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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In a year of major debate regarding the BBC, and significant governance restructuring, BBC Scotland made significant progress to improve quality and enhance value for money for the licence payer in Scotland.

BBC Scotland television, radio and online services continued to perform strongly, while paying due attention to the needs of specific sections of the audience.

The number of programmes commissioned by the networks from BBC Scotland met or exceeded the targets set. The Broadcasting Council for Scotland welcomed the decision to establish a network commissioning presence in Glasgow.

The introduction of regional text services in April 2006 marked a significant step on the route to new services for the regions of Scotland. This had been identified as an audience priority in the findings of the 2003 BBC Scotland Journalism Review, which had been scrutinised and approved by the Council. Further enhancement of this service is a priority for the year ahead.

A range of initiatives during the year has helped strengthen links with audiences and communities across Scotland. Specifically, I am pleased that there was significant progress in discussions with external partners, and primarily with the Gaelic Media Service, on developing a digital service for Gaelic audiences.

However, the Council identified a number of key issues for the future. Nurturing creative talent in the Scottish media sector will be crucial to continuing success; and hence this remains a priority. Members felt there was room for improvement in the cultural representation of Scotland on local and network services. Research has been commissioned in this area and the results will be considered in the year ahead.

New approaches to political journalism have been introduced, but engaging the wider audience with political issues remains a challenge. The Council identified two specific concerns in relation to network news output. On the first, a view that more attention should be paid to explaining the differences between devolved and reserved issues, I believe that significant progress is being made. On the second, enhancing the reporting of devolved issues for a UK audience, I look for further progress in the year ahead.

The Council and BBC Scotland fully understand that a broadcaster dependent on licence fee funding must listen to audiences and deliver the highest standards of efficiency in its operations. Additional priorities for the year ahead include strengthening accountability to audiences, and delivering BBC Scotland’s savings and business change plan to maximise value for money for licence payers.

Throughout the year, the Council voiced the concerns of audiences in Scotland on the issues that mattered to them - from the new graphics on network weather forecasts to the preparations for digital switchover. The Council held events in Galashiels and Dumfries designed both to inform and to act as a forum for the concerns of those viewers who will be first to switchover, in 2008.

In March the Government’s plans to strengthen the BBC’s accountability to its audiences were outlined in the White Paper on the future of the BBC. The Council welcomes the decision to include members on the new BBC Trust carrying specific responsibilities for the UK’s nations and regions. As the sole National Governor to transfer to the new body, I intend to ensure that in its work the Trust will enhance the accountability of the BBC to its audiences in Scotland.

The White Paper and the associated Draft Charter provide an exciting framework for public service broadcasting in the digital age. In its work during the year, BBC Scotland has ensured that it is well placed to overcome the challenges ahead and offer enhanced public value for audiences throughout Scotland. In the year ahead, preparations for the move to Pacific Quay will add to both challenge and opportunity.

Jeremy Peat
BBC National Governor for Scotland
The Broadcasting Council for Scotland, established under the BBC Royal Charter, exists to ensure that the interests of license fee payers in Scotland are properly represented. The Council also acts as primary adviser to the Board of Governors on issues affecting Scotland.

It is chaired by the BBC National Governor for Scotland, Jeremy Peat, and meets monthly with senior BBC Scotland management to debate programme and corporate issues. It also advises the Board on BBC Scotland’s annual objectives and monitors progress on these.

The Council is itself advised by a number of BBC Scotland advisory groups. These provide feedback to management on education, religion, Gaelic and rural affairs and agricultural output. With the Scottish Children in Need and Appeals Advisory Committee, they also offer the Council valuable access to expert groups within specific communities. Detailed logs of audience responses to BBC and BBC Scotland output are considered each month.

**Council business**

In addition to considering detailed reports on BBC Scotland’s performance against objectives, the Council examined issues such as digital switchover, BBC Editorial Policy changes to BBC Governance and the design of BBC Scotland’s Pacific Quay headquarters.

The Council met formally with the Ofcom Scotland Advisory Committee in December 2005. Matters discussed included accountability, media literacy and digital switchover.

In its discussions the Council was critical of recent changes to the BBC weather map. Members sought assurances from management on how consultations had been carried out prior to implementation and what future changes were planned. Detailed discussion took place on the BBC Reviews and their impact in Scotland. Members received assurances that the quality of BBC Scotland output would not be affected by value for money savings.

The Chair National Governor was keen to ensure that BBC network news staff remained aware of issues relating to the reporting of devolved and reserved issues. The Broadcasting Council continued to monitor instances where there had been failure to distinguish between the two in network news reporting. The issue had also been raised at public meetings. A module had now been established to be delivered to BBC journalists through the BBC Journalism College.

**Charter Review**

Several members of the Council attended the Royal Society of Arts/BBC Scotland event on the Government’s Green Paper on the BBC, held in Edinburgh in June 2005. Meetings took place with members of the Gaelic community in Inverness, opinion-formers in Glasgow, and MPs in Westminster (following publication of the 2004/05 BBC Scotland Annual Review). There were receptions with MSPs and opinion-formers in Edinburgh and Glasgow in December.

The Council’s public meeting in Galashiels in October 2005 attracted over 130 local people, members of community groups and MPs. It was the first public meeting in the area on digital switchover planned for 2008, and the first public presentation by the Chief Executive of Digital UK.

**Events**

The Council had representation at a BBC Scotland Disability Workshop in April 2005 and reported that it had been gratifying to see programme-makers involved in debate on how to reflect such issues in output. There were location visits to the sets of Monarch of the Glen in Selkirk premises in October, Children in Need night in November, the launch in Scotland of BBC jam (the ‘Digital Curriculum’) in January 2006 and a Joint Broadcasting Councils’ Conference in Cardiff in September 2005 where there were discussions on accountability and representation. A follow-up conference was held in Edinburgh in June 2006.

The Chair National Governor addressed an all-staff meeting in June, and heard the concerns of staff on issues including the impact of efficiency savings. Members also attended the Board of Governors’ Virtual AGM in London in July, an Accountability Forum in October, the Board of Governors’ public meeting in Glasgow in November and a meeting with representatives of the Department of Culture, Media and Sport in January 2006.

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**Council membership**

Membership of the panel which appoints members to the Broadcasting Council was refreshed in 2005.

The Scottish Appointments Panel now comprises the BBC National Governor for Scotland, the former Council Vice-Chair Professor Hugh Pennington, former Council member Donald John MacInnes and the Commissioner for Public Appointments in Scotland, Karen Carlton.

One advert for new Council members attracted a record 114 completed applications. Plans are currently being developed to use new technology to expand the Council’s ability to capture the views and concerns of licence fee payers across Scotland.
The Educational Broadcasting Council for Scotland met in June and October 2005, considered programmes and content that reflected and commented on faith as well as on moral and ethical issues. The Reverend Canon Kevin Franz retired as Committee Chair in July 2005 and his place was taken by Dr Mona Siddiqui, Senior Lecturer in Theology at Glasgow University, who also represented the Committee on the Central Religious Advisory Committee.

The committee was given details of proposed changes to the Radio nan Gaidheal schedule. There was wide ranging discussion on issues surrounding the proposed Gaelic digital service. Members agreed that funding was a key issue and that any such service should maintain the quality of Gaelic language programming.

On Friday 18 November 2005 the BBC Children in Need Appeal once again brought together individuals and communities throughout Scotland. It is an occasion when the whole of the BBC joins together in support of a single project on TV, radio and online.

Scotland’s live appeal broadcast took place in the Glasgow studio and was presented by Jackie Bird and comedian Des Clarke. There were live performances from KT Tunstall, Athlete, Hue and Cry and Michelle McManus and appearances by Karen Dunbar and Viv Lumsden. The BBC Scotland news and weather presenters – and Pudsey Bear – starred in a series of comedy sketches. A special Strictly Come Highland Dancing competition was won in great style by chick-young.

Radio Scotland broadcast Children in Need themed programmes throughout the day, with Fred MacAulay and Clare Grogan broadcasting jointly in the morning, and Janice Forsyth and Tom Morton doing the same with live music in the afternoon. The day culminated in a live fundraising edition of Let’s Do The Stroll Right Here presented by Bryan Burnett. The success of the appeal right across Scotland was underpinned by enthusiastic participation from Radio Nan Gaidheal, Radio Orkney and Radio Shetland. Throughout the radio and television programmes some of the projects that receive funding were highlighted. BBCi in Scotland produced an interactive, informative and entertaining Scottish Children in Need website.

The final ‘on air’ total pledged in Scotland on the night was £971,115. The total pledged on the night throughout the UK as a whole was over £17 million, a figure expected to double when all donations are finally received and counted.

In 2005, 299 grants were awarded in Scotland alone, totalling £4,397,232. Children all over Scotland, from Shetland to the Borders, benefited through awards made to a range of not-for-profit organisations such as self-help groups, voluntary organisations and registered charities.

Awards from £300 to over £300,000 helped open doors to new opportunities and experiences for disadvantaged children. Awards have been given to projects supporting children with special needs and disabilities; to equip playrooms and run summer playschemes for children staying in Women’s Aid refuges; to organisations that support young carers; for new toys and trips for playgroups in disadvantaged areas; and for youth work across the country.

As the funds distributed in 2005 were raised by 2004’s 25th Anniversary Appeal, Children in Need in Scotland gave a number of significant grants to mark the occasion. £333,783 was awarded to Sense Scotland for the child and family facilities in their new centre for people with sensory impairments in Glasgow. Other major grants included £80,000 towards refurbishment of the Dunedin School for children and young people with behavioural difficulties in Edinburgh and £75,000 to the Brae Partnership in Dundee to help build a new riding facility for the disabled.

For further information regarding BBC Children in Need web pages go to bbc.co.uk/scotland/pudsey

Scottish Rural and Agricultural Advisory Committee

The Committee met in June and October 2005, and in February 2006. Members were of the view that, aside from BBC jam, there remained a place for consultation surrounding BBC jam (the Digital Curriculum) and its ability to fully meet the needs in Scottish classrooms. A stronger consultative/evaluative relationship with those managing the development of the Digital Curriculum was advocated.

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Executive Summary

The Council felt that BBC Scotland had largely met the objectives which had been set for it in 2005-2006. It drew attention to a number of key issues which it felt were of critical importance to the future development of the organisation.

Network deliveries

Fostering good relationships with network commissioners and effective ‘success planning’ to prepare for the end of transmission of key series were regarded as essential building blocks for the future development of BBC Scotland. It was the Council’s belief that the objective to build network deliveries and increase the range and number of programmes from Scotland on network should be a shared objective with network programme commissioners.

Politics coverage

Innovative and imaginative programming can open political issues to a wider and, most importantly, to a younger audience. The Council believed that more could be done to explore new formats, across platforms, to foster greater interest and involvement in social and political issues. This, in turn, would help to maximise the public value which BBC Scotland can bring to audiences in Scotland and further afield.

Cultural representation

The Council sponsored research into cultural representation and its portrayal on-air. This research was due to conclude later in 2006.

Cultural identity is of particular importance in Scotland, particularly post-devolution. The Council was aware that this issue impacted on the approval ratings for the BBC in Scotland. The potential impact of audience approval for particular programming and content has often been countered by the failure of network presenters and commentators to differentiate between UK and Scottish issues, particularly in news and sports reporting.

Local on-demand services

The Council felt that the proposed introduction of local, on-demand services across Scotland would be an important development, helping audiences across the country to connect with BBC Scotland on a more personal basis. To seek to offer programmes and content that would be relevant to local people and link with local needs should be a priority for BBC Scotland. The Council believed that BBC Scotland’s ‘Out of Glasgow’ strategy and the introduction of the digital broadcasting facility at Pacific Quay in Glasgow in 2007 would significantly help in this respect.

1. Provide programmes and services that build public value for the BBC in Scotland

The Council felt that this objective had largely been met, with BBC Scotland performing strongly in what had been, across the year, a challenging environment. It would be important that a sustained focus be maintained to ensure that BBC Scotland’s programme and service content would continue to be valued by viewers and listeners across the country.

Members noted that, in this respect, BBC Scotland had adopted an evidence-based approach to measuring performance, with public value assessed by the four key factors of reach, quality, impact and value for money.

As in past years, overall approval for the BBC in Scotland, in 2005/06, was lower than across the rest of the UK and there was less support amongst audiences for the licence fee.

Television

The total weekly reach of all BBC channels in Scotland during 2005 (85.6%) matched the BBC’s UK-wide figure by comparison, competition in Scotland from the terrestrial commercial channels had been stronger than had been the case across the UK in general.

A number of programmes across the year had attracted strong audience Appreciation Index (AI) scores. Of particular note were compilation programmes of the comedy sketch show Chevin’ the Fat, the factual documentary Sheriff Court, which offered a unique insight into life in one of Europe’s busiest courts, and River City, which had achieved an average AI of 84, making it the soap most valued by audiences in Scotland in 2005/06. Scotland On Film (with an AI of 82) drew warm appreciation from audiences who felt it had made good use of archive materials. Similar levels of appreciation were garnered by Lord of the Wing, which paid tribute to the late Scotland and Celtic footballing legend, Jimmy Johnstone.

The Belle and Sebastian concert, broadcast on BBC Two Scotland (and incorporated for sale as a DVD alongside the band’s latest album) helped to provide inroads to teenage audiences. The Council noted that Video games: the 10 minute video gaming programme which had also been broadcast online, had reached out to and been enthusiastically welcomed by younger viewers.

It would be important to continue to commission and broadcast programmes which would be unlikely to attract large audiences but which would be of value to particular sections of the viewing public. Attention was drawn, in this respect, to Gaelic output and to programmes such as Landward and to Teacher Teacher, which had followed a group of trainee teachers over the course of a year. Though audience figures had not been high, the programme had drawn praise from viewers and from television critics and the Council applauded the decision to schedule it on BBC One Scotland in peak.

The Council also acknowledged coverage of key events across the year, such as the GB summit at Gleneagles, Livell from Edinburgh and the festival season programming across all platforms, which included Happy Birthday Broons! and Hogmanay Live from Princes Street Gardens in Edinburgh.

Radio

Radio Scotland’s reach across 2005 averaged 966,000 listeners, stretching to over one million in the final quarter of the year. This had made it the station with the largest number of listeners in Scotland. Events such as Children in Need, Hogmanay: The Nation’s Favourite Poem and The Big Day of Music had offered opportunities to build relationships with large audiences.

The Council believed Radio Scotland’s programme offer had been both distinctive and high quality and applauded the decision to take imaginative risks with new programmes and formats.

The continuing challenge would be to find new ways to bring audiences to the station and to deepen relationships with listeners. Members acknowledged that this process would be evolutionary rather than revolutionary.

New programme formats sought to encourage greater levels of audience interaction. The weekday Morning Extra slot at 0850 hours now allowed members of the public to voice their opinions on the issues of the day. It had also built a strong audience among politicians and was supported by an interactive website. Scotland Live had taken to the road on a number of occasions to capture public opinion from across Scotland.

Audiences tended to identify with (and have stronger relationships with) individual programmes than with the station in general. In this respect, the Council agreed that the strategy of matching specific audience needs against particular programmes, strands and time slots could bring dividends. Audience attitudes tended to be most positive in relation to news and sports programming, with football a case in point (Radio Scotland’s frequencies had carried exclusive live commentary from nearly every SPL game across the season).

Online

Football also continued to be a significant audience draw for online users. Live streaming of Radio Scotland was popular. Independent market research had shown that between January and September 2005, the BBC Scotland website had been the most popular in Scotland in terms of pages viewed, second in terms of market share and third in terms of average session length. The Council noted the levels of use of the BBC Scotland education online sites, with a weekly average of 640,000 page impressions across 2005. These peaked during exam times, with over 1.5 million hits in one week in May 2005.

The Council acknowledged a key challenge to BBC Scotland would be to find new and innovative ways of enriching its tri-media events coverage.

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

The Council noted that, across the genres, BBC Scotland had either met or exceeded its delivery targets for 2005/06. During the year, a number of programme strands had come to the end of their natural lives.
BBC Scotland had particular strengths in drama, children’s – the Council noted a strong slate of programmes in 2005/06 such as River City and Byker Grove – and entertainment and specialist factual programme-making and there was a need to exploit such strengths.

A locally based text service, staffed by newly recruited journalists and comprising six new online news sections, had been launched in April 2006.

A decision on a broadband service, which could include the delivery of video news, awaited the outcome of the BBC’s West Midlands pilot, due later in 2006.

In the meantime, BBC Scotland was examining the possibility of piloting a local service in the North East, around Aberdeen, based on user-generated content. It was envisaged that this approach would help to build on its commitment to improving media literacy.

In developing a local service, members drew attention to the importance of taking full account of BBC Scotland’s “Out of Glasgow” strategy and the findings of the 2003 News Journalism Review.

The Review had provided clear evidence of a desire for more local stories to be captured and made available to a wider audience. (In this respect, the decision by BBC News 24 to request BBC Scotland stories on a daily basis for network broadcast was felt to be a positive step.)

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

The Council felt that this had been a particularly challenging objective for BBC Scotland. Set against a general climate of public disengagement with politics and the political process, it was felt that the objective had not, in the short term, been met but that it would be appropriate to assess how the task might be achieved over a longer timescale.

Members were assured by steps that had been taken to refresh particular parts of the schedules. Radio Scotland’s Scotland at Ten had replaced Politics Tonight and had broadened its news agenda, drawing reports from the Scottish, UK and European parliaments. Issues of the day were now aired on Gary Robertson’s daily Morning Extra and Scotland Live programmes and slightly longer interview slots had been allocated within the flagship Good Morning Scotland programme to provide opportunities for presenters to question and hold politicians to account.

On television, increased use had been made of video journalism to allow stories from around the country to be fed into news bulletins. Efforts had been made to feature new voices introducing, with increased input from key influencers in the private and public sectors. The introduction of new features, such as the satirical ‘Who’s Up, Who’s Down’ insert to Politics Scotland, had also proved popular. The Last Word With Nicky Campbell had offered lively no-holds barred debates involving journalists, social commentators and audiences and had sought to offer a fresh approach to topical debate. However it had not quite had the impact that had been hoped.

The Council welcomed the introduction of themed weeks, such as that which in March 2006, had focused across platforms, on the issue of Scotland’s future energy needs.

In its summation, the Council felt that more could be done to explore new and innovative ways of reaching out to audiences to inform them on particular issues, to explain and promote understanding of underlying factors and to encourage interest, debate and interaction. This would be particularly important in terms of younger audiences, many of whom were isolated from the political process. Members felt that the 2007 Scottish Parliamentary elections could provide a focus for such programming.

However it was acknowledged that it would be difficult at times to avoid the relatively low audience figures – and low appreciation figures – which specific dedicated political programmes, such as Holyrood Live, tended to attract. These were popular with a small, niche audience, though it was felt that they had a particular part to play in BBC Scotland’s overall political programme offer.

The Council was particularly keen to ensure that appropriate attention should continue to be paid to explaining the differences between devolved and reserved matters. This was seen to be more of an issue for BBC network news, where differences in education issues, health, social services and the judicial system, where differences in education issues, health, social services and the judicial system, were often not clearly delineated.

The Council strongly believed that BBC news could be enriched by reporting devolved aspects within stories and applauded the decision to introduce a training module on the subject for BBC journalists.

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

Substantial progress had been made towards meeting this objective, Representatives of BBC Scotland and the Gaelic Media Service had formed a working group under the independent chairmanship of Professor Sir Neil MacCormick.

Discussions had centred on issues such as content and scheduling strategy, funding models, transmission strategy and management and governance models. The group had agreed that delivery of the service should be via Digital Satellite (DSat) and clip streaming on demand via broadband, with a proposed launch date of 2007. The prospect of delivery via Digital Terrestrial Television (DTT) and other platforms would also be assessed.

The BBC Board of Governors and the Board of the Gaelic Media Service had agreed that, upon examining two possible operating models – those of a BBC-licensed service and of a joint venture – that efforts should be concentrated on an interrogation of the BBC-licensed model with a view to establishing a service within the next year.

The Council was confident in the approach adopted by the working group and in the attention being paid to the construction of detailed business case models. Emphasis was placed on the need for the principles of sustainable growth and value for money to lie at the heart of any such service. It should offer the best possible value for Gaelic speakers, with available funding being focused as far as possible on content production and delivery.

The Council emphasised the importance of placing the audience at the heart of the proposition.

The Council also noted the levels of sustainable investment which BBC Scotland had made in the Highlands and Islands, in terms of staff growth in Inverness, Stornoway, Orkney and Shetland and in seeking to increase production from those locations. It charged BBC Scotland with the
task of undertaking research to delineate its economic impact in these areas.

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

The Council had been encouraged by the work which had been undertaken over 2005/06 to draw together and articulate a range of activities which sought to ensure a deeper and more meaningful relationship between BBC Scotland and its audiences.

Over 200 staff were currently involved in outreach work, much of which had fed into BBC Scotland’s programming, such as Let’s Do The Show Right Here.

Particular praise was directed towards initiatives such as Storybook Mums and Dads, which had sought to record bedtime stories for children from parents who were in prison. It was felt that work in this area had been handled sensitively.

The Radio Rookies training workshops had provided opportunities for individuals, drawn from a range of occupational backgrounds, to try their hand at broadcasting. The Council acknowledged that much of this work was voluntary. However, it was felt that it was important to ensure that there should exist no conflict of interest between the personal involvement of members of staff in charitable or voluntary groups and the work of the BBC.

The Council appreciated the work of staff often undertaken above and beyond the requirements of the terms of their employment with BBC, to engage in such activities. The Council acknowledged that much of this work was voluntary. However, it was felt that it was important to ensure that there should exist no conflict of interest between the personal involvement of members of staff in charitable or voluntary groups and the work of the BBC.

The Council suggested in the light of the recent publication of the BBC White Paper and Charter that, as and where appropriate, work be undertaken to align the range of community activities with the BBC’s six Public Purposes. It was felt that this would allow a more strategic approach to be taken to their development and delivery.

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

The Council welcomed the range and variety of activities that had been undertaken to connect with licence payers across the year.

In broadcast, emphasis had been placed on promoting local programme trails (in preference to reversioning network trails) and increasing the amount of cross-trailing on television and radio. This approach had also sought to introduce new and diverse voices to the airwaves.

Events such as the opening of the new Glasgow City Halls complex, home to the Scottish Symphony Orchestra, regular public tours of the River Clyde set in Dumbarton and the support offered to a host of programme- and content-related activities in 2005/06, had been designed to reach out to diverse communities and enrich the relationships between them and BBC Scotland. The Council believed that such interaction helped to define the unique relationship the BBC had with its audiences and every effort should be made to nurture and build on established links.

It was felt that broadcasting played an important role in this respect and the Council noted the importance of ensuring that public prominence was given to the involvement of BBC Scotland in events such as Proms in the Park, the Mod, the Special Olympics, the Tour de France and the network News and Sport on Tour roadshow.

The Council noted the work done in support of the launch of BBC jam (Digital Curriculum) in Scotland in September 2005 and the major International Press Institute conference, which took place in Edinburgh in May 2006.

In terms of the Council’s links with licence payers, members of the Broadcasting Council had attended a significant number of public and opinion-former meetings across the year. These had included the conference on the Government’s Green Paper on the BBC, hosted by the RSA in Edinburgh in June 2005, Westminster receptions with MPs in July and November, the opening of the BBC Selly Oak studios, various events involving the Board of Governors and the Voice of the Viewer and Listener/ RSA conference on digital switchover and the BBC Charter, held in the Scottish Parliament in February 2006.

In October 2005, the Council had held the first public meeting on digital switchover in the Borders, following the announcement from the Secretary of State for Culture, Media and Sport the previous month. Attended by local individuals and organisations, as well as MPS and consumer groups, the meeting offered the first opportunity for representatives of Digital UK to listen to the concerns of those who would be affected by the first phase of switchover.

Members emphasised the importance of finding a variety of ways to interact with viewers and listeners. The BBC White Paper and Charter, published in March 2006, had noted the intention to reconstitute the Broadcasting Council as an Audience Council. As such, it would be critically important that greater prominence be given to raising its public profile and improving awareness and understanding of its role.

To achieve this, the Council agreed a strategy that would include a major revamp of its website (with enhanced interactive elements), more imaginative use of broadcast opportunities, the introduction of local vox pops videos at public meetings and a focus on high impact accountability events. Additionally, the Council was keen to ensure that the interest which applicants had shown in applying for membership of the Broadcasting Council could be harnessed.

Consideration would be given to aligning this with the formulation of virtual audience groups around Scotland. It was envisaged that these could offer the Council a geographically wider and more representative sample of views and opinions of licence payers across the country.

Members approved the proposal to pilot these in tandem with the local services initiative, which would benefit, in the first instance, focus on the North East and Aberdeen.

Additionally, the Council felt there would be merit in enhancing links between it and other BBC Broadcasting/Audience Councils/English National Forum, through, for example, the Joint Councils’ Conference.

These bodies should work together with the BBC Trust Unit, to develop a new approach to increased audience accountability.

To support such developments, the Council emphasised the importance of adequate resourcing being available to ensure aspirations would be matched with staffing and funding availability.

Key Issues

The Broadcasting Council had also felt it important that, in 2005/06, BBC Scotland should address a number of key issues.

A Look to raise accountability to audiences.

In addition to the work on accountability referred to above, the Council noted the access to particular communities of interest, experience and knowledge afforded it by BBC Scotland’s advisory committees. There would be benefit in developing the existing relationship with the Scottish Rural, Gaelic and Religious Advisory Committees, the Educational Broadcasting Council for Scotland and with Children in Need Scotland.

For BBC Scotland, the Council acknowledged the role played by initiatives such as ‘Island Blogging’ which had been extended to all of the Scottish islands and was now available in both Gaelic and English. The daily blogging diary posted by the Head of BBC Radio Scotland suggested that it was possible to nurture a more personal relationship with audiences. The Council welcomed initiatives such as the newly introduced Action Scotland series, produced by the Communities team in Inverness.

The Radio Scotland Community Zone offered non-profit community broadcasters access to BBC Scotland’s airwaves and links with external bodies such as the Scottish Executive helped further to broaden the scope of connectivity.

The Council was firmly of the view that BBC Scotland should remain open and responsive to the needs and expectations of its various audiences, developing its relationships with them and seeking new and innovative ways to encourage dialogue and interaction.
The Council believed the forthcoming move to Pacific Quay in Glasgow in 2007 would offer unprecedented opportunities for the organisation to prepare to meet the challenges of the digital age. It would allow the organisation across Scotland to benefit from new methods of working. Technological change would involve the transition to a tapeless environment. For listeners and viewers, changes would be manifest through improved availability of content across delivery platforms. Work would also be undertaken to develop high definition broadcast capabilities.

Underpinning the developments was a Change Plan and an Editorial Strategy which emphasised the importance of cross-platform commissioning to extract maximum benefit from programme and content ideas.

The Council noted the importance of maintaining quality across all output during such transformational change. The focus would be on BBC Scotland management to maintain the focus and momentum which the change process had helped to create. It would be important to take full account of the results of the recent BBC staff survey in driving forward cultural change. Linkage with the staff appraisal system was also regarded as an essential component in this context.

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

The Council noted the financial climate within which BBC Scotland had now to operate, characterised by the need to save 15% on operating costs over three years. The target savings for 2005/06 had largely been achieved. Savings on property costs and various operational efficiencies had helped to minimise the impact on staff posts and the number of required compulsory redundancies had been significantly reduced. Some voluntary redundancies had been agreed with the unions and there had been a number of post closures.

The Council noted that a decision on the Licence Fee settlement was awaited and that this would inevitably impact on the budget situation.

Note was made of the challenges which lay ahead for BBC Scotland. Members were, however, assured that robust business and editorial strategies had been deployed to ensure a sound base for future development without placing quality at risk.

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

BBC Scotland had established a Diversity Group whose aim was to involve the production community and other members of staff in seeking ways to ensure programmes and content reflected Scotland’s diverse audiences. In terms of overall staffing, the Council noted that the BBC Scotland diversity targets of 3% ethnicity and 4% disability would not be met in 2005/06, largely as a result of a drop in external recruitment. Key initiatives, such as the Diversity Traineeship process and the Extend scheme, had been put in place to encourage broader staff diversity and staff workshops had been planned to raise awareness of diversity issues.

The Council acknowledged that significant strides forward had been made over the year to increase the range and diversity of portrayal on air. Children’s programming, such as Suspect and Joss, The Border Collie, had embraced disability in a sensitive but meaningful way. Totes from the Edge continued to provide an insight into marginalised communities and Among the Believers, presented by Andrew Slorance, a wheelchair-bound journalist, had offered a personal perspective on faith. Partnership with organisations such as VfP on Air had also assisted in this process.

The Council applauded the way that the findings of the research which had sponsored into the on-air portrayal of disability, conducted in 2004/05, had been taken into account by BBC Scotland. It now felt as if an understanding of the need for inclusion of a range of diversity issues was firmly in place and appreciated by programme makers.

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

The Council noted that the BBC was not directly responsible for digital switchover but would be critical to its success. The Borders Transmission area would be the first UK region to undergo the switchover process. Work had been undertaken to ensure that on-air advertising and information trails in Scotland aligned with the roll-out of information across the UK.

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

BBC Scotland currently connects with licence fee payers through an extensive range and number of programme- and content-related outreach activities. This level of activity will act as a baseline for assessing the level of activity in 2006/07. The quality of that engagement will be assessed according to the range and numbers involved in partnership and other activities with BBC Scotland, as well as the feedback which that connectivity will offer in helping to understand the needs and concerns of its audiences.

4. Make significant progress towards the development and delivery, through innovative means, of local news, politics and general programming.

The Council welcomed the introduction of regional text services across Scotland in 2005/06. It will continue to monitor the development of this initiative and will assess the success of the introduction of new programme and service formats and new means of delivery, with particular recourse to the measures of Audience Reach, Quality, Impact and Value for Money and other available measures.

The Council will pay particular attention to how BBC Scotland takes account of the need to identify and reach out to new audiences and to those who are currently underserved by its services.

**BBC Scotland’s Objectives 2006/07**

1. Provide programmes and services that build public value for the BBC in Scotland

An evidence-based approach will be used to measure BBC Scotland’s performance in providing programmes, content and services on radio, television and online. BBC Scotland will, throughout the year, report to the Broadcasting Council for Scotland which will scrutinise evidence provided via the statistical measures of Audience Reach, Quality, Impact and Value for Money as they apply across the range of output and services. The Council will also take into account, where applicable, appropriate elements of research.

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.

The delivery of BBC Scotland programmes to the BBC’s radio, television and online networks will be tracked against the share of the growth target which has been set for deliveries in the Nations. In this process, full account will be taken of the BBC’s commitment to the independent production sector.

In radio and online, where commissioning targets for the Nations do not exist, performance will be monitored and measured against current and recent levels of delivery.

The Broadcasting Council has been involved, in 2005/06, in monitoring and scrutinising research into cultural representation as it impacts on broadcasting in Scotland. Full account will be taken of the findings and recommendations to be drawn from this research and the Council will consider management perspectives on how it might impact on BBC Scotland output.

The Council will examine BBC Scotland strategies to increase the diversity of voice and new talent across all of its output.

**Review of Progress against Objectives 2005/06**

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

Among the Believers, Andrew Slorance

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A Broadcasting Council public meeting in Galashiels at the beginning of October 2005 had explored digital issues and community concerns with a large local audience. A meeting to continue this dialogue with local opinion-formers had been held in June 2006 in Dumfries. Digital issues had also been discussed at a meeting between the Council and Ofcom’s Scottish Advisory Committee in December 2005.

Across the period, BBC Scotland had also been involved in a number of related events around the country, including the Borders Digital Forum and the VfP/RS&A conference held in the Scottish Parliament in Edinburgh in February 2006.

The Council noted that media literacy would be an important element in supporting the switchover process. A seminar had been jointly organised by BBC Scotland and Ofcom in March 2006, aimed specifically at older audiences and had been attended by members of the Scottish Older People’s Advisory Group.

In addition to a continuation of work and initiatives currently under way, BBC Scotland would also look to establish additional mechanisms, events and meetings to foster greater understanding of the implications of switchover.

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

The Council believed the forthcoming move to Pacific Quay in Glasgow in 2007 would offer unprecedented opportunities for the organisation to prepare to meet the challenges of the digital age. It would allow the organisation across Scotland to benefit from new methods of working. Technological change would involve the transition to a tapeless environment. For listeners and viewers, changes would be manifest through improved availability of content across delivery platforms. Work would also be undertaken to develop high definition broadcast capabilities.

Underpinning the developments was a Change Plan and an Editorial Strategy which emphasised the importance of cross-platform commissioning to extract maximum benefit from programme and content ideas.

The Council noted the importance of maintaining quality across all output during such transformational change. The focus would be on BBC Scotland management to maintain the focus and momentum which the change process had helped to create. It would be important to take full account of the results of the recent BBC staff survey in driving forward cultural change. Linkage with the staff appraisal system was also regarded as an essential component in this context.

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

The Council noted the financial climate within which BBC Scotland had now to
Controller’s Overview

During the year BBC Scotland offered audiences a wide range of high quality programming and achieved significant organisational change in order to be ready for the challenges of the future.

Original programming on issues ranging from coverage of the G8 Conference and the nation’s energy needs to the development of the Scots language made a distinctive contribution to national debate. Student teachers’ first steps in the classroom and the human stories, in the Amnesty award-winning Tules from the Edge, were just two of the topics that brought plaudits for BBC Scotland documentaries from audiences and critics alike. Our programming helped audiences explore their cultures and heritage on all three media, from television programmes marking the anniversary of the end of World War II to Radio Scotland’s history series Past Lives and the Scotland on Film website.

There was year-round coverage of the arts in Artworks Scotland and The Radio Cafe. Scotland’s sports fans were able to follow the nation’s fortunes across all of the major sporting events, with the Six Nations rugby, the Commonwealth Games and the Scottish Cup all featured on radio, television and online. On Radio Scotland a new summer schedule increased the range of the network’s live coverage of sport.

BBC Scotland coverage of the nation’s rich musical culture attracted some of the largest audiences of the year: from Live8/Edinburgh and T in the Park to Hogmanay Live. In addition to the year-round output on Radio Scotland’s music zone, there were broadcasts from the Burnsog – Live! festival in Dumfries, the Celtic Connections festival and the network’s own Big Day of Music, which marked the opening of Glasgow’s refurbished City Halls. Throughout the year we provided some of the most distinctive programming to be found on the BBC’s radio networks, with contemporary drama and documentaries and live classical music and jazz.

BBC Radio nan Gaidheal set a new benchmark for Gaelic broadcasting in its coverage of the Live8 concert, the biggest musical event ever presented by the station. The quality of BBC Scotland’s Gaelic programmes and presenters brought industry recognition for work on all three media, including a string of awards at the Celtic Film and Television Festival and the Scottish Traditional Music Awards. Work also took place throughout the year with the Gaelic Media Service and others in planning and preparing for the introduction in 2007 of a digital service for Gaelic audiences.

In January the BBC Scottish Symphony Orchestra took up permanent residency in the City Halls. The new complex, which offers state-of-the-art broadcasting facilities, will help to bring the orchestra closer to audiences – over 12,000 people attended BBC events there during the first three months of its residency.

News and political programmes explored the possibilities offered by new lightweight camera technology to extend their range of coverage. Web pages containing news for six regions of Scotland were added to the BBC Scotland news site.

A slate of new programmes brought greater cohesion to the Radio Scotland schedule. Programming across all genres developed formats which were more responsive to audience interests and tastes. The station continued to attract around a million listeners every week and sought to reach out to new audiences. Listening online continued to grow and a podcast of football output on the network was made available on a trial basis.

BBC Scotland’s highly popular comedy Still Game attracted the attention of the BBC’s network commissioners and was broadcast for the first time throughout the UK. Commissions from the BBC’s new digital channels also increased. One of Scotland’s most successful dramas, Monarch of the Glen and the popular children’s series Balamory drew to a close. However BBC Scotland’s network presence, in drama and children’s, maintained its momentum with Sea of Souls and Raven. As part of our succession planning, work continued on new drama, entertainment and comedy projects for the BBC’s UK networks.

During the year BBC Scotland revised its management and operational structures to be ready to face the challenges set out in the Government’s White Paper on the BBC Charter: The focus was firmly on ensuring that our operations remain competitive in order to protect and build on the growth of recent years. As part of a three-year plan announced in March 2004, there were reductions in posts and other cost savings in content and support departments, increasing efficiency and releasing extra cash for programmes and services in the years ahead. By the end of the period an extra £10m will be available for reinvestment in BBC Scotland content.

Construction of the new BBC Scotland headquarters at Pacific Quay in Glasgow will be completed in 2007. During 2005/06, work concluded on the design of a new integrated production system which will be rolled out to all BBC centres across Scotland. Implementation will begin in the year ahead. BBC staff in Selkirk moved to new premises in October 2005.

Taken together, these structural and technological developments will allow BBC Scotland to maximise the benefits it derives from the BBC’s plan, announced in December 2004, to commission more network programmes from outside of London.

The challenge for the year ahead is to achieve this programme of change while continuing to improve content and services for audiences in Scotland and throughout the UK.
Television

BBC Scotland celebrated Scottish life and culture across a wide range of genres for audiences at home and across the UK, drawing strong appreciation from viewers across the range from current affairs and sport to history and entertainment.

Programmes for audiences in Scotland
Factual
Documentaries and features explored a rich diversity of Scottish experience, past and present. There was groundbreaking programming on aspects of contemporary Scotland from language, faith and rural issues to policing, education and energy policy.

From November 2005, Teacher, Teacher (an independent production by Tern Television for BBC Scotland) followed six students at the University of Aberdeen’s teacher training college as their aspirations adapted to the reality of classroom life. Scene of Crime followed forensic inquiries in Lothian, Grampian and Tayside. In January, a special behind-the-scenes documentary on the working of Glasgow Sheriff Court attracted nearly a third of the viewing audience. And BBC Scotland cameras – and audiences – gained unprecedented access to three different surgical units for ERI: Edinburgh Royal Infirmary, one of the most appreciated factual series of the year.

A special week of programming in March 2006 allowed audiences to take part in a national debate on energy issues. With 50 years having elapsed since its opening, Dounreay: The Atomic Dream contrasted the idealism of the founders with the legacy of the decommissioned plant. Viewers could challenge politicians in a televised debate and listeners were able to discuss the issues on Radio Scotland’s Scotland Live and via the BBC Scotland website.
A new strand of human interest documentaries 24/7 launched on BBC One Scotland. Stories ranged from one of Strathclyde’s biggest ever murder hunts to the experience of living with MS.

Differing aspects of Scottish endeavour were celebrated throughout the year. One of Scotland’s musical giants, Sir Alexander Gibson, was remembered on the tenth anniversary of his death in The Baton That Brought It Home (Hunter Productions). For St Andrew’s Night, Something About Harry (produced by Salvage Film and TV) told the story of another Sir Harry Lauder. In March 2006, the achievement of Dougal Haston was celebrated in Haston: A Life in the Mountains (Pelicula) on the anniversary of the Currie-born climber’s legendary ascent of the Eiger.

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programmes covered events as diverse as the Mountain Biking World Cup in Fort William and the Tiree Wave Classic. The Nari-West Island Games took place in Shetland for the first time in July and the behind-the-scenes stories of organisers and competitors were told in Island Games (Mentorn TV) in October.

The history of sport proved a source of great appeal for audiences to BBC One Scotland. That Was The Team That Was... featured great sides of the past, including the Dundee United team which reached the final of the UEFA Cup in 1986/87 and the Aberdeen side which won the European Cup Winners Cup in 1982/83. In Gretna’s Field of Dreams (Hand Pict Productions), the fairy-tale story of Gretna FC’s 2005/06 season was told in two observational documentaries broadcast in the week of the Scottish Cup Final.

Programmes for UK audiences

Entertainment and drama

A second series of 55 Degrees North was broadcast on BBC One from May. Set on Tyneide and starring Don Gilet and Dervla Kirwan, the series offered audiences a gritty alternative to conventional Sunday evening drama. One of BBC Scotland’s most successful dramas, Monarch of the Glen, drew to a close in October after seven series. Over six million viewers throughout the UK watched much loved characters Molly, Hector and Donald (played, respectively by Susan Hampshire, Richard Briers and Tom Baker) take their final bows. A third series of Sea of Souls returned to BBC One in the New Year to a competitive Saturday night slot. Shot in Glasgow and starring Bill Paterson and Dawn Steele, it was one of the most highly appreciated programmes on BBC One throughout its run. The series won the year’s BAFTA Scotland drama award.

A fourth series of Still Game, commissioned directly by the network for the first time, broadcast throughout the UK on BBC Two. A second network series was broadcast during the summer of 2006. BBC Scotland’s The Last Laugh, broadcast on BBC Three, and presented by Dara O’Brian, was the UK’s biggest-ever sitcom writing competition. Writers behind sitcoms like Rob C Nesbitt and My Family supplied unfinished scripts for entrants to complete, drawing almost 5000 would-be comedy writers from across the UK. In a further eight-part series of Comedy Connections for BBC One, Doon Mackichan told the stories behind the UK’s favourite sitcoms, from The Fast Show to ‘Allo ‘Allo. BBC Scotland’s distinctive approach to television history proved equally successful in Drama Connections which revealed the behind-the-scenes stories from iconic drama series such as Pride and Prejudice, Tenko and The Singing Detective.

Edinburgh’s Live8 concert on 6 July was screened throughout the UK on BBC Three and the following weekend the network carried a simultaneous broadcast of BBC Two Scotland’s coverage of T in the Park.

Arts and factual

Stepfamilies, for BBC One, took an original approach to a major social phenomenon of our times. Family counsellor Suzie Hayman helped five families work towards more harmonious relationships. Submarine Rescue, broadcast on BBC One, told how experts from the UK saved the lives of seven Russian submariners trapped in the North Pacific in August 2005. On BBC Two, Griff Rhys Jones explored the real-life adventures of the author of Swallows and Amazons in The Secret Life of Arthur Ransome.

Two outstanding documentaries from BBC Scotland made a distinctive contribution to BBC Four’s Conan Doyle season. Arthur Conan Doyle for the Defence, which was repeated on BBC Two in January, highlighted the experiences of Sherlock Holmes’ creator as a real-life investigator. The programme featured rare archive footage of the author himself. The Man Who Loved Sherlock Holmes told the mysterious story of writer and Holmes enthusiast Roger Lancelyn Green. In Dickens in America, also for BBC Four, Miriam Margolyes retraced the author’s first tour of North America in 1842. Part of the series was later shown on BBC Two.

Production of 28 editions of BBC Two’s flagship arts magazine The Culture Show was shared between London and Glasgow. In August, three editions of Edinburgh Festival for BBC Two profiled some of most exciting work from the capital’s arts festivals for audiences across the UK.

Programmes on film from BBC Scotland included further series of Film 2005 and 2006 with Jonathan Ross and a short series of Hollywood Greats including a profile of Marlon Brando. In the autumn, The DVD Collection relaunched for BBC Four with a wider remit as The Cinema Show.

Children’s

BBC. Children’s Scotland provides some of the BBC’s most distinctive programming for younger audiences. The year saw more episodes of established successes and the development of new formats for the future.

A second series of the award-winning Shoebox Zoo aired on CBBC and BBC One. The first series sold to more than 20 territories across the world while the Shoebox Zoo website became one of the most successful BBC sites of its type.

BBC Scotland’s game show Roven has become one of CBBC’s most distinctive brands. A fourth series was broadcast and a further 40 episodes commissioned for 2006/07. Production of another of CBBC’s most successful shows, Balamory, concluded after more than 250 episodes. The series won the year’s BAFTA Scotland children’s award.

During the year new ideas were developed for pre-school, entertainment and drama programmes. A new show from the creators of Balamory has been commissioned for CBeebies.

Education

BBC Scotland’s resources for schools aim to support the needs of teachers and pupils with imaginative approaches to key topics within the 3-18 Guidelines. This year new resources were produced in all three media. Television programmes on emotional health were accompanied by web resources which could be used throughout the primary school. Television and web resources on the Southern Uplands completed a project on Scottish Physical Features for middle stages pupils. Around Scotland, for upper stages pupils, examined historical evidence in the context of The Scottish Wars of Independence. Radio resources continued to be well used for music and movement and for the development of listening and taking skills. New television and web resources were produced to support pupils working for Intermediate and Higher-level certificates in English, History, Geography and Modern Studies.
Radio Scotland remains the station with the largest number of listeners across the nation, attracting nearly a quarter of the population every week. A range of new voices and formats was introduced during the year.

At the core of the network is comprehensive, week-round coverage of news, current affairs and politics from a Scottish perspective. During the year the morning schedule strengthened its mix of information, discussion and entertainment with new programmes which increased audience involvement. In Morning Extra with Gary Robertson listeners discussed issues as diverse as drug abuse and proposals to adopt a new Scottish national anthem. A new lunchtime strand Scotland Live combined breaking news, interviews and in-depth reports from across the country.

To follow Morning Extra, Fred MacAulay relaunched as MacAulay & Co in a format designed to stimulate greater audience involvement. In the run-up to the ban on smoking in public places, Fred helped listeners beat the habit. For two weeks in March the show came from Melbourne, offering a light-hearted look at the city which hosted the 2006 Commonwealth Games.

Arts coverage on radio continued to explore cultural developments past and present. Projects such as The Nation’s Favourite Scottish Poem, which featured across the output, drew listeners’ attention to some of the most enduring and some of the most contemporary of Scottish literary works.
In Radio Rookies listeners from different work environments were given the opportunity to make their own radio programme in a day. And community involvement also characterised the approach of Let’s Do The Show Right Here, which raised finance for a range of projects, from a victim support scheme in Lanarkshire to a playpark at Welfbank near Dundee.

The daily arts programme, presented by Claire English and Janice Forsyth, launched in June as The Radio Café with a brief to encourage active participation and cover a broader range of subjects. Features during the year included a photography competition ‘Autumn Snapshots’ and, in February, the programme joined Macaulay & Co to encourage listeners to write a novel of their own in Write Here, Right Now. The project drew almost a thousand participants including first and second year students at St Thomas Aquinas Secondary in Glasgow. The Radio Café originates at lunchtime and is repeated in the early evening, making daily arts coverage from a Scottish perspective available to a wider audience.

The network’s weeknight music zone is The Radio Café. In one programme, Radio Café concert at Murrayfield in July, 10,000 people gathered on Glasgow Green on a mild evening in early September for the BBC Proms in the Park. In one item, the Lanarkshire-based Muglyenikio Taku drummers combined with Radio Scotland Young Traditional Musician of the Year piper Stuart Caswell. Fifteen new songs from first-time songwriters were featured in a St Andrew’s Day live broadcast from the Burns Jog – Live Festival of Song in Dumfries. The network’s Big Day of Music devoted much of the schedule on 22 January to live music from Glasgow’s refurbished City Halls with a galaxy of musical talent, including Rod Paterson, Kate Rusby and the 2006 Glenfiddich Fiddle Champion, Sarah Naylor from Uig in Skye. In April 2006, Robbie Shephard celebrated 70 years of Scottish dance music on radio (and his own 70th birthday) in a special edition of Toe the Floor.

Radio Scotland reflects a broader range of Scottish speech than any other medium. The network continues to use its top output like Morning Extra, Scotland Live, The Radio Café, the Beechgrove Potting Shed and 90 Minutes, as well as community programming, as showcases for the rich variety of Scottish speech forms which callers and contributors bring to the programmes. Features like Past Lives reflect voices from all over Scotland. Contributors to Trip Off the Tongue, part of the BBC-wide Voices project, told their stories in their own language while the seven-part dialogue quiz Your Word Against Mine, presented by Cameron Stait, was recorded in towns and villages across the nation. Broadcasts of shortlisted work in The Nation’s Favourite Scottish Poem, won by Robert Burns’ ‘Tam O’Shanter’, were dominated by work in Scots, Scottish English and Gaelic.

Some individual programmes reflected distinctive local forms such as the Shetland voices in The Shetland Bus and The Glop and Lost in Live on Perthshire cant. While Welcome Home Peter Kinnen told a new edition of Beatrice Potter’s kenspeckle ‘The Tale of Peter Rabbit’ overset intae Scots wis helpin tae pit hou a new edition o Beatrix Potter’s ‘The Tale of Peter Rabbit’. A further 10 were recorded and pinged their way to daily programmes from the network’s Watch that Service from Elin High Church.

The core of Radio Scotland’s religious programming is the Sunday morning sequence whose successful mix of music, conversation and discussion continued to attract audiences during its first full year. There and elsewhere in the schedule, religious programming reflects the workings of faith in contemporary lives and offers a platform for voices from a range of religious and ethical perspectives. There were a number of new series during the year. What I Believe explored the foundations of faith and featured Yvonne Ridley, a journalist who embraced Islam following her conversion and now is a leading figure in the response to recent military activity in Iraq. In September, the Scottish National Football Sunday programme provided ten minutes of regional football news and analysis. The programme went across Scotland from St Mary’s Cathedral in Edinburgh in June marking the G8 summit and featuring African music from the Glasgow Gospel Choir. In advance of the summit, Colin Blane examined the work of the Commission for Africa in a three-part series Agenda for Africa for the BBC World Service.

In March 2006, the tenth anniversary of the Dunblane tragedy was marked for Sunday Worship by a service from St Mary’s Episcopal Cathedral in Glasgow led by the Rev. Colin G. McIntosh, minister of Dunblane Cathedral.

During the year, BBC Scotland produced more than 75 hours of drama and readings for BBC network radio, showcasing writing and performing talent from Scotland for audiences across the UK. Drama for Radio 4 included Greenmantle and another series of Alexander McCall Smith’s The No. 1 Ladies’ Detective Agency. Alex Zegerman and Ron Butlin’s Afternoon Play The Singing Butler combined the responses of dramatist and poet Jack Vettriano’s iconic image. For Drama on 3 there was new work from Leila Aboulela, The Lion of Chechnya. Radio 4 readings included Harry Thompson’s The Ring of Darkness abridged by James Robertson, Adrift in Coalodnia abridged by author Nick Thorpe and in March 2006 a week of original stories from Scottish writers in Scottish Shorts.
Television
Reporting Scotland, the nation’s most watched news programme, covered the stories which mattered to audiences in Scotland, from the local to the global.

The programme’s coverage of the G8 summit at Gleneagles in July 2005 was nominated for a BAFTA Scotland award. Later in the year, the programme followed up some of the issues raised during the summit with a special report from Malawi on the effectiveness of aid from Scotland.

A news team travelled to Pakistan with members of Scotland’s Muslim community in the aftermath of the earthquake in October. In March 2006 the programme came live from the Fife village of Cellardyke where a swan infected with the H5N1 virus was discovered.

Newsnight Scotland on BBC Two Scotland combines original journalism and in-depth analysis of the issues which lie behind the news. The programme brought a series of revelations on the Shirley McKie affair, including the first interview with one of the fingerprint officers at the heart of the story.

A year after the tragic deaths of five members of the same family in a storm in January 2005, it returned to the Western Isles to assess the measures taken to prevent a reoccurrence.

In May 2006, BBC Scotland’s current affairs flagship Frontline Scotland won the BAFTA Scotland News and Current Affairs award for a programme which helped to prompt a Scottish Executive review of care home provision.

News and Current Affairs
BBC Scotland news and analysis on radio, television and online offer a Scottish perspective on stories from the global to the local.
News and Current Affairs

Topics covered by its investigative team during the year ranged from new police powers against nuisance neighbours to the revolution sparked by Vladimir Romanov at Heart of Midlothian FC. A programme broadcast in March 2006, after the Scottish Executive settled the civil action with Shirley McLutie, recounted how Frameline had first revealed the Scottish Criminal Record Office misidentifications of Ms McKie’s fingerprints in a murder victim’s house.

Radio Scotland

Radio Scotland’s news focus on events and issues from a Scottish perspective extended with the addition of Mornin Extra with Gary Robertson to the schedule following Good Morning Scotland. Listeners to the nation’s most popular radio news programme were now able to comment on and respond to issues of the day, issues which ranged from the terrorist attacks in London on 7 July 2005 to the decline of the High Street in Scotland. Presented by Derek Bateman, Andrew Cassell and Mhairi Stuart, GMS continued to provide local news for communities in these areas. In July, Shetland played host to the biannual Island Games tournament, involving competitors from 23 communities from Rhodes to Bermuda. Radio Shetland produced an extra 25 hours of live programmes during the week, with news, results and commentary.

Interactive

The team behind the BBC Scotland news website was strengthened with the recruitment of two journalists based in six regions around Scotland. Six new sections containing regional news content were added to the website. All the new content was made available on mobile phones and other digital handheld devices. The amount of audio and video available on BBC Scotland News Interactive increased during the year. Many individual news items were made available in broadband format and some video items were produced specifically for online output.

Political programming

BBC Scotland’s political journalists provide the most comprehensive coverage of politics from a Scottish perspective on any broadcast medium. In a year busy with electoral contest, programmes sought to widen their range of contributors and topics, and illuminate policy issues such as faith schools, crofting law and NHS dental provision.

Radio Scotland’s daily programme of political news and analysis Politics Tonight retaunched as Scotland at Ten, providing breaking news and in-depth coverage of Scottish politics across all audio platforms, including FM, DAB and digital television.

A panel of school students questioned decision-makers in front of a live audience in Perth’s new Concert Hall. Holyrood Live continued weekly coverage of First Minister’s Questions in the Scottish Parliament. Politics Scotland on Fridays aimed to appeal beyond the core audience for political programming. Research indicated that audiences responded well to the satirical approach of its Who’s Up, Who’s Down feature. The Politics Show on Sunday mornings on BBC One reported from rural Argyllshire on land reform and from Manchester on approaches to anti-social behaviour.

BBC Scotland correspondents at Westminster brought a Scottish perspective to UK stories in coverage that included Conservative and Liberal Democrat leadership contests and the campaign for a public inquiry into the deaths of four soldiers at Deepcut Army Barracks in Surrey.

Two landmark programmes presented by Glenn Campbell for the G8 summit in July focused on poverty in Africa and global environmental issues. In August, the memorial service for Robin Cook was broadcast from St Giles’ Cathedral in Edinburgh and the life and achievement of the former Foreign Secretary celebrated in Robin Cook – A Political Life. The earthquake in Kashmir in October touched the lives of many Asian Scots. A special programme reported on the Scottish contribution to the international rescue operation.

For a week in March, content across television, radio and online highlighted a major political issue for a wider audience. BBC Scotland’s Energy Week featured a specially commissioned poll, live programmes on Radio Scotland, features from West Kilbride, Longannet and Elgin and a major audience debate on BBC One Scotland, presented by Sally Magnusson. Expo reported on France’s reliance on nuclear power and Connemara Museum debated energy issues every morning on Radio nan Gaidheal.

Work continued to develop formats which increase engagement with the democratic process. In some circumstances, it can be easier for a video-journalist to get to the heart of a story than it is for a conventional television crew. The use of videojournalism was introduced during the year, where appropriate, to augment conventional crewing.

Reporting Scotland,

the nation’s most watched news programme, covered the stories which mattered to audiences in Scotland
BBC Scotland provides the only comprehensive national broadcasting service in Gaelic across television, radio and online, offering daily news and current affairs, entertainment, education and new interactive services on the internet. Partnerships with external bodies in the Gaelic world and beyond were strengthened in the interests of the Gaelic audience, most significantly in the continuing discussions with the Gaelic Media Service, the Scottish Executive and others on the development of a Gaelic digital service. During the year, output for Gaelic audiences reflected pan-BBC programme initiatives, from the commemoration of the end of World War II to the Voices project.

Radio
The Gaelic news team benefited from specialist safety training in preparation for the summit approach, reporters undertook personal safety training in preparation for the summit. As the summit approached, reporters undertook specialist safety training in preparation for the event. The Gaelic audience had first hand accounts of the stories as they happened, in their own language.

The 60th anniversary of the end of World War II was marked by Stìl pà Shìl in which contemporary accounts from the archive were creatively re-contextualised. An accompanying website was developed and a community strand of the project was undertaken jointly with the Gaelic Arts Agency. Eight communities in Scotland were visited and the war-time memories of 116 people recorded. Much of the new material told the story of the war on the home front, complementing the material in the archive. As part of the legacy of the project the communities involved will retain these recordings. The local, national and international perspectives of war were further enhanced by an audio diary recorded by journalist Tòrhoil Crichton during the commemorations in Hiroshima and Nagasaki.

A very special musical event focusing on the music of Gaelic’s best known band, Runrig, provided the centrepiece of the festive schedule. The Flower of the West concert, organised by the Glasgow-based body an Lòchnuir and featuring new and established musical talent offering their interpretations of the music of Runrig, was a sell-out at the Glasgow Royal Concert Hall. Coverage formed the core of a specially extended programme as the issue of accents remained a focus throughout the summer schedule. The new format Comaidh Òir took six writers on the road across Scotland in search of the title of Comedy King or Queen. Sketches written by the writers were performed at six community events with the subsequent programmes offering a mix of reality TV and live performance.

Television
Music also provided the highlight of the festive schedule on television. A documentary offering rare access to one of Scotland’s most talented musicians, Blair Douglas, took viewers on a journey from Braes in Skye to the Louisiana Bayou. The programme was produced by MNE Television and was one of a number of independent productions funded by the Gaelic Media Service. Others included a further series of the arts strand Eòsainn from Mac TV with subjects ranging from Gaelic nursery rhymes to the journey of a young musician in search of his roots. A second series of Tìr is Teagag was produced by Caledonia TV again highlighting the beauty of Scotland’s natural environment while exploring the close links between natural features and the Gaelic language.

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Production was also well underway on Gaelic commissions for BBC Radio, the Digital Curriculum project. A team offering a broad spectrum of skills is working on a variety of subjects including history, numeracy and science.

The quality and creativity of the website was recognised with a Scottish BAFTA award. The website and the Gaelic language were highlighted in this year’s flagship programme “Aig Cridhe ar Ciùil” which was a popular music series across Scotland in search of the title of Comedy King or Queen. Sketches written by the writers were performed at six community events with the subsequent programmes offering a mix of reality TV and live performance.

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The highly regarded European current affairs series Êòrto continued to bring the audience a wide range of stories from home and abroad. The series made an early return to the screen to mark the first anniversary of the Beslan tragedy. The programme offered a detailed picture of the efforts being made by parents to determine the culpability of the Russian authorities and explored the effect of the tragedy on the community as a whole. It went on to win a Scottish BAFTA and the Current Affairs award at the Celtic Film and Television Festival in Falmouth.

Online
The BBC Alba website was comprehensively redesigned, achieving a distinctive tone and appearance which has drawn positive feedback from users. A Gaelic programme was also made available as a podcast for the first time. Litr do Luchd-ionnsachaidh is a popular offering for learners of Gaelic both in Scotland and further afield and the increased access offered by the podcast has been welcomed.

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Se cuirm-chiùil: Live8 an tachartas bu mhòtha bho robh BBC Réidio nan Gàidheal a’ croadhadh beò a riành.

Gàidhlig

’S ann bho BBC Alba a tha an aon shèirbeis na h-àiteann a’ fhgionn a’ tòrmadh. Bha e bho a bhith a’ chur am dàna amhail na h-eòrpa agus gu bheil sibh. Bha còrdaidh a’ chur ann fein. Tha e a’ chur am feumad airson àirde. Tha e a’ phàirt airson an tàinig uileadh airson an t-sàbhailteachd na Gàidheal.

Deachadh a thoirt don luchd naidheachd a bha trèanadh sònraichte airson sàbhailteachd na Gàidheal bho a bhith a’ co-riochdachadh na Gàidheal. Thàinig buannachd gu seirbheis na Rèidio tron iomairt Guthan. Dorna cogadh agus mu dhual chainntean BBC le pròiseactan sònraichte mun taic a chuir ri iomairtean nàiseanta a’ mu sheirbheis ùr diotsaideach Gàidhlig a Riaghaltas na h-Alba agus buidhnean eile Seirbheis nam Meadhanan Gàidhlig, buannachdail thar na bliadhna le dhaingneachadh. Lean còmhraidhean le buidheanan Gàidhlig is eile a gu fàrsaing Gàidhlig BBC rièimh.

Gaidheal a’ craoladh beò a bu mhotha Live8 an tachartas. Cùireadh beag tachar airson nan gnothaichean cànain nan cuspair air BBC th’anns a’ Ghàidhlig. Ged is tric a bhios a bha sluagh nam bailtean sin cuideachd ann an Nagasaki agus Hiroshima nuair am fear-naidheach T orcuil Crichton Chaidh cuir ri na h-iomraidhean ionadail, coimhearsnachd as an d’tàinig iad. Ùra gu bhi air an tasgadh anns na mar a thug e bhuaidh orra fhèin, a’ 8 coimhearsnachd air feadh Alba. Chaidh roinn a bh’ aig seachadair mun clàraidhean mun chogadh a thogail ann co-bhonn ri Pròiseact nan Ealan chaidh làrach-lìn ùr a chruthachadh agus an taic a chuir ris an t-sreath rèidio chaidh sreath dhrùiteach ùr a dhealbh. Airson tasglann Rèidio nan Gàidheal airson a chuir air iomraidhean a th’ann an cogadh. Chaidh dreach cruthachail 60 bliadhna bho crìochnaich an darna Chomharrach an t-sreath Òir a bhi stèidhte anns a’ Bha seo mar thoradh air còraichean fad làithean nan coinneamhan.

Airdoirhein Chaidh cruth tur ùr a thoirt air an lùraich fn, bbc.co.uk/gàidheal bho bh’ a bho fàrsaing gu robh an sealladh ùr a chòrdadh ris an luchd cleachdadh. Chaidh a’ chadh podcast ann a’ Gàidhlig a dh'hanann cuideachd. Be seo Leòr Dè Luach iomnachadh a’ bheil luach ionsachadh na Gàidhlig thall thar is aig ag a thag air mèasal. Chaidh a’ chuir air an leasadh ùr seo.

Tha sgioba riochdachaidh BBC Alba a chur a’ chòrdadh ris an luchd cleachdadh. Chaidh a’ chadh podcast ann a’ Gàidhlig a d’hanann cuideachd. Be seo Leòr Dè Luach Iomnachadh a’ bheil luach ionsachadh na Gàidhlig thall thairis air a thag air mèasal.

Seirbheis na Meadhain Gàidhlig cuideachd co-riochdachadh eadar MNE Televisión y El Gvido. Chaidh eadar Ràdio nan Gàidheal a bh’ a bhith a’ chur am feumad airson àirde. Aig Cridhe Ar Òir a bh’ a bhith a’ deasadh ùr a thoirt air an cruthadh leath airson àirde. Aig Cridhe Ar Òir a bh’ a bhith a’ deasadh ùr a thoirt air an cruthadh leath airson àirde. Aig Cridhe Ar Òir a bh’ a bhith a’ deasadh ùr a thoirt air an cruthadh leath airson àirde.
During the year BBC Scotland Interactive joined with the Education and Communities teams to bring unique cross-media focus and new media skills to the creation of content for BBC Scotland audiences. The enhanced team offers material for a range of new media platforms, including the web, interactive television and mobile devices, alongside education and community material across all media. Content can support Scottish or UK network brands or be independent of radio or television output.

Audience appetite for on-demand services continued to grow. Non-news content such as The Music Show and VideoGuide was added to the news and current affairs already available via a specially designed broadband console.

On-demand content via broadband was also made available following the Live8 Scotland and T in the Park music events. BBC Scotland secured the rights to stream Live8 Scotland and T in the Park music events. On-demand content via broadband was also made available following the Live8 Scotland and T in the Park music events.

In the coming year, work will continue to develop ways of making BBC Scotland content more accessible to audiences using the internet.

Island-Blogging, launched as a user-generated community web resource for the islands of North Arran, rolled out to all the Scottish islands, from Arran to Unst. The Island-Blogging application was used to create a blog for the Head of Radio Scotland, Jeff Zycinski. Launched in December 2005, this was the first BBC blog to offer licence payers direct access to the head of a national network.

Partnerships were formed with external bodies to help develop the potential of user-generated content for specific educational projects. Development got under way with the Scottish Executive’s Moving Image education project, an oral history project with schools in Govan, and a project involving digital media students at the Royal Scottish Academy of Music and Drama.

Sport and education resources remained the strongest drivers of web usage. A Scottish football podcast was launched in Spring 2006. Education sites recorded more than five million page impressions during May 2006 in the run-up to the exam season, with Bitesize and Higher Bitesize pages seeing their highest ever usage.

Listening to Radio Scotland over the internet continued to increase in popularity. There were more than 360,000 requests for live streaming of Radio Scotland in the first three months of 2006, the highest quarterly figure to date. There were more than half a million requests to listen to football and rugby commentaries online. The Ian Anderson Show, Celtic Connections and Travelling Folk received the most “listen again” requests.

In a landmark year, the BBC Scottish Symphony Orchestra (SSO) celebrated its 70th anniversary and, in January 2006, moved from Glasgow’s West End to a state-of-the-art broadcasting and performance base in the Merchant City, taking it closer to audiences and increasing the opportunities for creative music-making.

Dating from 1841, the City Halls complex is Glasgow’s oldest purpose-built performance and meeting space. Redesigned around the permanent residency of the BBC SSO, it offers a range of musical venues of varying sizes clustered around a Grand Hall, famed for its fine acoustic and filled with light from windows unblocked after more than fifty years. The intimate Restal Room hosts chamber music concerts for BBC Radio 3 while The Old Fruitmarket is an established venue for jazz and folk.

The first music to be heard in the new Halls was a new commission from the BBC SSO’s Resident Composer, Anna Meredith. Casting combined bin lids, car parts and 250 young musicians from Bridgeton and Dennistoun to conjure up the sounds of the area’s industrial heritage, the orchestra gave its first ever-webcast concert including a new Trombone Concerto by Scottish composer John Maxwell Geddes and four new pieces composed by Glasgow schoolchildren. The inaugural concert series was launched by Chief Conductor Ilan Volkov with a new work from the BBC SSO’s Composer in Association, Jonathan Harvey.

In September 2005, the orchestra performed for BBC Proms in the Park before a crowd of 10,000 on Glasgow Green. The BBC SSO was once again a central participant in Radio Scotland’s SoundTown project and continued its orchestral mentoring scheme with the Royal Scottish Academy of Music and Drama. As part of the Africa Lives on the BBC season, the orchestra presented a unique concert and learning event for over 300 schoolchildren in Glasgow, combining traditional African music, jazz and orchestral sounds.

In February 2006 the orchestra welcomed a new director, Gavin Reid, following the retirement of Hugh Macdonald, director since 1991. The orchestra also welcomed Stefan Solyom as Associate Guest Conductor.

Managed by Glasgow Cultural Enterprises, City Halls is also home to the Scottish Music Centre. The building also hosts an innovative and accessible music learning programme through in house workshops and webcasts, with the BBC SSO at its heart.

As well as concerts in Glasgow, the orchestra performed in Aberdeen, Ayr, Gateshead, Haddington, Edinburgh, Inverness, Leeds, London, Orkney, Perth and Stirling. In March 2006 there was a successful tour of South America with concerts in Brazil, Uruguay and Argentina, where members of the orchestra also led practical workshops and presented two national seminars in conjunction with the British Council.

The orchestra performed ambitious BBC Proms and Edinburgh International Festival concerts. A final series at the Glasgow Royal Concert Hall was led by Ilan Volkov and included a gala concert in the presence of HRH the Duke of Edinburgh.
Transmission

Digital switchover
During the year the Government confirmed its plans for the conversion of UK terrestrial television from analogue to digital transmission. An area-by-area timetable was published, based on ITV regions, and Digital UK was set up to lead the switchover and communicate with the public. Further information on Digital UK is available at http://www.digitaluk.co.uk/

The timetable for switchover begins in the Borders ITV region in the autumn of 2008 affecting viewers in the Borders, South West Scotland and North West England. Currently, viewers in South West Scotland see BBC North East services on the limited digital terrestrial TV coverage available. This anomaly will be corrected in 2008 at the time of switchover and BBC Scotland services will then be broadcast. The Scottish and Grampian ITV regional areas will follow during 2009/10. The digital power output of the existing main transmitter sites will be increased at switchover and the numerous relay stations will also be converted to carry digital services. The combined effect of this will be to raise digital terrestrial coverage to match closely that of the existing analogue network.

HDTV
Interest in high-definition television (HDTV) increased significantly during the year amongst programme makers, equipment manufacturers and viewers. BSkyB announced their intention to start the UK’s first HDTV service and the BBC decided to run a one year trial of HD output on satellite and, in the London area only, terrestrial transmission. The trial will improve existing knowledge of technical possibilities and allow for an evaluation of the responses of BBC audiences to HD programming.

Radio
Two FM relay transmitters were brought into service in 2005 at Fort Augustus and Penicuik. The former now provides signals to the Fort Augustus and Invergarry area as well as filling a gap in coverage on the A82 road between Inverness and Fort William. The Penicuik mast now provides much improved FM coverage to a highly populated area which is screened from the main FM transmitter by the Pentland Hills. Much of the planning work for proposed improvements in FM coverage on the A9 road was completed during the year.

DAB
After a substantial increase in DAB digital radio coverage in Scotland during 2003/04 there was no enhancement in coverage north of the border during 2004/05. Further development of the DAB platform will relate in part to the outcome of an international conference in 2006 on the amount of spectrum available on the bands used for this service.

Awards 05/06

TELEVISION
Tales from the Edge
Amnesty International Scottish Media Award 2006
Winner
The Holyrood Files
Celtic Film and Television Awards 2006
Winner – Documentary Feature
Eirgas
Celtic Film and Television Awards 2006
Winner – Current Affairs
Forensic Scotland Home Truths: The Real Cost of Care
Medical journalists’ Awards 2005
Winner – Broadcast – TV Regional
Balnamory
BAFTA Scotland Awards 2005
Winner – Children
Sea of Souls
BAFTA Scotland Awards 2005
Winner – Drama
Still Game
BAFTA Scotland Awards 2005
Winner – Entertainment
The Fighting Mclmonts
BAFTA Scotland Awards 2005
Winner – Documentary
Forensic Scotland Home Truths: The Real Cost of Care
BAFTA Scotland Awards 2005
Winner – News & Current Affairs
Kally-Anne Fearnley (Monarch of the Glen)
BAFTA Scotland Awards 2005
Winner – Best First-Time Performance
Eirgas-Ardens Sar
BAFTA Scotland Awards 2005
Winner – Gaelic Language

RADIO
Hearts - That Periban
Sony Radio Awards 2006
Winner: Bronze – Sports Programme
Cocoa MONMAUR
Celtic Film and Television Awards 2006
Winner – Radio Programme/Personalty
Al Crighton Ar Cìuil
Scottish Trad Music Awards 2005
Winner – Media Award
50 Years of the Pll
Medical journalists’ Awards 2005
Winner – Broadcast – Radio Regional
Northern Light
Andrew Cross Awards 2005
Winner – Radio Special Programme: Documentary

FILM
The Holyrood Files
BAFTA Scotland Awards 2005
Winner – Film Awards Best Documentary

INTERACTIVE
Colin and Cumberland
Celtic Film and Television Awards 2006
Winner – Website

Finance

BBC Scotland's total income of £161m for 2005/06 returned to the same level as 2003/04 after a record year in 2004/05. Although network income declined by £6.8m, the main reason for the decline was the conclusion of an independent series, Monarch of the Glen, with a shorter run in 2005/06, which had a minimal impact on the BBC Scotland cost base.

With the forthcoming move to Pacific Quay in 2007, the business is set for future growth.

Local television output hours rose by over 5%, reflecting efficiencies made across the business. BBC Scotland facilitated in-house and independent growth. There was a substantial increase in network repeats. BBC Two utilised many BBC Scotland commissions from BBC Three and BBC Four to showcase high quality deliveries for analogue-only viewers.

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Income analysis

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<td>79.2</td>
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<td>88.7</td>
<td>90.3</td>
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<td>2002/03</td>
<td>44.5</td>
<td>62.2</td>
<td>52.9</td>
<td>60.4</td>
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<td>4.1</td>
<td>4.2</td>
<td>4.3</td>
<td>3.9</td>
<td></td>
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<tr>
<td>2004/05</td>
<td>5.8</td>
<td>5.8</td>
<td>4.5</td>
<td>6.2</td>
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<td></td>
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<tr>
<td>2005/06</td>
<td>9.6</td>
<td>9.8</td>
<td>10.1</td>
<td>8.4</td>
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Total 143.2 169.4 160.4 169.6 160.8

Television hours of output - Scotland

<table>
<thead>
<tr>
<th>Genre</th>
<th>£m</th>
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<tr>
<td>Gaelic</td>
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<tr>
<td>Drama, comedy, music and arts</td>
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<tr>
<td>News and current affairs</td>
<td>517</td>
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<tr>
<td>Sport and leisure</td>
<td>141</td>
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<tr>
<td>Children’s, educational, factual and religion</td>
<td>96</td>
</tr>
</tbody>
</table>

Total 891

Further analysed as Independent productions 164 In-house productions 727

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Network deliveries

<table>
<thead>
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<th>Genre</th>
<th>£m</th>
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<tbody>
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<td>Drama</td>
<td>19</td>
</tr>
<tr>
<td>Children’s</td>
<td>93</td>
</tr>
<tr>
<td>Entertainment</td>
<td>46</td>
</tr>
<tr>
<td>Factual</td>
<td>67</td>
</tr>
<tr>
<td>Music and arts</td>
<td>64</td>
</tr>
<tr>
<td>Education</td>
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</tr>
</tbody>
</table>

Total 290

Further analysed as Independent productions 99 In-house productions 191

Total 290

Repeat TV hours (all genres)

<table>
<thead>
<tr>
<th>Scotland</th>
<th>238</th>
</tr>
</thead>
<tbody>
<tr>
<td>Network</td>
<td>253</td>
</tr>
</tbody>
</table>

Total 491

Radio hours of output

<table>
<thead>
<tr>
<th>Genres</th>
<th>£m</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Scotland</td>
<td>6,999</td>
</tr>
<tr>
<td>Radio nan Gaidheal</td>
<td>2,846</td>
</tr>
<tr>
<td>Community</td>
<td>594</td>
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</tbody>
</table>

Total 10,439

Network radio deliveries

<table>
<thead>
<tr>
<th>GENRES</th>
<th>£m</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio 1</td>
<td>68</td>
</tr>
<tr>
<td>Radio 2</td>
<td>6</td>
</tr>
<tr>
<td>Radio 3</td>
<td>354</td>
</tr>
<tr>
<td>Radio 4</td>
<td>113</td>
</tr>
<tr>
<td>BBC World Service</td>
<td>3</td>
</tr>
<tr>
<td>BBC Scotland</td>
<td>10</td>
</tr>
</tbody>
</table>

Total 554
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: 0870 10 10 10*  
Website: bbc.co.uk/digital

For general television and radio reception advice
Write to:
BBC Reception Advice  
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Glasgow G2 3WT  
Tel: 08700 100 123*  
Textphone: 08700 100 212  
Website: bbc.co.uk/reception

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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

Contribution 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: diversity.database@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: tvlics@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