had impacted favourably. Members of the Council expressed satisfaction with the range of issues explored in the new programme.

The Council warmly welcomed the fact that, at last, the quality of the critically acclaimed Still Game had been recognised with its transfer to network. Its forthcoming network transmission reflected the importance of building relationships with commissioners and the Council hoped that the programme would have the same level of success that it had had, over a number of series, in Scotland.

The Council also noted the value of recommissions of programmes such as Sea of Souls, the BAFTA success of Balamory and the importance of major co-productions, such as Shoebox Zoo.

Emphasis was placed by the Council on the need for BBC Scotland to look to succession planning, particularly for successful long-running series such as Monarch of the Glen. This would ensure that a strong slate of programme proposals would be available to the network commissioners.
It welcomed the direction being taken by BBC Scotland in its efforts to develop ideas which would promote better and more productive working relationships between staff from a number of departments and to look to ways by which collaborative working between the Nations and Regions could result in stronger programme offers for viewers.

It would be important to ensure that an integrated developmental approach did not lead to a homogenised product that diluted cultural representation.

It would also be important to examine programmes which had legacy or residual value for audiences, such as *End of Story*, a project that became Britain’s biggest ever short story writing competition. This had been built on with *The Last Laugh*, creative writing sitcom series for BBC Three. It would be important to build upon success without producing derivative or copycat programming.

The Council noted with interest the proposal to locate a network commissioner for comedy and entertainment in Glasgow and the BBC’s Charter proposals to move more commissioning power out of London. There would be a need to monitor the situation with a view to long term implications.

Following its recommendation in 2003/2004 for better relations to be developed with network commissioners across the genres, the Council was gratified to hear that these had improved, though much work still required to be undertaken to find positive ways to move forward. Scotland’s network commissioning record in certain areas was strong, such as in drama and children’s. However more work would be required to balance the success of independent factual commissions (such as *Restoration*) with strong in-house proposals and productions.

It would be a challenge to BBC Scotland to ensure that key culturally significant genres such as comedy and entertainment and drama were not neglected.

The Council welcomed the Building Public Value proposals to increase spend on network production across the Nations by 50% and spend on network television drama produced outside of London. It would be incumbent on BBC Scotland to develop strategies which would seek to maximise the opportunities for additional network output from Scotland.

It would also be important to ensure the supply lines within the independent production sector were maintained, while a critical mass of in-house production was sustained.

As a result of the BBC’s Content Supply Review and Out of London strategy, work had begun to resolve the outstanding issue of network web commissioning for the Nations. This may only mean a temporary solution in 2005/2006 in order to deliver business continuity but the aspiration would be to deliver a more formal 360-degree commissioning process for the future.

Connecting with All Audiences

5. Ensure programmes, services and activities reach out to and connect with audiences and communities in Scotland and across the UK, with particular attention paid to appropriate on-air portrayal of the diversity of the audience.

Connecting with audiences across the country was an issue of particular interest to the Council. Members praised the range of programmes and activities undertaken by BBC Scotland staff to reach out to and reflect the needs of an increasingly diverse population. However more could be done to ensure appropriate on-air representation and it was envisaged that the results of research on disability, commissioned by the Council, would assist programme makers in this respect.

BBC Scotland programmes in 2004/2005 carried a range of voices and attitudes from around the country. *Adoption Stories* was a new six-part documentary series which looked at adoption through the eyes of the children and their carers. *Teen Commandments* provided a platform for young people to have their say on the key issues that affect their lives and *T in the Park* offered four hours of programming on the weekend of the concert, including two simulcasts with BBC Three and compilation shows.

BBC Scotland’s soap *River City* introduced a new character played by an actress with Down’s Syndrome, while *Balamory* continued to reflect the diversity of the audience with the inclusion of the...
character Polly Pocket, played by an actress who is a wheelchair user.

The Gaelic language continued to occupy a significant position in the schedules with a variety of programmes airing in a regular Thursday evening slot on BBC Two. On Radio nan Gaidheal, the daily show, Coinneach Maolmhair, broadcast from a number of locations across Scotland and increased contributor access from underserved areas. The Thought for the Day slot featured a wide variety of contributors and the most recent development has been the production of transcripts of the programme in Braille.

Across the Waters, which went out in March, was an English-language documentary on the first Asian family in the Outer Hebrides.

BBC Scotland was heavily involved in the Blast! project. Funded by the Scottish Executive and the Scottish Arts Council, it was designed to offer teenagers the opportunity to explore their creativity across the arts. Workshops and events allowed youngsters from across the country to benefit from hands-on experience, with the help of broadcasting industry professionals.

SoundTown in Grangemouth helped to stage an event linked to the Who Do You Think You Are? series and Radio Scotland’s highly successful community series Let’s Do The Show Right Here embarked on its third series.

Many BBC Scotland staff members were engaged with a variety of partner organisations, sitting on the board of the Huntington’s Association and working with VIP on Air to help the organisation prepare to appear on Radio Scotland’s new Community Zone.

As the phenomenon of ‘podcasting’ continued to take off, BBC Scotland Interactive worked with senior colleagues in Radio Scotland and Radio nan Gaidheal in order to identify which areas of their output might be available to offer as downloadable MP3s.

User-generated content remains at the heart of much of the output of BBC Scotland Interactive, most significantly in the ‘blogging’ project with the North Argyll Islands. This was set to extend to all Scottish islands.

It was noted that BBC Scotland had done much to promote diversity, both on-air and in its staffing policies. Of particular interest was the diversity training scheme which was developed in partnership with E Force in order to address under-representation of people from minority ethnic origin within the industry. The nine month programme, which was pioneered five years ago, has achieved significant success, not just in terms of contributing towards the diversity of the workforce and on-air portrayal but also in strengthening and enhancing BBC Scotland’s reputation within the community. The Council felt that this scheme was exemplary but its success had not been widely publicised outside of BBC Scotland.

To examine the issue of diversity on-air in some detail, the Council had commissioned research into the various forms of disability and their on-air portrayal. As part of this process, over one dozen leading agencies in Scotland had been interviewed, numerous individuals had been contacted and large-scale group discussions had taken place.

The interim findings suggested that disabled groups felt that the disabled were not well represented in programmes across the broadcast media and, largely, were not given their own voice. Disabled people were often portrayed as passive or as those who had overcome the odds. A widely held view, among those interviewed, was that the disabled wished generally to be portrayed as part of society rather than as an issue in themselves. The research results reflected strong feelings about the on-screen portrayal of the disabled by non-disabled actors and actresses. Ways also required to be found to portray those with ‘hidden’ disabilities.

It was felt that a strategy to deal with on-air representation would benefit BBC Scotland, as would renewed efforts to identify suitable talent and build relationships with key groups in the community.

The final report, which was presented to the Council in May 2005, would significantly help to inform the work of BBC Scotland programme makers and of colleagues across the BBC.
Progress against objectives 2004/2005

Transforming the BBC

6. Develop an environment that will allow staff to participate in a broad range of community and social events.

The Council noted that establishing closer relationships with audiences was a strategic priority of BBC Scotland and significant steps had been taken to meet this objective. There was a close correlation between on-air programming that had sought to reach out to audiences and strategies which BBC Scotland had put in place to connect with communities.

The organisation had offered staff a number of ways to facilitate involvement with community groups. These included the promotion of flexible working arrangements and managers and team leaders had been encouraged to engage staff in discussions on how to improve and expand community links.

BBC Scotland continued its association with eight external organisations, giving staff the opportunity to spend time with them on their different projects.

These included VIP on Air, a new internet-based radio station for blind and partially sighted listeners; Historic Scotland Ranger Service, established to assist visitors to Holyrood Park in Edinburgh; Awaz FM, providing news, information and entertainment to the minority ethnic communities in a multilingual format from Glasgow; and the Grey Lodge Settlement, providing training and recreation opportunities for young people in Dundee.

Around 60 members of BBC Scotland staff had, in 2004/2005, volunteered to give up time to support and assist the organisations listed above. Some problems were experienced in matching the time availability of staff to the requirements of the various organisations.

The Radio Events team organised a Media Literacy Workshop Day in Glasgow. Invited participants included teachers, local authority arts liaison officers and representatives from local enterprise companies. Data collected as part of the day would be used to develop a BBC Scotland media literacy roadshow which would tour the country. The Council noted that plans were in hand to develop a new weekly radio magazine format to highlight the work of the voluntary and community sectors and to provide a point of contact to allow them to interact with BBC Scotland.

The key outreach activity that encouraged community involvement by a wide range of staff was Make it in Scotland. As part of this initiative, BBC Scotland delivered workshops to secondary schools in and around Glasgow. Other activities included involvement in careers fairs, studio tours and River City set visits, including an open day for a wide variety of community and school groups and individual members of the public.

With BBC Scotland’s move to Pacific Quay in Govan scheduled for 2007, links had already been established with a number of community, school and business groups on the south side of Glasgow. Partnerships, developed with a range of organisations, would help to unlock the potential for the building and for the location, with the intention that both should act as a magnet for digital broadcast creativity and innovation.

The Council praised the commitment shown to engendering strong active relations with a range of groups and organisations. It also emphasised the importance of ensuring that activity and progress reports were widely shared among staff.

Enhancing the BBC’s Reputation

7. Continue to connect with audiences across Scotland through marketing, branding, events and through a wide range of accountability activities.

The Council noted that this objective had largely been met. BBC Scotland’s main promotional campaigns across the year had focused on a range of output including football, radio drama, arts and factual, television drama and Gaelic.

With the loss of television SPL football rights, and the gain of exclusive radio rights, two campaigns had been developed: a tri-media campaign of press adverts, online media and radio and television trails to promote the radio coverage and the development of a campaign to ensure that viewers realised that football was still being televised by BBC Scotland.

A key campaign at the start of the year had accompanied the launch of the Radio Scotland drama series Lynton Bay. This incorporated unusual television and radio trails which research showed produced
high recall with all sections of the audience and which elicited a very positive response from the smaller drama-listening audience.

Teen Commandments provided the chance for a truly pan-BBC Scotland project. Trailed both on television and radio, it received good press coverage and had been complemented with a schools tour and website. River City stories with specific teenage themes had been promoted after the Teen Commandments programmes.

Shoebox Zoo provided another major opportunity for connecting with younger and family audiences. There had been significant press support and numerous positive newspaper and magazine articles in support of this Scottish production. Billboard posters and on-air trailing were UK-wide but reversioned for Scottish audiences to emphasise that the series had been created in Scotland.

Throughout the year, a steady stream of key storyline trailing and positive press coverage kept River City in the minds of viewers. Trailing Gaelic programmes in both the English and Gaelic zones in both languages and across the schedule had been viewed positively by the Gaelic community. Audience figures and reaction showed this as a positive move and the Council noted that this was a strategy that should continue to develop.

The Council emphasised the importance of marketing strategies that drew on the strengths of a multi-platform approach. However, although marketing effort had improved awareness, the Council noted that approval for the BBC in Scotland had not risen.

Emphasis had been placed on collaboration and partnership projects throughout the year. The Blast! initiative had been launched at the Edinburgh Festival, the landmark arts series Writing Scotland had been launched at the Edinburgh International Book Festival and work continued with Celtic Connections.

The Council felt that marketing and publicity activities could be informed by developing closer liaisons with those members of staff who were directly involved in outreach activities with community and voluntary groups.

The Fraser Inquiry into the building of the Scottish Parliament and the controversy over the holiday which the First Minister and his family spent at Kirsty Wark’s villa in Spain were the major newspaper stories of the year dealt with by BBC Scotland’s press office. Work continued on cementing relationships with local papers.

Public relations activities of a more generic nature included involvement in the News and Sport Tour which had visited Edinburgh and the Education and Learning seminar which had showcased BBC Scotland’s contribution to both formal and informal learning.

Between June 2004 and March 2005, there had been 18 events organised to elicit the views of opinion-formers from across Scotland on the review of the BBC’s Royal Charter. These complemented the production of a booklet of essays, commissioned by BBC Scotland on the future of broadcasting in Scotland, and included seminars related directly to BBC Scotland’s advisory committees, covering broadcasting issues as they impacted on religion, rural and agricultural affairs, education and Gaelic.

Other groups consulted included MPs and MSPs, members of the arts and business communities and members of Scotland’s poetry community.

A number of public meetings, such as those in Edinburgh and Dumbarton, had been well attended. The meeting format had successfully evolved to encourage contributions from most attendees and the Council welcomed the opportunity to take account of a wide range of viewpoints.

The Council had had a presence at all of these events and noted that the programme of accountability events and initiatives would continue across the rest of 2005. Note was also made of the importance of distinguishing between publicity and accountability activities and events and the Council emphasised the importance of heightening its public visibility in 2005/2006.

BBC Scotland also had a presence at the political party conferences in Scotland in 2004 and the Controller, National Governor and Director of Nations and Regions had appeared before the Commons Select Committee on Culture, Media and Sport at its evidence hearing on the BBC in Glasgow in July 2004.

Audience comments and correspondence were considered by the Council each month. A new complaints handling system and adherence to the Freedom of Information Act ensured increased accountability to audiences.
1. Provide programmes and services that build public value for the BBC in Scotland.

Using an evidence-based approach to measuring performance, BBC Scotland will report against the measures of Audience Reach, Quality, Impact and Value for Money across our range of programmes and services, as the measures are defined and Scottish data is available.

2. Build network deliveries and plan to increase the range and number of programmes from Scotland on network, with due consideration given to Scottish cultural representation.

BBC Scotland will deliver its share of the agreed financial target of Nations’ television programming to the UK networks, taking into account the UK-wide commitment to the independent production sector. In radio and online, where commissioning targets for the Nations do not exist, BBC Scotland will build on its strengths and work to increase commissions.

3. Make significant progress towards the development and delivery of a localised on-demand service for Scotland, to include both News and general content.

2005/2006 milestones in the delivery of this service will be the introduction of local text news, in anticipation of video services, and audience research into what could be provided for Scottish audiences.

A pilot to test the proposition will follow assessment of the equivalent pilot in the West Midlands, which is due to launch in September 2005.

4. Seek new and better ways to engage audiences in political issues.

BBC Scotland will review its core political strands, as well as the political components of its multi-media flagship news and current affairs content.

BBC Scotland will experiment with new and interactive formats in its approach to political engagement, with reports on the responses to particular programmes and services. Aspirations for audience engagement will include those identified in the Journalism Review. The main measures will be Reach and Impact.

5. Work with the Gaelic Media Service and relevant bodies to develop a partnership for the delivery of a Gaelic digital channel.

BBC Scotland will further the best interests of the Gaelic-speaking audience by working in partnership to deliver the transmission and content supply of the proposed Gaelic digital channel. The measure of success will be a proposal approved by all parties.

6. Encourage and support staff to participate in a broad range of community and social events.

BBC Scotland will continue to pursue its ‘Connecting with Audiences’ strategy and music policy, identifying the initiatives and events most suitable for staff and audience participation. Informal targets for future staff participation will be set, with full account taken of the availability of resources. Outreach activities will be included as part of staff members’ induction and annual appraisal processes, where this is deemed appropriate.

7. Connect with licence payers across Scotland through a range of innovative public events, activities, marketing and branding.

A marketing strategy will be implemented in line with pan-BBC and BBC Scotland objectives, covering programme and service promotion. Audience awareness of major campaigns will continue to be monitored.

More innovative methods of communicating with our licence fee payers will be developed, to ensure their concerns and interests are brought to the attention of the Broadcasting Council. Outreach activities and public meetings will continue to form part of our core and Charter-specific remits and will continue to be reported as part of BBC Scotland’s regular Performance Review processes.
During the year the BBC introduced a new way of handling editorial complaints from licence-payers. A new website bbc.co.uk/complaints provided a simple explanation of the BBC’s complaints system, published clarifications and corrections and offered responses to some common complaints.

Dissatisfied complainants could appeal to an Editorial Complaints Unit, independent of programme makers, whose findings are binding. Further appeal may be made to the Board of Governors’ Programme Complaints Committee.

More than 80,000 people contacted BBC Scotland during the year to comment on programmes and register particular complaints. The majority of contacts, around three quarters, were enquiries about individual programmes. 8% drew attention to reception difficulties and around 10% concerned scheduling.

Comments relating to BBC Scotland output were reported to senior BBC Scotland editors and to the Broadcasting Council for Scotland.

One of the most critical reactions of the year concerned coverage of the Euro 2004 football tournament in July. There were complaints that, in matches involving England, BBC commentaries focused on the fortunes of the England team rather than on the match as a whole. In August there was favourable feedback on network coverage of the Olympic Games.

Calls were received, from across the UK in September, from viewers who felt that a BBC Two network documentary, Campbeltown, portrayed the Kintyre town in a negative light. The BBC’s Programme Complaints Unit later upheld complaints from nine viewers in connection with the programme.

A significant proportion of contacts concerned reception difficulties and last minute changes in television schedules. Many viewers complained in September when coverage of Ascot Festival racing on Grandstand was replaced in Scotland with coverage of a party political conference. There were similar complaints in March when coverage of the Davis Cup tennis was displaced, again by a party conference. Many contacted BBC Scotland seeking advice about reception difficulties following the severe storms in January.

BBC Scotland responded to more than two dozen requests since the Freedom of Information Act took effect on January 1 2005. Audience comment, positive or negative, is an essential element in informing decision making in the BBC and is circulated to relevant BBC Scotland programme makers and schedulers.

If you have a comment or complaint, please visit bbc.co.uk/complaints or contact BBC Information on 08700 100 222.
It has been a year of change for BBC Scotland, with the debate on the BBC’s Charter, the continued growth and evolution of digital services and work under way on the construction of the new BBC Scotland headquarters building at Pacific Quay in Glasgow. Against this backdrop, BBC Scotland’s income for 2004/05 rose to record levels, increasing by 5.7% (£9.2m) compared to the previous year and reflecting an ability to win commissions for high quality programmes.

Mixing great storytelling and high production values, BBC Scotland captured the imagination of audiences, young and old, with the BAFTA award-winning Shoebox Zoo. In a similar manner, Balamory continued to prove its popularity, not only with children, but with parents and even grandparents.

The growth in Freeview continued apace and now over 60% of Scotland is able to access our digital services. Increasing numbers of viewers and listeners can tune in to the BBC’s digital television and radio channels, call up interactive menus on their television screens and, with our ‘Listen Again’ internet service, choose when they want to hear our radio programmes.

In 2004 Radio Scotland remained the most popular speech radio station in Scotland, regularly attracting one million listeners. Radio nan Gaidheal saw one of its youngest presenters, Niall Iain MacDonald, win the Personality of the Year Award at this year’s Celtic Film and Television Festival. On network radio, our radio drama department continued to excel, as did our network radio documentaries and features.

Ilan Volkov continued to enhance the reputation of the BBC Scottish Symphony Orchestra at home and abroad and the orchestra’s strong educational programme will be further developed with its move to Glasgow City Halls in 2006.

Network television drama saw Sea of Souls and 55 Degrees North prove popular with Scottish and UK audiences while Monarch of the Glen continued to delight. River City too has built a strong and appreciative local audience.

The death of the Pope and the General Election were but two major stories covered in depth by our news teams and sport achieved large audiences across all platforms, with Radio Scotland and online services offering listeners the chance to enjoy live coverage of every SPL game. There was also sadness, shared by staff and listeners to Radio Scotland, with the untimely death of popular presenter Ali Abbasi.

Our factual programming enjoyed a strong year, with Gutted, on the demise of Scotland’s fishing industry, and The Gathering Place, which followed the contentious story of the construction of Scotland’s Parliament building at Holyrood. The online series for Gaelic learners, Colin and Cumberland, proved extremely popular and there were record levels of take-up of our Standard and Higher Grade Bitesize sites.

Still Game continued to delight huge audiences when it returned for its third series, while our Hogmanay programmes once again brought the nation to BBC Scotland to celebrate the New Year.

With new premises in Selkirk and work under way on our Pacific Quay headquarters, this was a year of real change which offered a fitting conclusion to Sir Robert Smith’s tenure as National Governor. He championed the needs of our audiences and helped to make Pacific Quay a reality. The input of the new National Governor, Jeremy Peat, and that of the Broadcasting Council, will be crucial in helping to ensure that BBC Scotland delivers against the changing needs of our audiences as we continue on a journey to a fully digital world.
BBC Scotland television offered innovative, high quality entertainment and documentaries on issues that matter to audiences in Scotland and throughout the UK.

Programmes for audiences in Scotland

Drama and entertainment

Drama and entertainment on BBC Scotland continued to attract growing audience and creative success. The twice weekly soap *River City*, now in its third year, has built a strong following among younger and older sections of the audience alike. New characters were introduced, enhancing the social and ethnic diversity of the fictional Shieldinch area of Glasgow in which it is set. Storylines raised issues relevant across the generations, such as child abuse, morphine addiction and alcoholism. From January, the week’s second episode settled into a new slot on Fridays. Now drawing almost a quarter of the available audience, the series performs strongly alongside the UK’s traditional soaps and was the only one to increase its viewing share during the year.

One and a half million fans of *Still Game* watched the first programme of the third series, making it one of BBC Scotland’s most popular comedies. Described as ‘must-see television’ by the Daily Record, the series as a whole drew a weekly audience of nearly 1.4 million viewers in Scotland. Written and performed by Ford Kiernan and Greg Hemphill, and produced for BBC Scotland by The Comedy Unit, a fourth series has now been commissioned for broadcast throughout the UK on BBC Two.

Audience appreciation for a return of *Chewin’ the Fat* with a compilation of highlights was just as great, while a special edition for Hogmanay attracted three quarters of the available audience. In April, there was recognition for Karen Dunbar who was nominated for an award at the prestigious Rose d’Or Festival, for her performance in *The Karen Dunbar Show*.

In July, there was daytime transmission of children’s programmes on BBC Two Scotland from the start of the Scottish school holidays.

Arts and factual

Factual programmes reflected a wide spectrum of Scottish experience, from events of national significance to community and family life. Nearly 30% of the available audience watched the official opening of the new Scottish Parliament building in Holyrood by H.M. The Queen on October 9. The broadcast included the first formal Riding of the Parliament since 1703 and a celebration which involved a host of Scottish performers from the Seinneadairean-shalm Leodhais to BBC Young Musician of the Year, Nicola Benedetti.

Coverage of the arts reflected the diversity of Scottish cultural endeavour. Carl MacDougall’s comprehensive, eight-part survey of Scottish literature *Writing Scotland*, produced by Hopscotch Films, found room for work in three languages from an eclectic mix of writers, from Jane Porter to Sorley MacLean. In *Totally Dance School* viewers followed staff and students through a year in the life of Glasgow’s National Dance School.

During the year, BBC Scotland provided comprehensive coverage of the controversy surrounding the Scottish Parliament building project across its news and current affairs output. After the dust of political debate and inquiry had settled, the four hour-long documentaries of *The Gathering Place* offered the unique perspective of architect Enric Miralles himself and, after his untimely death in 2000, that of the small team charged with realising his vision.

In June *Gutted*, produced by Tern Television, offered insight into another aspect of the political process. The programme, which told the human story behind the decline of Scotland’s fishing industry, was named Best Documentary at the year’s BAFTA Scotland awards. In September the six-part series *Adoption Stories*, from Hand Pict Productions, explored adoption and fostering through the eyes of children and their carers. ‘A glimpse of the human community trying to care for its own,’ wrote Ian Bell in The Herald.

60 years from the end of WWII, Scotland’s role in the secret war against Hitler was revealed in *Scotland’s Secret War*.

BBC Scotland’s weekly arts series *Artworks Scotland* marked the 70th birthday of Alasdair Gray with a major profile in which the author of *Lanark* interviewed himself. *Shooting Franz Ferdinand* brought the internationally successful Glasgow-based band back to their old haunts at the end of a year in which they won the prestigious Mercury Music Award. In August, the strand featured the best of the Edinburgh
International Festival reviewed by stars of the event itself. A 2003 edition of *Martyn Bennett: Grit*, produced by MacTV, was shown again in tribute to the ground-breaking traditional musician who died in January at the age of 33. The programme was named Best Arts Documentary at the 2005 Celtic Film and Television Festival and shortlisted for a Grierson Award.

Elsewhere in the output there was coverage of a wide range of arts events from piping to popular music. *Piping Galore!* on St Andrew’s Night demonstrated the versatility on display at the first Glasgow International Piping Festival and there was live coverage of Scottish music from T in the Park to the Royal National Mod in Perth.

*Among Friends: Margaret Fay Shaw*, produced by Mòr Media, was shown in tribute to the legendary collector of Gaelic song and folklore who died in December.

**Sport**

Football remained at the heart of sports coverage in spite of the loss of the live television rights for SPL matches. *Sportscene Live* followed Scotland’s national side for the away legs of the World Cup qualifying campaign and club sides as they battled to progress in Europe. Coverage of domestic competitions included the finals of both the Tennents Scottish and CIS Insurance Cups. Coverage of other sports reflected a wide range of audience tastes. In addition to the Melrose Sevens, the Camanachd Cup and Scottish Masters and World Championship Bowls, there was coverage of the Bowmore Blair Castle Horse Trials, the UCI Mountain Bike World Cup at Aonach Mor; the World Youth Climbing Championships at Ratho and the final of the Women’s World Curling Championships from Paisley in March.

**Programmes for network audiences**

**Drama and entertainment**

BBC Scotland provided three popular returning drama series for BBC One.

A second series of Glasgow-born David Kane’s parapsychology drama *Sea of Souls* built on the audience success of the first. Three two-part episodes starring Bill Paterson, Dawn Steele and Iain Robertson drew nearly a quarter of the viewing audience to challenging weekend slots on BBC One during January. Set in the West of Scotland, *Sea of Souls* combines distinctiveness with broad audience appeal and was described in The Guardian as ‘something of a return to the glory days of popular TV drama’.

A sixth series of *Monarch of the Glen*, produced by Ecosse Films, remained a cornerstone of the network’s Sunday evening schedule. This year Tom Baker and Stirling-born Simone Lahbib joined the cast of well-loved characters as expatriates returning, for different reasons, to roots in Glenbogle. A final series has been commissioned for the year ahead.

*55 Degrees North*, produced by Zenith North, followed the fortunes of a detective and his family transferred from London to the vibrant environment of Newcastle. The series, starring Don Gilet and Dervla Kirwan, regularly drew a quarter of the viewing audience. A second series began transmitting in May 2005.

Two further series of *Comedy Connections* told the stories behind the making of the...
UK’s best loved sitcoms. Programmes on Goodness Gracious Me and The Two Ronnies proved the most popular with audiences in Scotland. The format is now being extended to explore eight classic television dramas. For two days in July BBC Three devoted its schedule to live coverage of Scotland’s leading festival of contemporary music, T in the Park.

Arts and factual

The launch of The Culture Show in November marked an important milestone in the development of network programme-making outside of London. Production of the flagship BBC Two arts magazine is based in both Glasgow and London and editions are presented from locations across the UK. In its first six months, editions from Glasgow brought a non-metropolitan flavour to coverage of topics as varied as podcasting and the future of Abbotsford.

Two formats pioneered by BBC Scotland last year returned to the network schedules. Following the success of End of Story – the UK’s most successful short story competition ever – for BBC Three, The Last Laugh invited would-be sitcom writers to complete unfinished scripts from comedy legends such as Carla Lane and Ian Pattison, creator of Rab C Nesbitt, and again received more entries than any previous sitcom writing competition. A new series of the network’s architectural series Abroad Again in Britain was shown on BBC Two from January. A revelatory drama-documentary for BBC One, The Adventures of Robert Louis Stevenson, was especially popular with Scottish audiences. The programme followed in the footsteps of the writer, played by Ewan Bremner, from his childhood home in Edinburgh’s New Town to his last resting place in Samoa. Days That Shook The World (Lion Television) continued to perform strongly for both networks with stories ranging from the Christmas Truce of 1914 to the first man in space in 1961. In February, Scotland’s Hidden Shame turned the spotlight on sectarianism and football for Panorama. A new daytime series for BBC Two, Castle in the Country, explored the wealth of interest to be found in Glamis Castle and hinterland for audiences across the UK.

Children’s

CBBC Scotland continued to provide around a fifth of all BBC children’s programming and set standards for distinctive, creative programming for younger audiences. Shoebox Zoo, starring Jason Connery and Peter Mullan, fused state-of-the-art animation and classic family drama to beguile CBBC and BBC One audiences throughout the autumn. The series won a Scottish BAFTA at the awards ceremony in November.

Religion

In an innovative approach to programming on faith and beliefs, Teen Commandments focused on the attitudes of young Scots from Orkney to Oban and North Bragar to Bathgate. Following research to identify the issues that mattered to them, Scottish teenagers spoke openly about family, sex and relationships, faith, money and independence to BBC Radio 1 DJ Edith Bowman and Big Brother winner Cameron Stout. The programmes, broadcast across a week in November, attracted an appreciative audience. A major survey of contemporary faith and belief in Scotland is currently in preparation.
Religious programming on Radio Scotland combined worship with features focusing on faith, alongside conversation, debate and moral matters. Every Sunday morning *Values Added* looked at the moral issues arising from the events of the week. Documentaries reflected the diversity of the Scottish faith tradition, from *Converts to Islam* to a feature marking 50 years since Billy Graham’s visit to Scotland and a series on multi-faith environmentalism, *For the Beauty of the Earth*. In *Life After Death: This is My Story*, described as ‘a stunning piece of radio’ in The Herald, contributors spoke, at Easter time, of the meaning of death for them. On the morning of Sunday 3 April a special sequence of programmes to mark the death of Pope John Paul II culminated in a live relay of a Requiem Mass in his memory from St Mary’s Cathedral in Edinburgh.

**Education**

New resources for pupils and teachers supported a skills-based approach to learning at all stages of the Scottish curriculum.

For middle stages environmental studies, Dr David Clarke, Keeper of Archaeology at the National Museums of Scotland, used the outstanding Orkney site of Skara Brae to illuminate archaeological techniques as well as the lives of its Stone Age inhabitants. A three part television series on *Scotland in the 60’s*, with an accompanying website, allowed upper primary pupils to explore that seminal decade from a Scottish perspective.

On radio, *Let’s Write a Story* deconstructed Beauty and the Beast to introduce 7-11 year olds throughout the UK to some of the techniques which lie behind the magic of story.

Among new resources for secondary pupils were two programmes for *Modern Studies* at 16+ looking at South Africa through the eyes of some of its young citizens ten years since the first democratic elections there. In *Higher English: Scottish Short Stories*, writers from Anne Donovan to Bernard MacLaverty talked about their work and their sources of inspiration.

BBC Scotland is preparing resources on geography for middle stages primary pupils for the digital curriculum service.

**Television**

A Change in Society, one of two programmes produced by BBC Scotland’s Education department for the Modern Studies curriculum

CBBC Scotland continued to provide around 20% of all BBC children’s programming and set standards for distinctive, creative programming for younger audiences.

1.5 million fans of *Still Game* watched the first programme of the third series, making it one of BBC Scotland’s most popular comedies.
During the year, the network explored new ways of engaging with audiences. Up to a million listeners came to the station each week for its comprehensive coverage of news and current affairs, culture and leisure from a Scottish perspective.

The network’s Scottish perspective on news, current affairs and politics across the week, from Good Morning Scotland to Sunday Live, continued to be a key part of its audience appeal. Schedule changes in the early evening created a richer listening choice at that point in the day. From the start of the new football season in August the network split frequencies after the news at 6.00pm, four nights a week. Listeners could choose between arts coverage on FM and, on medium wave, a new topical football magazine, 90 Minutes. Politics Tonight, the only daily Scottish political programme on the airwaves, moved to an early evening slot to be closer to the political developments of the day.

Fred MacAulay’s brand of humour remained popular on weekday mornings. Live editions of the show from Edinburgh in August were among the most popular draws on the Fringe.

Gary Robertson joined the BBC Fat Nation campaign to tackle the UK’s obesity problem. In a characteristic combination of social issue, personal story and audience participation the programme tracked the progress of three families in their bids to lose weight over three months. Listeners were invited to send off for pedometers and log their own progress online. Gary Robertson won the Factual Radio category at the Mental Health Media Awards 2004 for his interview with Rosie Kane MSP on her fight against depression.

For a week in the autumn, Lesley Riddoch came live from communities in the north of Scotland including Stromness, Alness, Wick and the village of Kinbrace where almost the entire population turned out for the show.

As well as reflecting opinion across Scotland, the programme brought listeners the voices of those most affected by current events. After the US Presidential elections, the programme featured an audience of expatriate US citizens living in Scotland. In December, Lesley Riddoch left the programme after five years in which she hosted national debate on issues from the millennium bug to the aftermath of the war in Iraq.

The format continued as Twelve 2 Two with Alex Bell and David Johnston as principal presenters. In January, it covered the result of the referendum on congestion charging in Edinburgh live from the streets of the capital. An edition on gun control linked up with KLIF Radio in Dallas to broadcast simultaneously to audiences in Scotland and Texas. During the UK parliamentary election, people most affected by the key issues such as immigrants and pensioners were invited to act as reporters and there were live election debates from Dundee, Dumfries, Glasgow and Shetland.

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As well as reflecting opinion across Scotland, the programme brought listeners the voices of those most affected by current events. After the US Presidential elections, the programme featured an audience of expatriate US citizens living in Scotland. In December, Lesley Riddoch left the programme after five years in which she hosted national debate on issues from the millennium bug to the aftermath of the war in Iraq.

The format continued as Twelve 2 Two with Alex Bell and David Johnston as principal presenters. In January, it covered the result of the referendum on congestion charging in Edinburgh live from the streets of the capital. An edition on gun control linked up with KLIF Radio in Dallas to broadcast simultaneously to audiences in Scotland and Texas. During the UK parliamentary election, people most affected by the key issues such as immigrants and pensioners were invited to act as reporters and there were live election debates from Dundee, Dumfries, Glasgow and Shetland.

The Arts Show provided daily coverage of the cultural scene from a Scottish perspective, seeking to reflect the ways in which audiences themselves engage with the arts. A wider variety of formats was used to bring audiences, practitioners and policy-makers in the arts closer together. Listeners’ responses featured alongside those of professional reviewers. Brian Cox took questions from the audience in an edition recorded in Edinburgh’s Lyceum Theatre. Members of the Scottish Executive’s Cultural Commission took part in a phone-in in September as they embarked on their review of cultural provision. The strand retained a place for the crafted, long-form documentary. Two programmes recorded in Spain in May 2004 marked the centenary of the birth of Salvador Dali. When John Bellany received the Freedom of East Lothian in March 2005, a special edition reassessed the work of one of Scotland’s greatest living artists in the context of his birthplace. From June 2005, the strand moved to a lunchtime slot taking arts coverage closer to the heart of the schedule.

In its weeknight music zone, BBC Radio Scotland celebrated the best of jazz, folk, country, Celtic and contemporary music from a Scottish perspective in programmes from Celtic Connections to The Brand New Opry. There was extensive live coverage of festivals across Scotland and Texas. Sessions with established and emerging Scottish talent. Use of the ‘Listen Again’ facility on the internet increased strongly throughout the year.

Expanded coverage of the contemporary music scene included relays of concerts from Travis, Wet Wet Wet and Franz Ferdinand, three of the top Scottish bands of the last decade. On the evening of
19 February, the schedule was cleared for five hours of coverage from the Concert for Tsunami Relief at Glasgow’s SECC. The Scottish presence at the South by Southwest festival in Austin, Texas, a key showplace for new talent, was reflected in eight hours of live coverage in March. In Radio Scotland at SXSW, produced in collaboration with Neon Productions, Vic Galloway and Bryan Burnett joined forces to present reports and interviews from the festival and live sessions from emerging Scottish talent such as Aberfeldy and Jupiter and Teardrop. Travelling Folk reported from the Celtic Colours festival in Nova Scotia in October.

Coverage of festivals in Scotland ranged from Glasgow’s international piping festival to the Edinburgh Mela. Air joined with BBC Radio 1 and BBC 6Music to bring coverage from Download Scotland, the new rock festival staged at Glasgow Green in June. Highlights of the city’s Celtic Connections festival, supported by Radio Scotland since its foundation in 1994, were featured in the programme of the same name. The festival again concluded the year with the finals of the BBC Radio Scotland Young Traditional Musician competition, won for the first time by a piper, Stuart Cassells from Falkirk.

Weekly programmes offered fresh perspectives on popular interests like reading, health and Scotland’s history. Programmes like Cover Stories, Medical Matters and Past Lives also incorporated the views and experiences of their listeners alongside those of experts in the field. Cover Stories brought together the Scottish Prison Service, the Scottish Book Trust and the English-based schemes, Storybook Dads and Storybook Mums, to enable prisoners at Cornton Vale and Glenochil to record bedtime stories for their children. BBC technical staff helped inmates develop their recording and editing skills.

In further series of Jazelines and Songlines, Tommy Smith and John Cavanagh told more of the stories behind listeners’ favourite music. In Silverscreen Beats Davey Scott explored the stories behind music for film from Charlie Chaplin to Apocalypse Now. Other series which enriched listeners’ appreciation of the music they love included Inde-Pendent Scots, the story of small-time labels which launched global stars, and Classic Scottish Albums on some of the many Scottish bands who have become successful international brands.

For the second year of the SoundTown initiative, Radio Scotland’s specially constructed studio moved to Grangemouth High School. From September to March contributions from the local community featured on the network, including a composition specially written for the BBC Scottish Symphony Orchestra by music students at the school. A new current affairs discussion programme with an unusual twist was based in the town. In Mouthing Off! panels of school pupils from across Scotland faced questions on topical issues posed by people more used to answering them, such as Jack McConnell and Franz Ferdinand.

Let’s Do The Show Right Here helped community groups raise money for good causes and produced some striking radio into the bargain. A highlight of the season came in October with appearance of Pop Idol finalist Darius with the Bathgate Amateur Operatic Society at Fauldhouse Miners’ Welfare Club in West Lothian. The show raised nearly three thousand pounds towards a new sound system for the Society.

The BBC’s Blast! scheme offers young people across the UK the chance to develop their creative talents. With support from the Scottish Executive and the Scottish Arts Council, a programme of events was co-ordinated across Scotland. There were workshops in skills ranging from radio drama to street dancing and new talent competitions from comedy writing to web journalism.

One of the year’s outstanding documentaries was produced by Radio Scotland’s Diversity Team in association with the Glasgow-based internet radio station for the visually impaired, VIP on Air. People who had lost their eyesight told their own stories in Life Stories: Losing Sight. The programme won a Sony Award and was described by the judges as ‘a well-crafted programme made special by the excellent contributors.’ The production was one of the first fruits of BBC Scotland’s Community Partnership Scheme launched during the year.

BBC Radio Scotland used its exclusive rights to Scottish Premierleague matches to offer the most comprehensive coverage of the SPL on any medium. Sportscast commentators broadcast live on three frequencies from grounds across Scotland most Saturdays. Special regional broadcasts were introduced so that listeners in the north and north-east could follow the fortunes of Aberdeen...
FC and Inverness Caledonian Thistle in almost every fixture of the season. Listeners across Scotland could hear a commentary on any match they wished over the internet. Coverage on Sundays was enhanced to allow for more debate and a new nightly football magazine presented from Dundee, 90 Minutes, was broadcast on medium wave from the start of the season. The programme, presented by Jim Spence, quickly established a reputation for breaking new stories. In Off the Ball - ‘enduringly listenable’ according to The Scotsman - Tam Cowan and Stuart Cosgrove continued their own unique take on the Scottish national game. Away from football, there was live coverage of shinty, Scotland’s rugby internationals and the Open Golf Championship at Royal Troon.

Programmes for network radio
In BBC Scotland’s programmes for network radio, UK audiences could sample some of the best of Scottish endeavour in a wide range of creative fields.

Vic Galloway showcased the best of Scottish contemporary music on BBC Radio 1. From July, a new format brought greater consistency to the network schedule. The programme featured two unsigned bands every week and worked with T in the Park to find the best new Scottish talent. In the T Break new talent scheme, a dozen bands were selected from concerts staged during the year to get the chance to be heard at Scotland’s premier contemporary music festival. Islamic Hip Hop, a first commission from Scotland for the BBC’s digital black music station 1Xtra, explored the use of Hip Hop music by Muslim rappers as a vehicle to promote orthodox Islam.

A wealth of Scotland’s classical music performances was made available on BBC Radio 3. 28 Lunchtime Concerts from Scotland ranged from the Russian Patriarchate Choir of Moscow in St Magnus Cathedral, Kirkwall to Greig and fellow Scandinavians in Aberdeen. The entire series of Queen’s Hall concerts from the Edinburgh Festival was recorded and rebroadcast the following day. The network’s Jazz Line-Up celebrated the 45th birthday of the world’s most famous jazz club, Ronnie Scott’s, and featured the best of the London Jazz Festival including a rare UK appearance by Lennie Niehaus. In Jazz Legends Julian Joseph interviewed giants of jazz such as Dave Brubeck, McCoy Tyner and Chick Corea. For the network’s Sunday Feature, Scottish writer and traveller William Dalrymple investigated the medieval roots of modern India in The Sufi and the Saint.

A record number of speech commissions for BBC Radio 4 ranged from Alan Cochrane’s topical The Scottish Political Village to Behind the Superficial which showed how things we take for granted hold the key to our understanding of the universe. Another series of Four Corners, presented by Gavin Esler and Anne Mackenzie, explored issues and ideas from a global perspective.

During the year BBC Scotland continued to be one of the main suppliers of drama and readings to BBC Radios 3 and 4 and won its first drama commission from BBC7 for the sci-fi thriller Ghost Zone. Popular drama also returned to Radio Scotland with the 26-part serial Lynton Bay.

New work for BBC Radio 4 from leading Scottish writers included David Greig’s An Ember in the Straw and Sharman Macdonald’s Soft Fall the Sounds of Eden. New Scottish writing continued to develop strongly, supported by workshops and rehearsed readings. 15 Minutes to Go was a series of short plays by first-time radio writers including Anne Donovan, Denise Mina and Louise Welsh.

Alexander McCall Smith’s The No. 1 Ladies’ Detective Agency and George MacDonald Fraser’s Flash for Freedom! were dramatised by the authors themselves. Classic Scottish work was represented by Robert Louis Stevenson’s The Master of Ballantrae and Nancy Bryson Morrison’s The Gowk Storm; modern work by Val McDermid’s The Distant Echo and Des Dillon’s Me and Ma Gal. One of the year’s major projects was a twenty-part dramatisation of George Eliot’s Middlemarch. For BBC Radio 3 there was Uncle Varick, a reworking of Chekhov’s Uncle Vanya by John Byrne. BBC Radio 4 readings ranged from George Rosie’s entertaining essays, Curious Scotland, to work from the best of Scotland’s established and emerging prose writers in The Big Sneeze and Sleepers.
News and current affairs

Television
Reporting Scotland broadened its agenda and included more live reports. A new format brought greater pace and flexibility. Reporting Scotland remained the nation’s most watched television news programme, increasing its audience for the third successive year, in an increasingly competitive market place.

After storm-force winds hit the west coast on 11 and 12 January, there was dual presentation from Glasgow and Oban and reports from severely affected areas across Scotland, from the A9 in Invernesshire to the Western Isles. There was sensitive coverage of the tragic accident on South Uist in which five members of the same family died during an attempt to escape rising flood waters.

The programme’s comprehensive coverage of Scottish affairs also covered relationships between Scotland and the wider world. A special report from Beslan in Southern Russia showed how Scots were helping the community following the terrorist massacre of schoolchildren and their teachers in September. In February, Reporting Scotland was nominated for a Royal Television Society award. During the year the programme’s eclectic agenda included a discussion of the economic significance of philosophers, a short history of Scottish jazz and the only television interview with the Dalai Lama during his visit to Scotland in June.

Frontline Scotland explored the implications of public policy issues, from the reorganisation of local hospitals to Scotland’s share of National Lottery funding and the effects of a ban on smoking in public places. Special investigations revealed the extent of illegal drug-taking in Scotland’s jails and the increasing problem of men and women forced into marriages against their will.

Security Wars, an edition from May 2004 on Scotland’s security industry, won BAFTA Scotland and Prix Circom awards. In February, After the Wave reported on the efforts of a group of Scots to help survivors of the tsunami in the devastated Sri Lankan town of Hikkaduwa.

Political programming
Coverage of Scottish politics in daily output from Good Morning Scotland to Newsnight Scotland and BBC News Online Scotland was augmented by specialist political coverage on all three media. In September BBC Scotland’s parliamentary reporting team moved to new premises in Holyrood. From there the team covered all the major political stories of the year from the opening of the new Scottish Parliament in October to the UK parliamentary election in May 2005.

For more than five hours a week, during every week of the parliamentary year, BBC Scotland’s suite of political programmes tracked Scottish stories. Holyrood Live on BBC Two Scotland and Radio Scotland’s weeknight Politics Tonight programme covered a range of issues from the SNP leadership election to the proposals to merge the Scottish regiments. A special edition of Holyrood Live on 7 September 2004 showed MSPs at their first working session in the new Parliament building. Details of the security operation planned in Edinburgh for the G8 summit in July 2005 were first revealed on the Politics Show on BBC One.

During the UK general election campaign, news and current affairs programmes highlighted topics reserved to Westminster and, through a range of formats, gave viewers and listeners opportunities to raise the issues that mattered to them. In special programmes on BBC One Scotland senior politicians were questioned by a panel of voters. As the polls closed on 5 May, live coverage on BBC One Scotland, BBC Radio Scotland and BBC Radio nan Gaidheal brought a Scottish perspective to results from across the UK.
Good Morning Scotland remained the nation’s most popular radio news programme. During the 2004 US presidential election campaign, special correspondent Kenneth Macdonald reported from Washington DC as the results came in on the morning of 3 November. For the UK election campaign in April, Iain MacDonald reported from across Scotland on whether the electors would be influenced by devolved matters in a Westminster contest. In September, the programme was the first in the UK to broadcast a live one-to-one interview with Mordechai Vanunu, released after 18 years in jail for disclosing information about Israel’s nuclear weapons programme.

During the year the programme broke a range of new stories, from rising council tax bills to controversy over the wage bill at Celtic FC, and featured in-depth interviews with people who made the news, from the First Minister, Jack McConnell to the newly-appointed chair of the Scottish Arts Council, Richard Holloway.

Radio Scotland provided live news and analysis from a Scottish perspective seven days a week. The Saturday morning strand, Newsweek Scotland, increased its coverage of sport, while Sunday Live, in its first full year; brought a new feel to the network’s Sunday morning schedule. Presented by Isabel Fraser and Gary Robertson, the programme combined breaking news and sports stories with a look back at the events of the previous week. On the morning of Sunday 3 April, a special edition was able to bring reaction and analysis to listeners waking to the news of the passing of Pope John Paul II.

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Bulletins in the Highlands, the North East, the Borders and the South West continued to provide local news for communities in these areas. In the Northern Isles, BBC local stations reported on the collapse of the salmon farming industry in Shetland and the threat to withdraw doctors from the remote islands of Orkney. During severe weather, frequencies were divided to provide listeners in the two island communities with separate lunchtime bulletins containing up-to-the-minute reports on conditions.

BBC News Online Scotland
Average weekly page impressions to BBC Scotland’s news website increased by 50% to around 2 million during the first quarter of 2005, with a record 3 million during the week of severe weather in January.

New technology was introduced so that content generated for the news website became simultaneously available for Ceefax and digital text. The increased efficiency of the new system allowed more resources to be devoted to original journalism.

During the year all BBC Scotland news and current affairs output became available on the internet for downloading in broadband quality. There was live internet streaming of the publication of the Holyrood Inquiry report in September and four films specially commissioned for online in which Scots from across the country visited Holyrood, met their MSPs and gave their own verdicts on the new Parliament building.

There was full coverage and analysis of the UK parliamentary election campaign in the run-up to polling on 5 May. The site was updated through the night as the results came in to give a comprehensive picture of the voting across Scotland. By entering a postcode, users could obtain full details in text and animated graphics of the result in any individual constituency.
Against an on-target spend of £5,595,000, BBC Scotland produced 28 hours of Gaelic television and 2826 hours of Gaelic radio.

In 25 years, BBC Radio nan Gaidheal’s flagship daily news programme has grown from a bi-lingual local bulletin of twenty minutes duration to an hour and a half of local, national and international news and current affairs in Gaelic.

BBC Radio nan Gaidheal
The year saw a range of new audience and technical initiatives. A collaborative project between BBC Radio nan Gaidheal’s Coinneach Maclomhair programme and the BBC Two Scotland arts strand Ealainn, produced by MacTV, allowed viewers and listeners to nominate their greatest Gaelic book. Across a single week, special editions of Coinneach Maclomhair produced a shortlist of three books which were reviewed on Ealainn. Audiences voted by telephone and online and the winning book, Donald John MacDonald’s Fo Sgail a’ Swastika, a moving memoir of war, was announced in the final Coinneach Maclomhair of the week.

ISDN networks were used to facilitate programmes and contributions from areas usually accessible only via a full-scale outside broadcast or by telephone. More than ten locations, from Gairloch to Tiree, were targeted to improve the audio quality for listeners to Coinneach Maclomhair and the wider BBC Radio nan Gaidheal news output.

Taking programmes closer to communities throughout the Gaidhealtachd and beyond was a priority for the year. A range of programmes including Mire ri Màir and 2gu4 broadcast live from the Black Isle Agricultural Show. An Teip Recorder told the story of Tolsta Chaolais in the Isle of Lewis where villagers had purchased their own tape recorder in the 1950’s to create a unique record of a Gaelic community of the period. The programme featured some of the original recordings and participants. The success of the project prompted other communities to come forward with similar material. One of the strongest audience responses of the year was to a themed week of programmes on genealogy, Aig Bun Gach Barr, a highlight of which was Sooigh Catriona Iain Oig in which Catriona Morrison from Ness recalled details of life in the nineteenth century as related to her by her grandmother.

New talent initiatives continued on the nightly youth music show Rapal. The programme’s presenter Niall Iain MacDonald was named Radio Personality of the Year at the Celtic Film and Television Festival in Cardiff. A team of specialist children’s producers for radio, television and online took workshops in programme-making skills to locations across Scotland. A scheme was set up to develop documentary-making skills in radio across the wider BBC Gaelic production team.

Coverage of the general election campaign was combined with analysis and debate of the issues across the news output on BBC Radio nan Gaidheal and, on television, in a special edition of the community debate show Cunntas. Representatives from political parties...
faced questions from an invited audience in Falkirk. On polling day, BBC Radio nan Gaidheal used three studio-based panels and broadcast from 16 locations across Scotland and England to bring Gaelic audiences the latest results from around the UK.

**Television**
A landmark television series accompanied by radio programmes and interactive resources celebrated the place of song in the world of the Gael. Some of the finest songs in the language, on enduring themes from homeland to the sea, were specially recorded by leading contemporary voices for aig Cridhe ar Ciuil. An online site brought together the songs, lyrics and archive recordings to create a long-term musical resource. Traditional musicians of the future featured in Beolach, produced by MnE TV. Six programmes showcased the talents of students from Feisean nan Gaidheal, the National Centre for Excellence in Traditional Music in Plockton and the Royal Scottish Academy of Music and Drama in Glasgow.

Eòrpa continued to offer its unique perspective on current issues from the controversial presidential elections in the Ukraine to economic success on the island of Tiree. A special edition filmed in Italy and Scotland about the loss near Colonsay of the SS Arandora Star, a ship carrying Italian detainees during the Second World War, was particularly well received. Cogadh is Ceol, a three-part series from Pelicula Films, explored the place of conflict in Gaelic history and tradition in an illuminating combination of analysis, performance and reminiscence. There was a bimedia season of programmes to mark Remembrance Day in November. Veterans of World War II from the Isle of Skye revisited the Somme in Na Laoich, produced by MnE TV. A special service from the Nicolson Institute in Stornoway was broadcast on Remembrance Sunday.

At the heart of the Christmas schedule was a short film which told an epic story about the nature of patience, set in twelfth-century Scotland. Foighidinn, produced by Youngfilms and filmed on the Isle of Skye, was described in the West Highland Free Press as ‘a potent reminder of the culture and heritage of Gaelic Scotland...far outlasting its 15 minute telling.’

**Interactive**
The first series of a pan-UK language learning project for Gaelic, Welsh and Irish was launched in March. Short animated films in Gaelic and English linked to a website featuring games and entertaining language-learning techniques. Within a week of its launch, Colin and Cumberland’s Gaelic pages had become one of the most popular of BBC Scotland sites. New internet resources for Gaelic-medium education included Cruth na Tire for middle stages geography and, for upper stages, a new website on decision-making in a democracy. Interactive resources continued to be well-used in Gaelic-medium education.

Within a week of its launch the Colin and Cumberland (Scotland) website had attracted 486,987 hits.

On polling day, BBC Radio nan Gaidheal used three studio-based panels and broadcast from 16 locations across Scotland and England to bring Gaelic audiences the latest results from around the UK.
Thabhainn BBC Alba seirbhéis naidheachd chunbhalach anns a’ Ghàidhlig agus bha e mar sgàthain air a’ chuid as fheàrr de dhualchas nan Gàidheal’s an cultar an diugh. Thar na 25 bliadhna bho thòisch e, tha priomh prògram naidheachd BBC Radio nan Gàidheal, _Aithris na Mainde_, air leudachadh bho fhichead mionaid dà-chànanach de naidheachd an t-siopail gu uair a thide gu leòr de naidheachd ionadail, nàiseanta agus eadar-nàiseanta. Rè na h-uíne sin tha leudachadh den an t-seirbhéis air fad a’ fìgal gu bheil 30 neach ag obair air rèidio, telebhisean agus air an eadar-lìon ann an ionad Steòrnabhog. Se ceathrar a bh’ann aig toiseach gnothaich.

Rèidio

Air’ a bhlàthadh seo thòisich iomairtean co-cheangailte ris an luchd-éiteachd agus ri teiceonlas ùr. Le co-obrachadh eadar-prògram _Choinnich MhicÌomhair_ a rèidio agus am prògram telebhisean _Ealtainn_ bho MacTV, fuair luchd-cleachdaichd na seirbhéis cothrom an leabhar Gàidhlig as fheàrr-leotha a thabhlachadh.

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Libhrig BBC Alba 28 uairean a thide de prògraman telebhisean agus de prògraman rèidio mu choimhearsnachd ann a t-sùim £5,595,000 a chaidh a chur romha.

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Tha coimhearsnachd eòrdaichean a-nise a’ tabhann chlàrrann leair eadar-prògraman. Nochd an luchd-éiteachd udeich mhòr anns na prògraman sònraiche, stèidhichte air slòinteachadh, a chaidh a chraoladh thar seachd-dhon fho bharrachd _Ag Bun gach Bàrr_. Nam measg sin bha _Saoghal Chatriona lain Òig_ anns an d’rinn _Cathriona Mhoireach à Nis_ dealladh druihteach air beatha a seanmhair ann a’ Leòdhais san dàn air am bheatha a’ Leòdhais san dàn air a leòdhais.

Lean am prògraman cùil òighridh _Rapal_ le oidhirpean air foilsicheadh a dhéanamh air luchd-ciùil tālantach. Thog Niall-ìain Domhnallach, a th’òig stùir a prògram, an duais airson Priomh Chraoladair Rèidio na Blàthadh le Fèis Film is Telebhisean nan Dùthchannan Ceilteach ann an Cardif. Chuir riachduaine bho prògraman a bhuailteachadh air leòr air an eadar-lìon.
Rinneadh sgrùdadh agus deasbad air na cuspairean a nochd ri linn an Taghaidh Choitcheann thairis air prògraman naìdeachd BBC Radio nan Gàidheal agus air telebhisean anns a phrógram Cùnntas. Chaidh am prògram a chlàradh san Eagles Bhreac nuair a thàinig rìochdairean bhò na pàrtaidhean politigeach agus a' choimhearsnachd còmhla. Air oidiche an taghaidh chaidh buil na bhò threabhseachadh ann am prògram sònraichte air BBC Radio nan Gàidheal, a' toirt còmhla trí pannalan stèidhichte ansta a' stiùidh agus luchd-aithris aig sia deug ionad-cunntaidh ann an Alba agus Sasainn.

Telebhisean
Be an t-àite cudthromach a th' aig òrain ann an beatha nan Gàidheal cuairt na sreatha ioma-meadhanchan A'Chridhe or Cùil. Rinneadh clàradh as ùr air òrain airson telebhisean agus rìodie agus chaidh iad sin an cleachadh do cheann-roin 486,987 seann-chlàradh an Stiùidio. Tha iad uile rim faotainn cuide ri facail nan òran anns an stòras seasmhach a chaidh a chruthachadh air-loidhne. B' àidh an ath ghnéalachd de luchd-ciùil traídiseanta a bh' air an árd-ùrlair san t-sreath Beàlach air a rìochdachadh le MNE TV. Ghabh oileanaich bho Fhèisean nan Gàidheal, Sgoil-Cùil Thraidiseanta na h-Alba sa Phloc agus an Acadamaidh Rìoghail Ceòl is Dràma an Glaschu a' t-adhbhuchadh a' lucht-seanad a' Stiùidio 486,987, a' rà a' Mhàirt, a' chlù a' cheann-clipseant a' bhàth, agus a bh' a' sonrisgean de luchd-aithris oileanaichean a oistreachadh, a' chàinnt-ealan agus a' fhuithinn, agus a' t-uileadh as teacachadh nan luchd-àireamh a' chòmhla. Bha goireasan ùra air an eadar-lion cuideachd airson taic a thoirt do sgoilearan a tha faighinn fòglam tro mheadhan na Gàidhlig. Tha Cruithn na Tire a fhithealadh sgoilearan a tha aig ionnsachadh cruinn-eòlas aig meadhann-ireann. Airson ard-ilean tha lárach ùr mu Shaoranachadh Tha e cotcha gu bheil fèil mhòr air na goireasan seo.

Annas a' chaidh seachd-dhain den phróiseict ioma-meadhanchan, Callean is Cumberland, thàchdail 486,987 neach air làrach-lìn BBC Alba

Air là nan taghaidh, fhuair luchd-èisteachd Radio nan Gàidheal toradh nam bhòth bho luchd-naìdeachd ann an 16 lùraich thar Alba a bh' aig an Alba a rithidh ann. Chaidh a' chìochdadh air òrain airson telebhisean na Gàidheal a bh' air le lìadh da dhaoine gu h-àirde ri ùr òrain airson meadhachadh na Gàidhlig, na Cùirris agus na Gaeilge. Bha dail bhòth beò goind, a' cleachadh Gàidhlig agus Beurla, a' tàladh dhaoinn gu lùraich-lìn ioma-làn gheamach nan Gàidhlig, a' thrù a' chàinnt-ealan agus a sonrisgean na h-àirde aig an àird. Cailean is Cumberland am measg nan lùraich as trange aig BBC Alba.
BBC Scotland Interactive offers material for a range of new media platforms, including the web, interactive television and mobile devices. This content can accompany local or network brands but can be independent of radio or television output.

Predicitor, a new game on SportScotland online, allowed fans to pit their wits against those of BBC football pundits in forecasting the results of the week’s SPL matches in a league table format. BBC Scotland’s revision services, Bitesize, attracted over a million page impressions at the height of the exam season at the end of April. Launched to accompany the BBC Two Scotland series of the same name in February, the Writing Scotland site remained available as a comprehensive resource on Scottish literature after the broadcasts concluded. The coverage of the Glasgow and Edinburgh ‘Melas’ attracted new audiences to Interactive’s services, as well as new talent via the site’s music competition.

A ‘dvd extras’-style red button application to accompany the season finale of Monarch of the Glen proved popular, as did the mobile phone text club created alongside the Shoebox Zoo website.

By the end of the year nearly a quarter of a million people were visiting some part of the BBC Scotland site every week, with over 80,000 requests for live streaming of Radio Scotland received in an average month. Sport, education and news remained the most popular sections of the Scotland output.

The use of ‘on demand’ applications developed significantly during the year alongside the rise in take-up and profile of broadband across the UK. In December 2004, all BBC Scotland’s news and current affairs content was made available via a specially-designed broadband console. During March 2005, more than 100,000 people clicked on the ‘Listen Again’ button to hear Radio Scotland programmes, with Celtic Connections and Iain Anderson receiving more requests than any other programme during the month. Good Morning Scotland and Reporting Scotland were among the most popular BBC Scotland news programmes requested via the internet. Audiences across the UK can now listen to or watch a range of programming previously only available within Scotland and during March there were more requests for BBC Radio Orkney’s daily magazine, Around Orkney, than for any other Scottish news programme.

Podcasting extends ‘on demand’ listening, via downloading, to portable devices. A trial podcasting project undertaken during the year included Radio nan Gaidheal’s weekly letter for learners, Litir do Luchd-Ionnsachaidh.

Island Blogging, a project piloted in 2003, came into its own this year. Islanders in North Argyll, aged 17 to 70, now create their own weblogs – or blogs - and debate key issues in island life, such as wind energy and broadband uptake, as well as sharing local information about weather and community events while, at the same time, developing their own media literacy skills.

Building on the success of Island Blogging, BBC Radio and Music commissioned BBC Scotland Interactive to develop weblogs for the BBC’s Africa season. Meanwhile, plans to extend Island Blogging to every island in Scotland are underway.

The Gaelic language-learning site Colin and Cumberland proved to be one of the most successful of the year. The site’s game-based approach to language acquisition attracted over two million page impressions in March.
The BBC marked the 25th anniversary of the first televised appeal on 19 November with programming which brought together individuals and communities across the UK. There was special programming on BBC Scotland from Shetland to Selkirk and viewers and listeners across the nation donated record-breaking sums.

In Silver Stories, BBC Two Scotland assessed the contribution that 25 years of grant making has made to the lives of many children and young people across Scotland. The programme featured children who have benefited directly and highlighted the development of long-term services supported by grants from the BBC Children In Need Appeal.

Over a million people tuned into BBC One Scotland’s coverage which included live performances from Travis, Natasha Bedingfield and Snow Patrol at Stirling Castle before an audience of 5000. It was the centrepiece of an evening of entertainment presented by Jackie Bird and Darius Danesh starring the casts of Balamory and River City and comedians Craig Hill, Des Clarke and Sanjeev Kohli. Fundraisers and projects across the country were featured in live programming on BBC Radio Scotland, BBC Radio nan Gaidheal, BBC Radio Orkney and BBC Radio Shetland, and on a special website for the Scottish Children in Need Appeal on BBC Scotland Interactive.

Funds raised in Scotland broke the million pound barrier for the first time. The total of £1,144,001 pledged on the night throughout the UK as a whole, and it is estimated that the total will be £34.1m when all donations are finally received and counted.

In 2004, 274 grants were awarded in Scotland alone, totalling £3,879,191. Children all over Scotland from Shetland to the Borders benefited from awards made to a range of not-for-profit organisations such as self-help groups, voluntary organisations and registered charities.

Awards from as little as £250 to almost £110,000 helped open doors to new opportunities and experiences for disadvantaged children. Funds have been granted to projects for children with special needs and disabilities, to equip playrooms and run summer playschemes for children staying in Women’s Aid refuges, and towards new toys and trips for children in playgroups in disadvantaged areas all over Scotland. A full list of grants is available at bbc.co.uk/Scotland/aboutus/cin.

The application form and guidelines for the Appeal are available by post and online through the Children in Need website.

For the Scottish Children in Need web pages go to bbc.co.uk/scotland/aboutus/cin

For further information regarding BBC Children in Need Appeal go to bbc.co.uk/pudsey or telephone 0131 248 4225.
The dynamic partnership between the BBC Scottish Symphony Orchestra and its Chief Conductor Ilan Volkov is one of the leading success stories in British music. Naming him Best Young Artist in their May 2004 awards, the Royal Philharmonic Society praised ‘his vision and huge desire to communicate’, and his ‘bold and imaginative programmes’.

The orchestra continued its strong commitment to contemporary music by appointing the world renowned Jonathan Harvey as its new Composer in Association. At a portrait concert at Glasgow, the orchestra gave Scottish audiences their first formal introduction to Dr Harvey’s music. At the same concert, the SSO also welcomed its new Scots-born Resident Composer, Anna Meredith.

The BBC SSO performed to large and appreciative audiences across Britain, and in May 2004 it made a successful tour of Spain. The orchestra performed ambitious concerts at the BBC Proms and Edinburgh Festival, with Ilan Volkov conducting Mahler’s Seventh Symphony in London and Britten’s War Requiem in Edinburgh and he led the orchestra through a successful series of major events in Glasgow.

In November, the orchestra celebrated the centenary of Glasgow-born William Primrose, one of the greatest viola players of the last century, by bringing together some of the world’s most renowned violists. The orchestra assembled Scotland’s largest viola ensemble for performances in Glasgow and Edinburgh Zoo, of a new work by Scottish composer Helen Grime, accompanied by a specially-commissioned animation made by children from South Lanarkshire.

There were community initiatives linked to the St Magnus Festival in Orkney where the SSO was orchestra in residence. The orchestra ran workshops on Stronsay, while 500 children from across the archipelago joined the SSO in Kirkwall to take part in BBC Radio 3’s Making Tracks Live.

The orchestra collaborated with Aberdeen University to create the first Aberdeen International Music Prize, and developed its relationship with the Royal Scottish Academy of Music and Drama through a Mentoring Scheme where advanced performers are given the opportunity to work with the orchestra. In a special forum, student composers were given the chance to have their work rehearsed by the orchestra.

In March, students from the SoundTown project at Grangemouth visited BBC Scotland where the SSO performed five exemplary new works that pupils had composed for their Standard and Higher grade Music exams. Four talented pupils had the chance to sing their Higher Music Performance programmes to the accompaniment of the full orchestra, and the orchestra travelled to Grangemouth to broadcast a special edition of BBC Radio 3’s Discovering Music programme.

“Volkov made the BBC SSO players participants in the dark drama of Bartok’s music, relishing its vivid, chromatic colours.”

Tom Service, The Guardian

“They were community initiatives linked to the St Magnus Festival in Orkney where the SSO was orchestra in residence. The orchestra ran workshops on Stronsay, while 500 children from across the archipelago joined the SSO in Kirkwall to take part in BBC Radio 3’s Making Tracks Live.”

John Allison, The Times

“The BBC Scottish Symphony Orchestra...one of Britain’s finest orchestras”

Hilary Finch, The Times

“This was multi-layered music of great complexity, exploiting the tonal strength of each individual instrument with a subtle underlay of sampled sound...it was a fabulous musical sensation and, importantly, rewarding to watch in performance too.”

Keith Bruce, The Herald
Finance

BBC Scotland’s total income for 2004/05 increased by 5.7% or £9.2m compared to the previous year; reflecting an ability to win commissions for high quality programmes.

That boosted income to a new all-time high during a period of reduced hours on TV, largely due to the loss of SPL football. It was a successful year on network television, with income increasing by 14% despite a reduction in the duration of The Saturday Show and associated output Saturday Extra and Saturday Remix.

While football accounted for much of the reduced TV output it had the opposite effect on radio, where the exclusive SPL rights contributed to an overall increase in originated output by 534 hours. Network radio continued the steady growth seen in the last three years.

Resources Operations
Resources Operations provides technical and craft services to BBC Scotland and independent customers. Operating surpluses are reinvested in BBC Scotland. The business continued to operate at a surplus during 2004/05.

Resources Operations continued to provide televised and recording services for the Scottish Parliament Corporate Body and for many of Scotland’s leading independent production companies.

£0.7 million was invested in new technology including a new digital desk and infrastructure for the relocated Selkirk radio operation, television post-production equipment, outside broadcast equipment, cameras and studio gallery equipment.

### Income Analysis

<table>
<thead>
<tr>
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<th>2001/02</th>
<th>2002/03</th>
<th>2003/04</th>
<th>2004/05</th>
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<td>79.2</td>
<td>87.5</td>
<td>88.7</td>
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<td>Network television</td>
<td>44.5</td>
<td>62.2</td>
<td>52.9</td>
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<tr>
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<td>4.2</td>
<td>4.3</td>
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<tr>
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<td>9.6</td>
<td>9.8</td>
<td>10.1</td>
<td>8.4</td>
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<td><strong>Total</strong></td>
<td>143.2</td>
<td>169.4</td>
<td>160.4</td>
<td>169.6</td>
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</table>

### Television hours of output

**Scotland**
- Gaelic: 28
- Drama, comedy, music and arts: 92
- News and current affairs: 505
- Sport and leisure: 154
- Childrens, education, factual and religion: 67
- **Total**: 846

**Further analysed as:**
- Independent productions: 148
- Inhouse productions: 698
- **Total**: 846

### Network deliveries

<table>
<thead>
<tr>
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<th>2001/02</th>
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<th>2003/04</th>
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<tr>
<td>Children’s</td>
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<td>98</td>
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<tr>
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<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>323</td>
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</tr>
</tbody>
</table>

**Further analysed as:**
- Independent productions: 121
- Inhouse productions: 202
- **Total**: 323

### Repeat TV hours (all genres)

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<th>2002/03</th>
<th>2003/04</th>
<th>2004/05</th>
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<tbody>
<tr>
<td>Scotland</td>
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<tr>
<td>Network</td>
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<tr>
<td><strong>Total</strong></td>
<td></td>
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<td>308</td>
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### Radio hours of output

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<th>2004/05</th>
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<td></td>
<td></td>
<td>7,027</td>
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<tr>
<td>Radio nan Gaidheal</td>
<td></td>
<td></td>
<td>2,826</td>
<td></td>
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<tr>
<td>Community</td>
<td></td>
<td></td>
<td>594</td>
<td></td>
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<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td>10,447</td>
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### Network radio deliveries

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<th>2003/04</th>
<th>2004/05</th>
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</thead>
<tbody>
<tr>
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<td></td>
<td></td>
<td>68</td>
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<tr>
<td>Radio 2</td>
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<td></td>
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<tr>
<td>Radio 3</td>
<td></td>
<td></td>
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<tr>
<td>Radio 4</td>
<td></td>
<td></td>
<td></td>
<td>129</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td>488</td>
</tr>
</tbody>
</table>
Radio

In response to audience demand, Radio Scotland’s digital outlets on Freeview, DAB and digital satellite were re-engineered to carry the network’s 810 medium-wave service in place of its FM output. The opportunity was taken to re-engineer the reserve programme feed to the medium wave transmitters via satellite, significantly improving the resilience of the MW network.

Survey and site testing work continued in relation to FM coverage on the A9 and A82 trunk roads. Significant progress was made and transmitter construction will take place when funding streams become available. Orders were placed to build new FM relay transmitters at Fort Augustus and Penicuik.

Television

Interference to reception was reported in relation to the roll-out of the new Airwave communications system, based on the Tetra standard. Diagnostic work was undertaken in conjunction with Ofcom Scotland engineering staff and advice provided to those affected.

Instances of disturbance to television reception caused by the rotating blades of turbines on windfarms were also identified.

The severe gales on the 11 January 2005 produced hurricane conditions in North and West Scotland. Although no damage was sustained by transmitter masts, the failure of electricity supplies in many areas resulted in the loss of TV and radio transmission from a significant number of masts. Some were off the air for a number of days as electricity supply company linesmen worked to restore supplies. Both the digital satellite and digital terrestrial transmission systems were unaffected, the latter being sustained by new diesel backup generators.

Digital Television

Detailed plans for the switchover from analogue to digital transmission, subject to Government approval, were outlined during the period. The plans indicate the intention of both regulators and broadcasters to extend digital terrestrial television (DTT) to the remaining 1154 relay transmitters across the UK. It is estimated that such an extension would take the proportion of the UK population able to access DTT to 98.5% - the same proportion currently able to access analogue services.

An indicative timetable for switchover, based on the ITV regions, was published by Ofcom. This schedules switchover in the Borders area for 2008 with the STV/Grampian area following during 2009. The timetable remains subject to Government approval. More information on the subject of digital switchover and on digital television in general can be found at http://www.ofcom.org.uk/ or http://www.digitaltelevision.gov.uk/

BBC licence-funded services continued to be available without subscription via the digital satellite (Sky) system. Sky made available a new non-subscription package inclusive of a viewing card giving access to ITV, Channel 4 and Five. The BBC continued to work with other broadcasters to develop an alternative ‘Freesat’ service.
Getting in touch

BBC Information
If you have a question or comment about BBC programmes or services, you can contact BBC Information.
Write to:
BBC Information
PO Box 1922
Glasgow G2 3WT
Tel: 08700 100 222*
(24 hours a day, seven days a week)
Textphone: 08700 100 212
Fax: 0141 307 5770
Website: bbc.co.uk/info

For information about how to receive the BBC’s digital services
Ring: 08700 10 10 10*
Website: bbc.co.uk/digital

For general television and radio reception advice
Write to:
BBC Reception Advice
PO Box 1922
Glasgow G2 3WT
Tel: 0870 100 123*
Textphone: 0870 100 212
Website: bbc.co.uk/reception

Programme and editorial complaints
If you think a BBC programme or website has fallen below the BBC’s editorial standards
Write to:
BBC Complaints
PO Box 1922
Glasgow G2 3WT
Tel: 08700 100 222
Textphone: 08700 100 212
Website: bbc.co.uk/complaints

Or you can contact the Office of Communications (Ofcom), an independent regulatory body, one of whose responsibilities is to consider complaints about standards, fairness and privacy in broadcasting.
Write to:
Ofcom Contact Centre
Riverside House
2A Southwark Bridge Road
London
SE1 9HA
Tel: 0845 456 3000
Fax: 020 7981 3333
Email: contact@ofcom.org.uk
Website: www.ofcom.org.uk

BBC Broadcasting Council for Scotland
assists the BBC Governors in their overview of the BBC. You can write to the Council with your views through:
The Secretary
The Broadcasting Council for Scotland
Room 3152
BBC Broadcasting House
Queen Margaret Drive
Glasgow G12 8DG

Contributing to programmes
The BBC has a Diversity Database of potential contributors to help BBC programme makers find new faces and voices and to reflect better the full diversity of UK society. We are particularly interested in hearing from disabled people, people from ethnic minority backgrounds and older people.
For an application form, write to:
Diversity Database Project
Administrator
BBC
MC2, D2 Media Centre
Media Village
201 Wood Lane
London
W12 7TQ
Tel: 020 8008 4287
Fax: 020 8008 4282
Email: diversitydatabase@bbc.co.uk
Website: bbc.co.uk/info/policies

For queries about your television licence, general enquiries or direct debit payments
Tel: 0870 240 3294
Fax: 0870 240 1187
Email: tvlicsc@capita.co.uk
Website: www.tvlicensing.co.uk

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* Calls to this telephone number may be monitored or recorded for training purposes