

THE DAME JANET SMITH REVIEW REPORT

**AN INDEPENDENT REVIEW INTO
THE BBC'S CULTURE AND PRACTICES
DURING THE JIMMY SAVILE AND
STUART HALL YEARS**

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The Dame Janet Smith Review

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BY HAND

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Dear Lord Hall

The Dame Janet Smith Review

I have pleasure in enclosing my Report. I regret the delay in providing this to you, as I know how anxious the BBC has been to have delivery of the Report and to publish it. You are aware of the reason for this. In April 2015, when the Review was preparing for publication of the Report, we were informed by the Metropolitan Police that it was concerned that publication could prejudice its on-going investigations into sexual abuse. As a result, I reluctantly took the decision that delivery and publication of the Report would have to be delayed.

As you will see, the Report of the Savile investigation is long. I have taken the view that it is important to set out the evidence I received in some detail. Dame Linda has taken a similar view in respect of Stuart Hall. This is mainly so that people can understand the basis for our opinions and criticisms. We also wish to give the BBC and the public as full a picture as possible of Savile and Stuart Hall so as to contribute, we hope, to society's understanding and recognition of them as serial abusers and why they remained undetected for decades.

Yours sincerely



Dame Janet Smith

**THIS REPORT CONTAINS EVIDENCE OF SEXUAL ABUSE WHICH SOME
READERS MAY FIND DISTRESSING**

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VOLUME 1

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CONCLUSIONS – THE QUESTIONS ANSWERED AND THE LESSONS TO BE LEARNED

1. In these Conclusions I answer the questions arising from my terms of reference and set out the lessons to be learned from the evidence uncovered by the Review. The questions I will answer are:

- Did Savile commit acts of inappropriate sexual conduct in connection with his work for the BBC?
- Were any concerns raised within the BBC whether formally or informally about Savile's inappropriate sexual conduct?
- To what extent **were** BBC personnel aware of inappropriate sexual conduct by Savile in connection with his work for the BBC?
- To what extent **ought** BBC personnel to have been aware of inappropriate sexual conduct by Savile in connection with his work for the BBC?
- Did the culture and practices within the BBC during the years of Savile's employment enable inappropriate sexual conduct to continue unchecked?

As required by my terms of reference, I also take account, as necessary, of the findings of Dame Linda Dobbs in her investigation into the activities of Stuart Hall.

Did Savile commit acts of inappropriate sexual conduct in connection with his work for the BBC?

2. I consider this question in detail in Chapter 5. I conclude that Savile committed many acts of inappropriate sexual conduct in connection with his work for the BBC. The Summary describes the varied nature of this conduct and Savile's modus operandi. Savile abused boys, girls and women, usually young women. His preferred target seems to have been teenage girls.

3. Most, but not all, of the more serious incidents of rape and attempted rape and some of the more serious sexual assaults I have described took place on Savile's own premises and not at the BBC. They were, however, connected with Savile's work for the BBC. Usually, Savile either met the victim at the BBC or else he groomed the victim by offering the opportunity to attend the BBC before taking the victim elsewhere, often to his home or camper-van. In addition to these incidents which occurred on his own premises, Savile would gratify himself sexually on BBC premises whenever the opportunity arose and I heard of incidents which took place in virtually every one of the BBC's premises at which he worked. These included the BBC Theatre at Shepherd's Bush (in connection with *Jim'll Fix It* and *Clunk Click*), Television Centre (in particular in connection with *Top of the Pops*), Broadcasting House or Egton House (where he worked in connection with BBC Radio 1), Lime Grove Studios and various provincial studios, including Leeds, Manchester and Glasgow.

Were any concerns raised within the BBC whether formally or informally about Savile's inappropriate sexual conduct?

4. The short answer to this question is that some complaints were made and some concerns raised, although not many considering how many incidents of abuse occurred. I need to consider who made them and to whom.
5. My first conclusion is that no complaints were made about Savile to the BBC's Duty Office. A complaint to the Duty Office was the standard procedure for a complaint from outside the BBC. Such complaints would have been recorded in a log. However, there were eight occasions on which complaints about Savile's sexual conduct were made in other ways. Five of those were made by or on behalf of members of BBC staff; the remaining three were made by people outside the BBC.
6. Chronologically, the first complaint was made by C2, a telephone operator in Manchester, in the late 1960s (see paragraphs 5.56 and 5.349 of my Report). She asked Savile for his autograph; he said "*give me a kiss*" and pointed to his cheek but he kissed her full on the lips. C2 told her supervisor

what had happened although she did not expect her supervisor to do anything about it. Given what had happened and the way in which the report was made, I do not criticise the supervisor for taking no action.

7. The second complaint was made by C13 (see paragraphs 5.61 and 5.350 of my Report). In 1969, Savile sexually assaulted C13 by grabbing her breasts with both hands; he was then rude to her. She told her immediate managers (who were both men and women). The reaction of one of her managers was to show no surprise and to suggest that it would have been more surprising if Savile had not tried to touch her. That was an inappropriate reaction but one which is not surprising given the culture of the times.
8. The third complaint was made by A6, a sound engineer who, at some time in the mid-1970s was responsible for a young trainee (see paragraphs 5.169 and 5.351 of my Report). One day, the trainee went into Savile's dressing room to fit his microphone. On his return, the trainee was upset, saying to A6 that he was "*never going in there again*". The trainee was reluctant to speak about the incident but A6 gathered that Savile had asked the trainee to fit the microphone whilst they were both on a bed and had appeared to want to fondle the trainee. A6 made a report to the sound supervisor and then to the sound manager (the next level up the management line). A6 heard nothing more and the reports seemed to have fizzled out. The reason for this is unclear. The evidence suggests that, if the trainee was approached, he would probably have refused to speak about the incident.
9. The fourth complaint was made in the mid-1980s by B13, a studio manager (see paragraphs 5.231 and 5.352 of my Report). Savile came into the studio to record a programme and immediately asked B13 whether she was "*the woman that I saw last night with the snake between her legs*". She reported the incident to her manager and a colleague of hers reported the incident to his line manager and to a woman in the personnel department. It appears that the complaint was listened to but no action was taken. I do not find that surprising as I think that conduct such as this was not generally regarded as seriously in the mid-1980s as it is today.

10. The fifth complaint was made by C51 (see paragraphs 5.254-5.255 and 5.353 of my Report) who worked as a junior employee at Television Centre. She was sexually assaulted by Savile in late 1988/early 1989. He put his hand inside her skirt up her leg. Savile left when C51's supervisor (who was also a relatively junior employee) returned to the table with cups of coffee. C51 told her supervisor what had happened but was told to "*keep your mouth shut, he is a VIP*". The supervisor did not appear to be shocked by what Savile had done but simply told C51 to keep quiet, which she did.
11. Pausing there, in none of those five incidents did the complaint result in any formal investigation. Nowadays, one would expect that each of those reported incidents would be treated with a proper degree of concern. It appears to me that the culture of the times both within and without the BBC was such that incidents of this kind were not treated seriously and, as a result, I am not surprised that none of these reports resulted in a full investigation.
12. There were three occasions when a complaint was made about Savile by a person from outside the BBC. On the first of these, C16 was assaulted by Savile at the age of 16 in September 1969. She went to *Top of the Pops* with a group of school friends (see paragraphs 5.62-5.65 and 5.355 of my Report). She wore hot pants and a long coat and was asked by a man with a clipboard to go onto a podium with Savile during the recording. C16 found herself very close to Savile. Suddenly, she felt his hand behind her waist, underneath the long coat. He unzipped the back of her hot pants and put his hand down inside her knickers underneath her bottom. She panicked and ran to the man with the clipboard, crying, and telling him what had happened. Another man came over to see what was going on. She was told that she must have been mistaken and, despite her protests and showing that her zip was undone, a security officer was summoned and told to escort her off the premises. She was taken out and left on the street. I have not been able to identify the floor staff involved. This was a very serious assault on a young innocent girl; it was not dealt with properly. The BBC employee who received the complaint should have reported it to his manager or to the producer of the programme. It appears to me that the BBC floor staff at that time probably regarded this

kind of conduct by Savile as harmless good fun and regarded a girl who complained about it as a nuisance. I can see that it might be said that C16 could have followed this up with a formal complaint to the Duty Office, but I do not criticise her in any way because she did not.

13. The second complaint by a person from outside the BBC was made on 24 November 1976 when B8 attended *Top of the Pops* (see paragraphs 5.183-5.185 and 5.356 of my Report). She was asked to sit on some staging on a podium. Savile appeared beside her and started talking to the camera. She felt Savile's hand going underneath her bottom. She was shocked and leapt in the air and, as she came down, his hand was underneath her, "*fiddling*" with her. She was able to move away and went to speak to a BBC employee (a man with earphones). She told him what had happened. He told her not to worry; it was "*just Jimmy Savile mucking about*". When she remonstrated, he told her to move out of the way as they were trying to move the camera. He should have reported the complaint to his manager or to the producer of the programme and recorded it in a log. It appears that he did neither and that the complaint was completely ignored. The attitude of the member of BBC staff involved suggests that he saw what Savile was doing as harmless fun and B8 as a nuisance. However, in addition, there can be little doubt, from his reaction, that the BBC employee with the earphones was prepared to believe that Savile had done what B8 had complained about.
14. The third complainant from outside the BBC is C33 (see paragraphs 5.221-5.227 and 5.357 of my Report). C33 was working as a waitress. At the time, she was 19. Ted Beston, Savile's Radio 1 producer, was a regular customer where C33 worked and got to know her quite well. In late 1978 or early 1979, he asked C33 if she would like to meet Savile and invited her to an event which involved a drinks party which took place in a portable corporate hospitality cabin, at which other BBC personnel were present. C33 was shown into a curtained-off area in order to meet Savile. He was on a low sofa. He lunged at her and kissed her forcibly, grabbing at her breasts and putting his hands down inside her top. He took hold of her hand and put it inside his tracksuit bottoms. His penis was erect. She ran out of the curtained area and

went to Mr Beston and told him what had happened. He treated her as if she was being silly and told her that she should go back in. She left the event. She saw Mr Beston after this incident, but did not feel able to refer to what had happened. She made no further complaint to anyone else at the BBC.

15. There were two further occasions when reports about Savile's conduct were made by a person external to the BBC. I do not consider these to be complaints, rather expressions of concern. In the mid-1970s, Ian Hampton made two reports about Savile's behaviour. He was a musician who played bass guitar for a group called *Sparks* and appeared on *Top of the Pops* about 15 times. Mr Hampton had heard rumours in the music industry that Savile had sex with underage teenage girls. On two separate occasions, Mr Hampton saw Savile leave the *Top of the Pops* studio with a young girl. On the first occasion when he saw this, he told that night's presenter (who was not Savile) what he had seen. The presenter's response was to tell him not to be silly. We have spoken to the presenter concerned. He has no recollection of the conversation but our impression is that, at the time, the freelance presenter (whom I shall not name) genuinely thought the suggestion that Savile was taking advantage of a young girl was preposterous.
16. On the second occasion, Savile himself was presenting *Top of the Pops*. Mr Hampton saw him leave the studio with a young teenage girl. Savile returned not long afterwards but Mr Hampton did not see the girl again. Mr Hampton was unaware of any reaction from the BBC staff to Savile's disappearance. However, Mr Hampton told us that the members of his band all noticed what had happened. On the second occasion, Mr Hampton spoke to Robin Nash, a producer, asking him what Savile was up to. When Mr Nash asked him what he meant and he explained what he had seen, Mr Nash told him not to be ridiculous. We have been unable to speak to Mr Nash, who died some time ago.
17. My view of both these reports is that they did not entail clearly inappropriate conduct by Savile. They were reports of unusual behaviour which might or might not have had a perfectly innocent explanation. If a person had heard rumours about Savile's sexual interest in young girls (as Mr Hampton had), a

report such as this would ring alarm bells; but if the recipient of the report had no prior reason to suspect Savile of sexual misconduct, the report would seem meaningless. As the presenter concerned thought the suggestion that Savile was doing something wrong was preposterous, I do not think it could be said that he was aware of any inappropriate behaviour or that he was under a duty to report the matter upwards. As for Mr Nash, I have been unable to interview him. I cannot and do not conclude that he was under a duty to report what Mr Hampton had seen to any higher authority.

To what extent were BBC personnel aware of inappropriate sexual conduct by Savile in connection with his work for the BBC?

18. It is of great importance to the BBC to discover what its staff knew about Savile's sexual activities and to discover at what level of seniority there was awareness of those activities. Were the Governors ever aware? Were members of the Board of Management ever aware? What about the heads of relevant departments? It is important to establish the level at which there was awareness because the press and, to a significant degree, the public have already formed the view that "the BBC" knew what Savile was doing.
19. As is apparent from the evidence I have received and which is set out in my Report, some members of BBC staff were aware of Savile's inappropriate sexual conduct in connection with his work for the BBC. I will summarise my findings on this topic shortly. Before that, I have to decide at what level of management awareness should properly be attributed to the BBC as an institution. There is no established legal test for determining this issue.
20. In the context of the criminal law, a body corporate cannot be convicted of an offence unless an identified senior individual, who could be said to embody the company (also known as the 'controlling mind' of the company) could also be convicted. It seems to me that for the BBC to be convicted of a criminal offence, it would be necessary to identify (and convict) a person of the seniority of at least the Board of Management level. However, it also seems to me that, in the context of the question I have to answer, whether the BBC as an entity was aware of Savile's sexual deviancy, it would be wrong to

assess the BBC's awareness and responsibility by reference to so narrow a range of people. I have to make a judgment about the level of seniority at which I think it is reasonable to say that the BBC as a corporate body was aware of his conduct. I think it clearly reasonable to include members of the Board of Governors, members of the Board of Management and regular attenders at management meetings held by the Managing Directors of Radio and Television who would usually have titles such as 'Director' or 'Controller' or 'Head' of some central administrative function such as Publicity or Finance or Programme Services.

21. It does not appear that those responsible for the departments which made programmes usually attended such meetings. However, it does appear to me that a member of the public would be surprised to be told that, even though, say, the Head of Light Entertainment was aware of Savile's deviancy, the BBC as a corporate entity was not aware. Although this dividing line might seem arbitrary, I think it reasonable to say that if a Head of Department was aware of Savile's deviancy, the BBC was aware. I have also considered whether I should hold that awareness by personnel lower down the management structure should be attributed to the BBC. For example, ought awareness of a programme producer to be so attributable? Although the position of producer might sound senior, my conclusion is that, in the BBC management hierarchy, it is not. A producer would make an important contribution to a particular programme but his or her management responsibilities would be limited to that programme. Producers would be answerable to either an executive producer or a Head of Department. They would certainly be under a duty to report any concerns they had to their line manager but, if they did not do so, it could not in my view follow that the BBC as a whole was aware of that concern.
22. Slightly more difficult is the position of an executive producer, who is senior to a producer (and is usually the line manager of a number of producers). So also, is the position of an editor, a job title which seems to be limited to news, current affairs and documentary programmes. These positions lie between that of producer and that of Head of Department and seem to me to be on the

culp of attributability. However, I have decided that I should draw the line at Head of Department. I do so because it seems to me that a Head of Department has management responsibility for an identifiable part of the BBC and also has ready access to people who would sit on one of the important management committees such as the Board of Management. I do realise that there is an element of unreality about this decision because, if a Head of Department was aware of Savile's deviancy and deliberately decided to keep that information to himself, the BBC as a body would never have had the opportunity to do anything about the situation. However, arbitrary though it may be, I am saying that, if a Head of Department knew, the BBC, as a whole, knew.

23. I appreciate that the question of BBC knowledge is a central one for the Savile investigation (as well as the Hall investigation) and that it is an issue which attracts controversy. There are those who decided a long time ago that there was no doubt that the BBC, as a corporate entity, knew all about Savile and there are those who readily (and, frequently, publicly) make the jump from awareness (whether of rumours or more) on the part of any BBC employee or freelancer to awareness on the part of BBC senior management and, as a consequence, the BBC itself. But I approach this issue (as I must) as a judge, applying reasoned principles and reaching conclusions on the basis of the evidence I have heard and the inferences which I can properly draw.
24. In reaching my conclusions on who was aware of what, I must distinguish between, on the one hand, awareness in the sense of actual knowledge (such as would arise from observing a sexual act by Savile or by hearing an admission from Savile himself, spoken seriously and not apparently in jest) and, on the other hand, awareness arising as the result of hearing an account from someone which appeared credible (as opposed to mere gossip or rumour) or awareness arising from a realisation or an inference from circumstances. I discount mere gossip or rumour as being, of itself, incapable of giving rise to awareness of misconduct. I will discuss later what the BBC should have done about rumour and gossip.

25. In earlier sections of the Report, I have set out the incidents in which Savile did something sexually inappropriate. I do not propose to repeat that evidence here. Some of those victims were BBC employees and they certainly had actual knowledge of what had happened. Each of those victims was a fairly junior employee, so junior that their actual knowledge could not amount to awareness by the BBC.
26. Some of Savile's victims reported what had happened to BBC staff. For example, C33, whose evidence I summarise in paragraph 14 above, reported what had happened to her to Ted Beston, who was Savile's BBC Radio 1 producer. I deal with the evidence relating to him in some detail at paragraphs 11.61-11.89 of my Report and paragraphs 165-170 of the Summary. In addition to receiving C33's complaint, Mr Beston did, in my view, also know that Savile would have casual sex with teenage girls (and other slightly older women) as and when he could get it. It is more difficult, however, to decide whether Mr Beston actually knew that some of the girls Savile had sex with were under the age of 16. There is some evidence that he knew, although he denies it. In the end, I concluded that I could not say that Mr Beston did know that some of the girls with whom Savile consorted sexually were underage; he might have known. At the very least, he must have realised, from their appearance, that some of the girls might well be underage. Also, if they were in fact over 16, it would not in some cases be by a very wide margin.
27. I do not think that it ever crossed Mr Beston's mind that he ought to discuss what he knew about Savile with his executive producer and "report" Savile upwards. However, I think he should have done. He should have been concerned about the age of some of the girls Savile consorted with and also about Savile's conduct towards C33. Had he discussed these matters with his executive producer, it must at least be possible that steps would have been taken which would have led to Savile leaving the BBC. Instead, he kept his awareness to himself and, as a result, it cannot be said that the BBC as a corporate body was aware of what he knew.

28. Unfortunately I have not been able to identify all of the other members of BBC staff who received complaints from Savile's victims. I have already mentioned the man with the clipboard (see paragraph 12 above) and the man with the earphones (see paragraph 13 above). They received credible and immediate reports from teenage girls who alleged that Savile had touched them sexually without their consent on the set of *Top of the Pops*. Regardless of their age, this was unlawful conduct and should have been reported. These men were floor staff; they were certainly not in management. They should have passed the report upwards but my conclusion is that they did not. The BBC as an institution was not aware of these matters.
29. C51's supervisor also received a credible and immediate complaint about a sexual assault on C51. As a supervisor he should have passed the report to his manager but he did not; instead he told C51 to keep her mouth shut. Senior management did not hear of that incident.
30. I have mentioned the sound supervisor and sound manager to whom A6 spoke about his trainee's experience (see paragraph 8 above). I do not know whether the trainee himself was prepared to make a complaint but those members of staff were certainly aware that A6 had a concern about Savile's alleged approach to the trainee. It was clear that, if anything had happened, it was not with the trainee's consent and would have been unlawful, even if (which is not clear) the trainee was old enough to consent. It seems to me that those members of staff ought to have reported upwards the fact that A6 had expressed concern about Savile's actions even if the trainee had refused to make a formal complaint. It appears that this did not happen and that senior management did not become aware of this concern.
31. There are other members of staff who were aware of what was, at the very least, inappropriate sexual conduct. I have in mind, for example, C13's supervisor (see paragraph 5.61 of my Report), who showed no surprise when told that Savile had touched her breasts and even suggested that it would have been more surprising if Savile had not tried to touch her. Of course, by the standards of today, that supervisor ought to have reported the complaint upwards and ought to have advised C13 to consider making a report to the

police. Given the culture of the time, within and outside the BBC, I do not find it surprising that that incident was not reported upwards. I am quite satisfied that that report did not reach anyone in senior management.

32. Who else was aware of what Savile did and of what were they aware? In the 1970s, Canon Colin Semper (Reverend Colin Semper as he was known at the time) worked as a producer of *Speakeasy*. The evidence relating to him is covered in more detail at paragraphs 11.113 to 11.126 of my Report and paragraphs 174 to 179 of the Summary. In the early 1970s, he helped Savile to write *God'll fix It* which was first published in 1979. Canon Semper was promoted a number of times within the Religious Broadcasting Department but was not, at any point, Head of Department. He became Head of Religious Programmes Radio in 1979. I accept that Canon Semper did not "know" that Savile had sex with underage girls in the sense of ever seeing it happen, but he clearly did "think" that Savile had casual sex with a lot of girls, some of whom might have been underage. Canon Semper did not make any report to his managers. I have concluded that he ought to have discussed his concerns with a manager. I have explained at paragraph 21 above why I do not consider that awareness on the part of a producer should be attributed to the BBC as a corporate body. I conclude therefore that the BBC was not aware of what Canon Semper was aware. The fact that Canon Semper later became Head of Religious Programmes does not alter the position. This is for two reasons. First, Canon Semper never became a Head of Department. Second, by the time he was promoted to Head of Religious Programmes, Savile had ceased to work on *Speakeasy* and Canon Semper had no responsibility for him. I think it would be wrong to attribute Canon Semper's past awareness of Savile's conduct, never shared with anyone, to the BBC as a corporate body.
33. In 2001, Louis Theroux became aware of a credible allegation that, in the late 1960s or early 1970s, Savile had had intercourse with a 15 year old girl. It is clear that Mr Theroux's meeting with the woman in question (who was, by then, in her 40s), had been on a strictly confidential basis and, it appears, subject to the normal journalistic convention that her confidentiality should be

protected at all costs. This meant that the information could not be reported without her express permission, which was not forthcoming. Mr Theroux spoke to David Mortimer, who was at executive producer level in the BBC. Neither man thought it right to report this information either to the police or within the BBC. While the information was clearly serious, it appears that the woman in question had approached Mr Theroux because she wanted to correct the impression given by Savile in the *When Louis Met Jimmy* documentary that he had never had a girlfriend; and Mr Theroux saw the information in that way. In the circumstances, it does not appear to me that either Mr Theroux or Mr Mortimer should be criticised in any way for their responses to the information they received.

34. In 2006, Mark Lawson saw Savile assault C23, who was working on *Front Row*. Savile was being interviewed for that programme after taking part in the very last *Top of the Pops* programme. Afterwards, Mr Lawson and C23 mentioned that Savile had behaved in a lecherous way to John Goudie, the Editor of *Front Row*, although not as a formal complaint. In any event, C23 did not wish to make a complaint; she regarded the incident as unpleasant but thought that it was really a case of an old man acting in a clumsy, outdated and inappropriate manner. Savile was almost 80 at the time. In the circumstances, I think that both Mr Lawson and Mr Goudie acted entirely reasonably and I do not criticise either of them in any way for the fact that this incident was not taken any further.
35. There were a number of incidents which I have described at paragraph 5.366 of my Report where members of staff saw or became aware of strange or unusual behaviour by Savile. I have in mind such people as Richard Broke, Bob Langley, Jonathan Bennett, A9, Ann Mann and David Nicolson. These were not reported upwards to anyone senior, which I think was understandable as none of the incidents involved actual sexual misconduct.
36. Finally, as mentioned above at paragraphs 15-17, Mr Hampton reported Savile disappearing with a young girl from the *Top of the Pops* studio on two separate occasions, respectively to the show's presenter and to Mr Nash (the producer of that night's show). Neither of those incidents involved actual

sexual misconduct. They were examples of unusual behaviour which might be of concern. I therefore could not conclude that either the presenter or the producer was aware of inappropriate sexual conduct by Savile.

37. My conclusion is that a number of BBC staff were aware of specific complaints about Savile's conduct and in two cases were aware of his sexual interest in teenage girls, some of whom might have been underage. All of these people ought to have reported their awareness to their line managers or to someone in a more senior position. None of them did so. The result is that I must conclude that there is no evidence that any senior member of staff (of Head of Department status or above) was aware of Savile's conduct. It follows that I have found no evidence that the BBC as a corporate body was aware of Savile's conduct.
38. I understand that my conclusion on this issue may prompt comment based, perhaps, on previous media reports that the BBC "knew" about Savile. I have explained, in Chapter 8, why I conclude that, for various reasons, some of those media reports were misleading. In summary, my conclusion is that certain junior and middle-ranking individuals were aware of Savile's inappropriate sexual conduct in connection with his work for the BBC. However, I have found no evidence that the BBC, as a body corporate, was aware of Savile's inappropriate sexual conduct in connection with his work for the BBC.

To what extent ought BBC personnel to have been aware of inappropriate sexual conduct by Savile in connection with his work for the BBC?

39. I interpret this question as asking me to what extent awareness of inappropriate sexual conduct by Savile in connection with his work for the BBC should have come to the attention of more senior BBC personnel thus providing an opportunity for that conduct to be addressed. In short, were there failings in the BBC possibly of a cultural nature which prevented people with sufficient seniority to take action ever being alerted to the existence of a problem?

40. I have already enumerated the occasions on which a junior or middle-ranking member of BBC staff who became aware of a complaint or concern failed to report it upwards to a level where action could be taken. So the short answer to the question is that, yes, there were occasions when senior BBC staff did not find out about things which they ought to have found out about. No senior manager ever found out about any specific complaint relating to Savile's inappropriate sexual conduct in connection with his work for the BBC. If any or all of those members of staff had reported what they knew upwards to a more senior level, where action could have been taken, it is possible that Savile would have been exposed.
41. Why was it that they did not report what they knew upwards? In most of those cases I have not been able to find out why; I have not been able to identify or question them. The exceptions are Ted Beston (I think that he would never have thought of passing on what he knew) and Canon Semper who was concerned but did not report his concerns because he did not then regard the conduct of which he was aware as being as serious as he now knows it is. Also, he thought (wrongly) that his managers were also aware of Savile's conduct and that it was not up to him to report it.
42. In addition, I have the impression that the reason why some of the people who were aware did not report upwards what they had learned was that they personally thought that such conduct was not seriously wrong and that people who complained were making a fuss. Examples are the two men, one with the clipboard and one with earphones, on *Top of the Pops* (see paragraphs 12 and 13 above). Those attitudes were not unknown in British society in the late 1960s and 1970s. It appears that they were not uncommon in the BBC, although I am not for a moment saying that they were universally held there.
43. My conclusion is, however, that in addition to the personal views of some individuals who thought that sexual conduct (of the kind complained of say by B8 and C16) was not serious, there were cultural factors at work within the BBC which militated against the reporting upwards of sexual complaints or concerns, particularly when they related to a member of the Talent such as Savile. I will come to those cultural factors in a moment but I wish first to deal

with the question of rumours and what should be done about them. I also wish to discuss a specific example of a lost opportunity to discover things about Savile which could and would have been discovered if there had been greater concern than there was about child protection and greater diligence in pursuing worrying rumours.

44. As I recorded in the main body of my Report, quite a number of people in the BBC (and in the music industry and in Fleet Street) heard rumours about Savile. In the main, these were rumours about his interest in teenage girls. Of course they were not heard by everyone in the BBC. Ought the people who did hear them to have reported what they had heard to someone in authority? It is clear that, in general, this did not happen. Perhaps the main reason for this was that the people who heard a rumour often assumed that, if they had heard it, so had everyone else. So, it was not up to them to take any action; it was a matter for someone more senior. I do not find those attitudes surprising and do not consider that they warrant criticism. The trouble was that the more senior people would not necessarily know of the rumours; as one would expect, more senior people do not seem to have had the same exposure to gossip and rumour as those in less senior positions. The BBC is a hierarchical organisation and, as a general rule, I think people tended to socialise with colleagues at their own level in the hierarchy. In any event, it is difficult to know what action ought to be taken in respect of a man about whom one hears rumours of inappropriate or even unlawful conduct. One cannot report rumours to the police; nor can one take disciplinary action as an employer. One might well say that, if a disturbing rumour comes to the ears of a senior manager, it should be investigated. But one must also bear in mind that, where the rumour relates to someone with the reputation of being a great benefactor, tireless fundraiser and a friend of the great and the good, there will be an understandable tendency to discount the rumour as being untrue.
45. There was one occasion of which I know when a senior manager heard disturbing rumours about Savile. In 1973, Douglas Muggerridge, the Controller of Radio 1 and 2 heard rumours about Savile's sexual impropriety. He set in train two lines of inquiry: see paragraphs 11.14 onwards and 11.34 onwards in

the Report. The first line of enquiry led to a meeting between Savile, Derek Chinnery, then Head of Programmes for Radio 1, and Doreen Davies, an executive producer. Savile was asked whether there was any truth in the rumours; he said there was not and it appears that Mr Chinnery and Ms Davies believed him. The second line entailed enquiries with the press through Rodney Collins, a BBC Radio publicity officer. He learned that the press had heard rumours too but had no hard evidence. It appears that Mr Muggeridge was reassured and no further enquiries were made.

46. I have not been able to interview Mr Muggeridge who died many years ago. However, it appears to me that the main concern which prompted his enquiries was the risk of damage to the BBC's reputation, rather than the welfare of any girls who might be sexually involved with Savile. It seems likely that, as a result of his enquiries, he believed the rumours to be untrue. Even so, I am surprised that he should have closed the book quite as completely as he appears to have done. I would have expected him to have some lingering anxiety about the Savile rumours and their potential for damage to the BBC's reputation. As a prudent manager, I would have expected him to retain some concerns, share them with other senior colleagues within the BBC and keep a watching eye and a listening ear on Savile within BBC Radio. This could have been done through members of his staff.
47. In my view, had discreet enquiries of BBC Radio staff been made, a number would have come forward with information which would at least have given significant cause for concern about Savile. In particular, if enquiries had been made of Canon Colin Semper and Canon David Winter, both of whom worked as co-producers on *Speakeasy* in the Religious Broadcasting Department, concerns about Savile would, I think, have been expressed. Without having had the opportunity to speak to Mr Muggeridge, I do not criticise him personally for his approach. But it is unfortunate that he did not retain his concerns and share them because, had he done so and particularly if those concerns had been passed to television, it seems likely that information would have come to light which would have taken the level of concern to the point where the BBC would have had to consider dispensing with Savile's services.

Did the culture and practices within the BBC during the years of Savile's employment enable Savile's inappropriate sexual conduct to continue unchecked?

48. I will deal first with those cultural and practical issues which, in my view, allowed inappropriate sexual behaviour to continue unchecked and then will deal separately with those issues which related specifically to the abuse of young people under the age of consent.

The Culture of Not Complaining

49. First and most important there was, during the period covered by the Savile investigation, a culture within the BBC which made it difficult to complain or to say anything to management which might 'rock the boat'. There were several facets to this culture.

50. One was that complaining was often seen as being damaging to the interests of the complainant. While it is important to say that the sense of insecurity which inhibits staff from whistle-blowing is a widespread, longstanding and intractable problem, there was clear evidence specifically relating to the BBC. There was evidence that people who were contemplating making a complaint decided or were persuaded not to do so because it would damage their careers. I was particularly saddened by the fact that a few witnesses from the BBC who gave evidence to the Review asked for an assurance that their names would not be published in my Report before they were willing to say anything even mildly critical of the BBC. The reason appeared to be that they feared some form of reprisal.

51. I was told that an atmosphere of fear still exists today in the BBC possibly because obtaining work in the BBC is highly competitive and many people no longer have the security of an employment contract. My concern in this regard was shared by the Report of the BBC's *Respect At Work Review* (published in May 2013) which examined the culture and practices of the BBC in recent years. That report mentioned fear of reprisal, fear of losing your job, fear of being known as a troublemaker and fear of not being promoted as reasons why complaints might not be made. Some members of staff tried to

report complaints or raise concerns of a sexual nature through the BBC's Personnel department, as it was then known. These reports did not relate to Savile. The evidence was that such reports were often not properly dealt with during the 1970s, 1980s and even in the 1990s. Sometimes, the complainant was told that it was not in her best interests to pursue the complaint. Sometimes it was implied that the complainant's own attitude was the problem. I have not been asked to investigate the Human Resources Department since the Savile years, but I do note that the BBC's *Respect at Work Review* stated that there was a common perception that the Human Resources department "*worked for management*" and did not provide support for employees who wanted to make a complaint or raise a concern. Unfortunately, that finding resonates with my findings in relation to the Savile period.

52. A further aspect to the culture of not complaining was the strong sense of loyalty that BBC staff felt towards the programme on which they were working. There was a sense of pride in the programme, a strong desire that it should succeed, a strong sense of competitiveness with other programmes and a strong disincentive to do anything which might compromise that success.
53. The strong sense of loyalty to a programme could hinder the sharing of information or concerns. For example, as I explain at paragraph 10.98 of my Report, in the 1980s, there grew up in the production team on *Jim'll Fix It* a general sense of unease about Savile in relation to sexual matters. It is not clear if that was raised even with the show's producer, let alone with anyone more senior.

The Culture of Not Complaining about the Talent

54. As I have said, there was a culture of not complaining about anything. The culture of not complaining about a member of the Talent was even stronger. Members of the Talent, such as Savile, were to a real degree, protected from complaint. The first reason for this is because of a deference or even adulation which was, and still can be, accorded to celebrity in our society. The second reason was because of the attitude within the BBC towards the Talent. The evidence I heard suggested that the Talent was treated with kid

gloves and rarely challenged. An example of this is the attitude of C51's supervisor when he was told that Savile had sexually assaulted C51 (see paragraphs 5.254-5.255 of my Report). His immediate reply was *"Keep your mouth shut, he is a VIP"*.

55. Peter Scott-Morgan (who undertook consultancy work for the BBC in 2003, some years after Savile had stopped working regularly for the BBC) used an expression which I think encapsulated the general attitude towards the Talent. He said that they were *"more valuable than the values"*. By this he meant that a member of the Talent could be so influential at the BBC or so important to the success of a programme that he or she could get away with conduct which flew in the face of the values of the BBC. Managers would not challenge members of the Talent. There was a feeling of reverence for them and a fear that, if a star were crossed, he or she might leave the BBC. Alan Hart, who became Controller of BBC One in 1981, said that he was *"quite sure that [the BBC] would be prepared to overlook certain things for fear of losing talent"*.

The Lack of Any Suitable Route for the Making of Complaints

56. The management structure of the BBC did not facilitate the making of complaints or the raising of concerns. The BBC was and is hierarchical. Management practice in the BBC entailed an expectation that managers (and others) who needed advice or a decision would refer the issue upwards to their immediate line manager and not by any other route. I do not criticise the BBC for its pyramidal structure, but it appears that many members of staff felt that the hierarchy was over-respectful and inhibited the free exchange of views. This could cause reluctance to take a complaint or concern to the next level in the hierarchy, usually the immediate line manager. This reluctance might arise for several reasons, some of which I have already mentioned.
57. Many members of staff felt that complaining or raising any concern through a line manager was not a suitable means of complaining, particularly in relation to sexual harassment. As a result, a number felt that there was *"no clear channel"* for reporting inappropriate behaviour. Also some staff said that they would be reluctant to raise a concern, say for example about a member of the Talent, with their line manager because they would assume that those more

senior to them would know about it and they did not want to be seen to be questioning those above them in the hierarchy.

58. From the findings of the *Respect at Work Review*, it seemed that little had changed in the culture of not complaining since the 1970s, 1980s and 1990s. However, the more recent report of GoodCorporation and information which the BBC has recently provided to the Review suggests that changes in this culture are now being made. The GoodCorporation report says that the BBC has put in place a whistleblowing policy that provides a channel for anyone inside the Corporation to raise a serious concern, which ensures that it will be investigated impartially and will be brought to the attention of senior management. According to GoodCorporation, there is now a clear message from senior management encouraging employees to raise their concerns. The large majority of those interviewed had said that they would feel confident to do so.
59. GoodCorporation also considered that the complaint investigation process was carried out in a genuinely impartial way and was properly independent of day to day management. The identity of the complainant was properly kept confidential. An audit of individuals who had raised complaints or concerns through the new official whistleblowing channel revealed no cases where the complainant had suffered a detriment. The problem of giving special treatment to the Talent had been recognised and was being addressed. However, the report disclosed that there was quite widespread ignorance among staff about the new arrangements with the result that some concerns were still being raised with line managers. Not all had satisfactory outcomes. In addition, GoodCorporation was not satisfied that the new arrangements had been properly extended to temporary staff and contractors. In short, although, according to GoodCorporation, much progress has been made and there is evidence of genuine commitment by the BBC, there remains work to be done.

The Culture of Separation and the Lack of Cross-dissemination about Concerns

60. A further reason why information was not reported upwards as it should have been was that, at the relevant time, there was a clear separation between various parts of the BBC, including between Television and Radio. As one

witness told me, BBC Radio and Television had “*two completely separate cultures*” and “*two completely separate groups of people*” and it was a case of “*never the twain shall meet*”. This separation led to what was described as “*the silo mentality*”. When Lord Birt arrived at the BBC in 1987, he found it to be “*highly baronial*” and that some parts of television were “*anarchical*”. Dame Esther Rantzen described the BBC as “*a set of private armies*” and added that “*they don’t necessarily like each other.*” When Greg Dyke came to the BBC as Director-General in 2000, he put in place an initiative called “One BBC” which was an attempt to make the BBC pull together – and, as he put it to me, “*to stop the people in Newsnight thinking the people in Panorama were the enemy and vice versa*”. A number of witnesses expressed regret that when Mr Dyke left his post in 2004, his attempts to bring about change were truncated.

61. This sense of separation could mean that a concern which arose in one part of the BBC would not be transmitted to or discussed with another part. For example, in 1973, Douglas Muggerridge does not appear to have shared his concern about Savile with anyone in Television. I accept that, if an issue was considered by the Board of Management, it would be known of by senior management across the BBC. For example, when concerns arose about possible misconduct at *Top of the Pops*, there was some discussion at a meeting of the Board of Management. Soon afterwards, there was discussion about this kind of issue at the Management Director Radio’s weekly meetings. But if an issue was not raised at such a meeting, its chances of going across the BBC were slight.
62. At a lower level, there could be a reluctance to discuss a problem which arose in one department with personnel in another. This seems to have been attributable to the sense of competitiveness which prevailed between programme making departments.
63. Even within the same programme, there could be difficulties of communication in relation to complaints. Staff working on a programme would not necessarily have the same line manager. Staff working on the production team would be part of a line of management which ran through the producer, maybe to an

executive producer and from there to the head of department. Other staff would have a different management line – for example, the floor manager would not report to the programme producer but to his or her own line manager in the Studio Management Department. That was because the provision of floor management was a central service provided to a programme. Cameramen, sound engineers and audience supervisors had similar separate management structures. This separation seems to me to have the potential for preventing anyone in management from seeing the bigger picture.

The Macho Culture

64. Another reason why complaints or concerns of a sexual nature might not have been passed up the BBC as they should have been related to the 'macho culture' which some witnesses said was present in some (but not all) departments of the BBC. Particular complaint was made about the behaviour and attitudes of technical staff (who were almost entirely male) and of management in Radio 1 and Television's Light Entertainment Department, where there very few women in senior positions. I have the impression that sexual harassment was more common in the Light Entertainment Department and BBC Radio 1 (the areas where Savile worked) than in many other parts of the BBC. Women found it difficult to report sexual harassment. Generally, the attitude of the male managers was thought to be unsympathetic and, of course, there were very few female managers. I was told that management in the programme-making departments usually had a technical background. No doubt that background had its advantages when it came to understanding the business of making programmes. I doubt, however, that such a pool necessarily provided the best management material. It does not appear that there was any management training in respect of such matters as diversity, dealing with complaints or in respect of sexual harassment generally. I accept that it was not common in industry generally for management training to be offered on such topics until the 1990s.

Lack of a Coordinated Approach to the Investigation of Complaints or Concerns

65. One of the cultural or practical weaknesses which may well have contributed to a failure to check Savile's sexual misconduct was the BBC's method of investigation. Although the BBC had an Investigations Department, which may have been capable of conducting a thorough investigation, not all investigations were referred to that department. Indeed, I heard of several which were dealt with within the department in which they arose. Where the concern was of a sexual nature, the practice appears to have been merely to ask the person accused whether the allegation was true and, if it was denied, to accept the denial and say that nothing more could be done. There was no attempt to collect evidence which might support the complaint or even to provide general background to it. I cite as examples of this, the way in which the Light Entertainment Department investigated a sexual misconduct allegation against a celebrity in 1971 (see paragraph 9.50 onwards) and the way in which Derek Chinnery investigated rumours about Savile which concerned Mr Muggeridge in 1973 (from paragraph 11.14 of my Report). A further example may be found in the way in which the BBC investigated allegations against Harry Goodwin, the stills photographer on *Top of the Pops* (from paragraph 9.45 of my Report).

Cultural Factors Relating to Underage Victims

66. Before considering cultural and practical issues within the BBC of specific relevance to the abuse of those under the age of consent, I should make it clear that I do not criticise the BBC for the fact that, during the period between the 1960s and the 1990s, child protection was very low on its radar, no clear policies or procedures existed and such matters were generally not discussed. The position in the BBC simply reflected the situation in many if not most organisations at that time. I accept that there is evidence that the BBC of today takes child protection very seriously. The report of GoodCorporation shows how much has changed, although some work remains to be done.

67. In one respect, the BBC of the 1980s was ahead of the times. It played an important role in the development of the public awareness of child abuse in the mid-1980s through the programme *Childwatch* which was devised and

presented by Dame Esther Rantzen. At the time, the initial focus was on the recognition of abuse in the home and it was not until later that consideration was given to the possibility that there could be child abuse risks even within the BBC itself. Save for one exceptional factor which I address below, it is not surprising that senior managers in the BBC during the relevant period never applied their minds to the possibility that a disc jockey presenter might use his celebrity and position at the BBC to attract and groom those under the age of consent for sex. To modern ears, this might sound uncaring, but I do not think that it is surprising.

68. The exceptional factor relates to the events of 1969 and 1971 when the BBC received a number of wake-up calls about the risks to which teenage girls were exposed when attending *Top of the Pops*. In Chapter 9 I have described the circumstances which provided these wake-up calls. For example, the *News of the World* made allegations about the taking of pornographic pictures of young girls and the picking-up of girls under 16 by male members of staff on the programme. At the same time, the BBC was facing separate allegations that various BBC producers and other staff had received money, gifts and services (including sexual services) in return for playing particular records, thereby assisting their entry into and ascent up the charts.
69. The BBC's investigations into these different allegations showed, in my view, where its real concern lay; it lay with the allegations of corruption. The BBC's investigations into the possibility that young girls attending *Top of the Pops* were at risk of moral danger did not evince any real concern for the welfare of the young audience. The impression I have is that the BBC regarded these girls as something of a nuisance. Board of Management minutes for the relevant time reveal a limited focus on these issues. It appears that the BBC was content with the decision to raise the admission age from 15 to 16. That measure did little if anything to tackle the gravamen of the concerns raised, particularly as the BBC well knew that it was virtually impossible to police the age limit. In any event, even if the audience was over 16, it does not seem to me to be satisfactory for the BBC to permit unsupervised contact between

teenagers and older men in the testosterone laden atmosphere that prevailed in the *Top of the Pops* studio.

70. By comparison, the BBC prompted a much more in-depth investigation into corruption allegations than into the allegations relating to *Top of the Pops*. I think that, for the BBC, allegations of bribery, corruption and rigging of popular music were much more serious than allegations that they were failing in their duties of child protection.
71. A similar attitude existed in Radio 1. As I explain from paragraph 11.2 onwards of my Report, the issues raised on *Top of the Pops* were also considered within Radio 1 and it is clear, in particular from the minutes of a meeting held in 1971 and chaired by the Managing Director (Radio), that the management of Radio 1 was aware of the dangers of bringing together disc jockeys and young girls in circumstances in which assignations of a sexual nature might be made. Although the possibility that disc jockeys might abuse their position is recognised, the minutes I have seen demonstrate what, to my mind, is a most unfortunate attitude towards the young girls: they are regarded as “unbalanced” and not as merely young and in need of protection.
72. In summary, while I do not criticise the BBC for a lack of general focus in the organisation on the well-being and protection of children at the relevant time, I do criticise its response and attitude to such issues when they arose. The BBC appears to have been much more concerned about its reputation and the possibility of adverse comment in the media than in actually focussing on the need to protect vulnerable young audiences.

My Recommendations

73. It is clear from the Reports of the Savile and Hall investigations that, over a long period of time, both men engaged in inappropriate sexual conduct in connection with their work for the BBC and took advantage of their association with the BBC to further their contacts with young people for sexual purposes. Much has been written publicly about the BBC and its awareness of what Savile and Hall were doing. Some of what has been written has been ill-informed and wrong; some of it has been accurate. I hope that my Report and

Dame Linda Dobbs's Report will be accepted as authoritative accounts of the activities of both men in connection with their work for the BBC. The delivery of these Reports presents an opportunity for the BBC to take steps to ensure that history cannot repeat itself.

74. The events which Dame Linda and I have described took place many years ago. However, the BBC must resist the temptation to treat what happened then as being of limited relevance to today. It clearly is not and I shall seek to explain the ways in which our findings are important to today's BBC.
75. Primary responsibility for the commission of acts of inappropriate sexual conduct in connection with their work for the BBC lies with Savile and Hall. However, as Dame Linda and I have explained, there are a number of cultural factors and systems failures which were the responsibility of the BBC and which, in our view, contributed to the failure to detect this misconduct and consequently contributed to its continuance. Had those factors and failures not existed or had they been addressed and resolved, it is possible (but not certain) that the misconduct of either or both men would not have happened or would have been curtailed. In considering the lessons to be learned by the BBC from Savile and Hall, I therefore focus on those factors and failures which, if addressed, might have prevented or curtailed their activities.
76. Before I consider specific points, I wish to make some general observations. Savile and Hall make very sorry reading for the BBC. Although the situation relating to Hall in Manchester is in some important respects different from the situation affecting Savile in London, there are some common factors. The main difference between Dame Linda's and my conclusions is that Dame Linda has made specific findings that members of management in Manchester were aware of Hall's activities whereas I have found no evidence that senior individuals in London were aware of Savile's.
77. Dame Linda found that Mr Colley (Regional Television Manager, North West) was aware (without direct personal knowledge) of Hall's past inappropriate sexual conduct on BBC premises and, indeed, that he expressly warned Hall against similar conduct in the future. She also found that, because he had a

specific reason to ensure that a watch was kept on Hall, Mr Colley ought to have been aware of what Hall later did on BBC premises. Dame Linda also found that Mr German (News Editor, North West) was most probably aware or should have been aware. There was no precise equivalent to Mr Colley or Mr German in London; there were no senior individuals who knew about Savile's interest in sex in the way that Mr Colley and Mr German knew about Hall's. It seems to me that that is probably because there were no senior individuals in London who had day-to-day contact with Savile as Mr Colley and Mr German (who were part of a very much smaller centrally based Manchester management team) did with Hall. My criticisms of senior management in London relate to their failure to be more concerned about Savile's reputation and to have realised that he was not suitable for the work he was doing for the BBC.

78. More important for present purposes is that both Dame Linda and I have identified some serious failings in the BBC's culture and its systems of communication, management and investigation. We have also identified a number of cultural factors which militated against the discovery of sexual misconduct or inappropriate sexual conduct which were not specific to the BBC but were general in society.
79. I will deal first with the factors which were general in society during the material period. They were, first, a failure to see sexual abuse of the young as a significant major problem. Regrettably, as a society, we are still discovering the extent to which the young can be vulnerable to grooming and sexual exploitation. Consequent upon the failure to understand the extent of the problem of sexual abuse of the young was a common sense of disbelief when such allegations were made. As a result, when complaints were made to persons in authority, too often the complaints were disbelieved, disregarded or covered up. Children were not protected as they should have been.
80. Second, in addition to the failure to recognise the abuse of young children, there was also a failure in society to recognise the need to protect young people around the age of consent from exploitation by older men. Society had had to accept that girls of 15 sometimes would have intercourse and could not

effectively be stopped but it seems that, at least in some sectors of society, that was taken to mean that the age of consent was not important; if the girl was willing, the fact that she was under the age at which she could consent was not of great importance. Moreover, there seems to have been a sense that, once a girl had reached the age of 16, anything went. There was a failure to recognise the seriousness of the harm which could be done to young people who might (albeit lawfully and willingly) be drawn into casual sexual contact with older men who were abusing the power given to them by their age or position. These factors, which were general in society, were not the responsibility of the BBC. They are important because they form the background to what happened. The people within the BBC who had responsibility for dealing with concerns about sexual misconduct were living within and must have been affected by those cultural features of our society.

81. Further, there were also a number of employment or business practices and internal cultural failings in relation to which I am critical of the BBC. I have to acknowledge the fact that, even in relation to these failings, the point can legitimately be made that they were, at the time, probably common throughout business, industry and the professions. For example, during the relevant years, the BBC was a place of sexual discrimination and sexual harassment and there was a failure on the part of management to take such problems seriously. The BBC was far from the only place where such problems occurred. However, as I say above, these are issues on which I do criticise the BBC. Had these failures been addressed at the time, it is possible that, at best, Savile would not have behaved as he did or, at least, his activities would have been curtailed. In this part of my Report, I do not need to do more than to list these factors, although I will, in each case, identify where the issue is dealt with in more detail in my Report. The failings are:-

- The lack of an effective complaints process (paragraphs 2.96 to 2.108 of my Report);
- The need for stronger lateral relationships across the BBC encouraging the sharing of

information (paragraphs 2.42 to 2.56 of my Report);

- The lack of an effective investigations process (for example, paragraphs 9.61 to 9.65 and 9.74-9.75 of my Report);
- The need for stronger audience controls and protection (for example, paragraphs 9.12-9.14 and 9.23 (in relation to *Top of the Pops*) and 10.26-10.28 (in relation to *Jim'll Fix It*); and
- The need for an effective human resources department providing proper support to employees as well as the employer (paragraphs 2.99 to 2.108 and 2.126 of my Report).

82. In the ordinary course of events, after Dame Linda and I had reached our conclusions about the unlawful and inappropriate conduct which had occurred and about why those things had not been discovered earlier, I would have expected to make detailed recommendations about the steps that needed to be taken to ensure that any repetition could be avoided in future. However, in this case, it does not seem to me to be sensible or practicable to attempt to do so. The events and shortcomings I have described occurred many years ago. They occurred against a particular social background. Much has changed since then. First, social attitudes have changed greatly. For example, there is universal awareness of the duty of any organisation involved with young people to protect them from harm. Second, based upon my reading of the report of GoodCorporation and the *Respect at Work Review*, the BBC has changed and its attitudes have changed. Its procedures have developed. An obvious example of change is that the BBC now has a satisfactory child protection policy. Employment practices have also changed. For example,

the BBC, like all large employers, has grievance procedures, whistle-blowing policies and mechanisms by which complaints and concerns can be raised. It seems reasonable for me to assume that many things have changed within the BBC since the period about which I have written.

83. As a result, I propose to make one overarching recommendation. It seems to me that the BBC needs to demonstrate to the public that it has taken the current criticisms seriously and has made, or is making, such changes as are necessary and appropriate to ensure that these terrible events cannot occur again. By current criticisms I mean those made in the Savile and Hall Reports and the Report of the *Respect at Work Review*. My recommendation is that within, say six months of this report, the BBC should set out its official response to all the reports and should explain what its current rules, policies and procedures are in respect of each of the areas which have been open to criticism and demonstrate that these apply current best practice.
84. Having appropriate policies is only part of the answer. In addition to publishing and explaining its policies, the BBC should, in my view, commission an independent audit of the operation of those rules, policies and procedures. It should set out the timeframe in which each of these areas will be subject to audit, how the audit will be undertaken and should confirm that the results of each audit will be made public. Further, it should undertake now to make any changes to procedures recommended by those audits to ensure that it maintains best practice in these extremely important areas.
85. For the avoidance of doubt, the issues which should be dealt with in this way include the protection of children and young people, complaints and whistle-blowing procedures and the procedures for investigating complaints whether internal or external. Examining these issues will also entail close examination of the operation of the Human Resources function. In addition, a commitment from the very top of the organisation to the principles of good practice in all these areas must be demonstrated.
86. In addition to undertaking to audit its practices in respect of these specific issues, I consider that the BBC ought to undergo a period of self-examination

in respect of a number of other issues. These are matters to which I have drawn attention which I think have contributed to the BBC's failure to detect Savile and Hall but which I cannot say **must** be changed in any particular ways. These matters must be carefully considered at a high level.

87. These issues are, first, the lack of cohesion within the BBC. I have described the poor lateral communications between parts of the BBC, the sense of superiority of one part over another and the existence of competing fiefdoms. I acknowledge that competition may stimulate artistic excellence but my impression is that, at the levels I heard of, it is counterproductive. Greg Dyke recognised these problems and tried to tackle them under his "One BBC" project. The evidence I heard was that, after he left in 2004, the project was abandoned. I think that it or something like it should be reconsidered. My own view is that there should be commitment, at the highest level, to the principle that, subject to the needs of journalistic independence, different departments should work together and share information.
88. Second, the hierarchical nature of management structure should be re-examined. I think that the aim must be a culture in which management is respected but not feared. I was particularly disturbed by the evidence heard by both the *Respect at Work Review* and me about the extent to which staff were and still are afraid to raise complaints or concerns for fear of losing their jobs or the opportunity for promotion or, for freelancers, the fear of not being used again. The commitment of managers to these principles should be tested through appraisal and feedback processes.
89. Third, I think the BBC should examine its attitudes towards 'the Talent'. I have reported that the BBC appeared, at least in the past, to be tolerant of inappropriate conduct by the stars because they were more valuable to the BBC than the BBC's own values. The BBC should leave members of the Talent in no doubt as to the standards of behaviour expected of them. I was also concerned that the attitude of some managers appeared to be that they would turn a blind eye to inappropriate conduct unless there was adverse

comment in the press or from the public. I think that the BBC ought always to make its own mind up about what it should do in the light of its own values.

A Final Word

90. I wish to conclude with three general remarks. The first relates to the BBC; the other two to our society at large.
91. This Report makes sorry reading for the BBC. Both Dame Linda and I have found disturbing things and have not hesitated to expose them. We have also, however, found positive things: the BBC has always been a place of quality and dedication – a place where people were proud and happy to work and were even prepared to accept unpleasantness because it was so important to them to work for one of the world's leading and most respected media organisations. If the BBC can genuinely learn from this desperate experience, it should be able to face the future with confidence.
92. One of the questions which I have been asked is whether it is possible that a predatory child abuser could be lurking in the BBC even today. My answer is that I do not think there is any organisation that can be completely confident that it does not harbour a child abuser. It must be recognised that child sex abusers can be highly intelligent, articulate and charismatic but manipulative people. Stuart Hall is an example. Savile too was intelligent, charismatic and extremely manipulative, even if not always very articulate. Any organisation could be duped by such an individual. There is an additional factor for an organisation which employs celebrities, such as the BBC. The power of celebrity and the trust we accord it, which show no real sign of diminishing in our society, make detection of a celebrity abuser even more difficult. Until a complaint is made, such people are likely to enjoy the confidence and approval of all those around them.
93. As a society we must do everything we can to ensure that young victims have the confidence to complain at the time (or soon after) they are abused and the confidence to face the criminal justice system. It is clear that the revelations about Savile and Hall have encouraged people, now adult, who have been abused in the past to come forward to give their accounts. We need now to

ensure that that message is passed to the younger generation. We need them to complain straightaway if they are abused before the abuser has the chance to abuse again and again. We need also to ensure that the criminal justice system treats them appropriately so that the fear of giving evidence will not deter them.

THE JIMMY SAVILE INVESTIGATION REPORT – SUMMARY

This is a summary of my Report. Fuller analysis and examples supporting my views are found in each chapter of the Report.

SETTING UP THE REVIEW: THE TERMS OF REFERENCE (CHAPTER 1)

1. In early October 2012, the country was deeply shocked about revelations that Sir James Savile, the well-known and well-loved television personality and charity fundraiser had in fact been a prolific sex offender. Some of his offences were said to have taken place in connection with his work for the BBC. Later that month, I was invited by the BBC to investigate Savile's sexual misconduct and the BBC's awareness of it. The Review's Terms of Reference (as amended) are that I should:

- receive evidence from those people who allege inappropriate sexual conduct by Jimmy Savile in connection with his work for the BBC, and from others who claim to have raised concerns about Jimmy Savile's activities (whether formally or informally) within the BBC; (PART 1)
- investigate the extent to which BBC personnel were or ought to have been aware of inappropriate sexual conduct by Jimmy Savile in connection with his work for the BBC, and consider whether the culture and practices within the BBC during the years of Jimmy Savile's employment enabled inappropriate sexual abuse to continue unchecked; (PART 2)
- in the light of findings of fact in respect of the above, identify the lessons to be learned from the evidence uncovered by the Review; (PART 3)
- as necessary, take into account the findings of Dame Linda Dobbs in her investigation into the activities of Stuart Hall.

2. Altogether, the Review has been in contact with over 800 people. In the Savile investigation, it has interviewed over 380 witnesses. In the Hall

investigation, it has interviewed over 100 witnesses. I think that the volume and content of the evidence is such as to enable me to draw reliable conclusions.

THE BBC – HISTORY, ETHOS AND MANAGEMENT CULTURE (CHAPTER 2)

3. I begin this chapter with a brief history of the BBC and a description of its corporate and management structures. I also discuss BBC values and objectives – what the BBC stands for.
4. In discussing how the BBC operated, I have concentrated my attention on the departments in which Savile regularly worked, namely the Light Entertainment Department in television and Radio 1. I have also focussed my attention on the period in the 1970s and 1980s when Savile frequently worked at the BBC.
5. As I understand it, BBC management structure was and is intended to work on the basis that Heads of Department are expected to run their own departments without close supervision from above. When a manager or producer is in doubt about what to do or feels that a decision is too important to be taken alone, the issue should be ‘referred upwards’ to the immediately senior line manager. However, the ‘refer upwards’ by one rung rule would not work well if a manager decided to keep matters to himself, possibly because the manager wished to retain, consolidate or even expand his power base or if he did not get on well with his line manager. Some witnesses described BBC departments as ‘fiefdoms’ or ‘baronies’ and I have the impression that in the Light Entertainment Department of the 1970s and 1980s, the managers were strong personalities, wielding their power with confidence.
6. There was almost universal agreement that, during the period under review, there was a marked degree of separation between various parts of the BBC. To begin with, there was complete separation between radio and television and several witnesses also recognised a sense of separation between departments, described to me as ‘the silo mentality’. This sense of separation could extend to different entities within the same department and, within a programme-making department, manifested itself as a strong sense of loyalty to an individual programme. An individual’s professional reputation

and career prospects might well depend upon the success of a particular programme. This sense of loyalty could engender competition between programme teams and protection by a team of its own programme. The programme had to be kept on an even keel, which militated against the willingness of a member of staff to complain or raise concerns about anything untoward which was happening within the programme team.

7. An important feature of the culture of the BBC during the period under review was the reluctance of staff to complain or raise concerns. Management culture did not encourage openness in these respects and did not recognise the sense of insecurity which inhibited staff from speaking out. This culture was not unique to the BBC; far from it. In my view, the difficulty experienced by employees wishing to raise a concern is a widespread, longstanding and intractable problem. In the 1970s and 1980s, the BBC had no whistle-blowing policies; I doubt that many organisations had. Many members of staff felt that complaining to a line manager (in accordance with the hierarchical structure of the BBC) was not a suitable means of complaining about a fellow member of staff, particularly in relation to bullying and sexual harassment. Some employees felt that they would be regarded as trouble makers and that their careers would suffer. Until the 1990s, there was no Human Resources Department in the modern sense at the BBC and I heard several examples of the failure of the Personnel Department (as it was then known) to deal adequately with complaints in the 1970s, the 1980s and even the 1990s. Examples of such cases are set out from paragraph 2.99 of my Report onwards.
8. If it was difficult to make a complaint about another member of staff, it is not hard to imagine how much more difficult it must have been to make a complaint about a member of what the BBC called the 'Talent', such as Savile. The general perception of the witnesses I heard was that the Talent was accorded privileges, treated with kid gloves and very rarely challenged. I have the clear impression that most people in the BBC held the Talent in some awe and treated them deferentially; they appeared to have the ability to

influence careers and were themselves untouchable. It would be a brave person indeed who would make a complaint against such a person.

9. I have concluded that, during the Savile years, the culture in the BBC and the BBC's management style did not encourage the reporting of complaints or concerns. Given the hierarchical structure, the impracticability of complaining to anyone other than a line manager and the weakness of the Personnel Department, the only option for a victim of inappropriate behaviour during the Savile years was to put up with it or leave. By and large, they chose to stay because, in many respects, the BBC was a wonderful place to work. Indeed, although many witnesses were critical of BBC management and culture, the overwhelming impression I gained from past and current members of staff was one of a deep affection for and pride in the BBC. Specific examples of relevant comments are at paragraphs 2.63 to 2.69 of my Report.
10. As I state at paragraph 1.15 of my Report, my Terms of Reference had originally included a requirement that the Review should consider whether the BBC's current child protection policies are fit for purpose. In due course, however, the BBC decided that my Report should not encompass an examination of the current child protection and whistle-blowing policies and practice. The BBC was anxious to examine how that policy and its whistle-blowing policy were working and wished that that work should start before I had completed my report on Parts One and Two of my Terms of Reference. Accordingly, my Terms of Reference were amended on 27 March 2014 and GoodCorporation was instructed to undertake an independent review of the BBC's child protection and whistle-blowing policies and processes.
11. The report of the GoodCorporation Review dated June 2015, suggests that the BBC's efforts to establish good whistleblowing practices are beginning to bear fruit. The report states that there is now a clear message from senior management encouraging employees to raise their concerns. A large majority of those interviewed by the GoodCorporation said that they would be confident to raise a concern with a line manager or with someone else in a position of responsibility. However, awareness of the whistleblowing policy (which provides for a dedicated line of reporting and investigation rather than

reporting to line managers) remains extremely low outside the senior management team. This shows that more work needs to be done. The GoodCorporation also made a number of other recommendations and a copy of its report can be downloaded from the BBC's website¹.

CHANGING ATTITUDES AND SEXUAL MORES (CHAPTER 3)

12. In Chapter 3 of my Report, I briefly consider changes in sexual mores in British Society in the post-war period through to the 1980s. In essence these changes comprised greater tolerance of some of what would previously have been regarded as unacceptable. Young people gained increasing autonomy and greater freedom of sexual behaviour. I discuss the way in which, in the eyes of some, the importance of the age of consent for a female to sexual intercourse (16) appeared to diminish. I mention the development of the cult of celebrity, especially in show business and the popular music industry. There was a perception in some quarters that teenage girls were ready and more than willing to have sex with their pop idols. However, I conclude that, although standards of sexual conduct did change during the 1960s and 1970s, most people in this country still did not think that underage sex was acceptable; nor did they think that it was appropriate for a middle-aged man to have casual sexual relations with a teenage girl, even if she was slightly over the age of consent.
13. I conclude, however, that there was a marked degree of tolerance towards a celebrity such as Savile who made no secret of his pride in a prolific sex life with girls or young women very much younger than himself. I refer to passages from his autobiography *As It Happens*, published in 1974 where Savile made it plain that he liked to have sex with lots of girls not saying how old they were but calling them "dolly birds". In addition, Savile appears to have cooperated in the production of three articles published in *The Sun* in April 1983 and did not deny their essential accuracy, when asked about them later. In one of these articles, he boasts about how many girls he has sex with on a casual basis. It appears that Savile was confident that these revelations

¹ <http://www.bbc.co.uk/corporate2/insidethebbc/howwework/reports/goodcorporation-review-of-the-bbcs-child-protection-and-whistleblowing-policies>

would not damage his public reputation. In general, he seems to have been right, although it appears that the Honours Committee disapproved of this conduct and that the articles contributed to several years' delay in the award of Savile's knighthood. This is explained further from paragraph 3.19 of my Report.

14. From paragraph 3.24 onwards, I consider sexual mores in the BBC. A common attitude was that the private lives of staff and artists were their own affairs. Sexual misconduct would be of particular concern if it were likely to cause a scandal and damage the BBC's reputation. My overall impression is that, although most staff disapproved of casual sexual conduct involving teenage girls, some regarded such conduct as an unavoidable aspect of modern life. I also have the impression that this attitude was unchallenged because there were so few women in senior positions; the dominance of male management created or permitted what has been called a "macho" culture.
15. From paragraph 3.44 of my Report, I consider the prevalence of gender discrimination within the BBC. After promising beginnings in the pre-war and wartime eras, the position of women seems to have deteriorated so that, by 1969, there were very few women in senior grades at the BBC. Only 1% of those in the top grades and only 5% of those in the next most senior grades were women. These figures give a useful picture of the gender mix in senior management at the BBC at the start of the Savile era. I provide more detail on this, as well as specific examples, from paragraph 3.47 of my Report.
16. The impression I have is that sexual harassment of women was common, during the Savile years, in the Light Entertainment Department and BBC Radio 1. Women found it difficult to report sexual harassment and generally the attitude of the male managers was thought to be unsympathetic. I provide more detail on this from paragraph 3.64 of my Report.
17. I consider child protection in the BBC from paragraph 3.81 onwards. It was not until 2004 that the BBC introduced a child protection policy applicable to the whole organisation and, from what I have seen, child protection does not appear to have been at the forefront of the minds of BBC managers in the

1970s or 1980s. This may sound uncaring. However, in the context of the time, when few people were aware of the prevalence of sexual abuse, these attitudes were common. If it were not for the fact that the BBC received a number of wake-up calls in the early 1970s (which I discuss in detail in Chapter 9) it would not be surprising that individual minds had not been focussed on the risks to young people arising from contact with celebrities or on the possibility that a disc jockey presenter such as Savile might use his celebrity and position at the BBC to attract and groom young girls for sex.

18. I have lost count of the number of witnesses to the Savile investigation who have told me that ‘things were different in those days’. What they were telling me is that attitudes towards sexual behaviour and, in particular, towards some of the sexual behaviour in which Savile indulged, were more tolerant in the 1960s, 1970s and 1980s than the attitudes we have today. To some extent, I accept that this is so. The relevance of this is that, when I consider what staff at the BBC knew about Savile’s sexual activities and attitudes towards sex, I must judge their reactions to that knowledge in the context of the mores of the time.

SAVILE – HIS CAREER AND PERCEPTIONS OF HIM AT THE BBC (CHAPTER 4)

19. Following some guest appearances in the late 1950s and early 1960s, Savile’s career at the BBC began on 1 January 1964 when he presented the first *Top of the Pops*, broadcast on BBC One from Dickenson Road Studios in Manchester. Savile joined BBC Radio 1 in 1968, the year after the network went on air. His first show was *Savile’s Travels*, which ran until 1977. In 1969, he began to present *Speakeasy* which ran until about 1977.
20. In 1973, Savile began to present a new Saturday early evening television talk and entertainment show on BBC One called *Clunk Click*. This show enjoyed only limited success and was discontinued. *Jim’ll Fix It* was launched in 1975 with Savile as its presenter. It was hugely successful. It ran until 1994 and brought Savile enormous fame.
21. Savile’s radio career also developed. From 1973 to 1978, he presented *The Double Top Ten Show* on BBC Radio 1 on Sunday afternoons and from 1978,

he presented *Jimmy Savile's Old Record Club*. Savile left BBC Radio 1 in 1987 and moved to the BBC World Service to present *The Vintage Chart Show*. He stayed there for only two years.

22. Although the programmes I have mentioned were Savile's mainstays, he appeared on many others, including *Juke Box Jury*, *Songs of Praise*, *The Jimmy Savile Show* and a series of public information films promoting the use of seatbelts from which came the tagline 'Clunk Click Every Trip'. He also presented two series of programmes for the BBC in Leeds, *Savile's Yorkshire Travels* in the early 1970s and a discussion programme, *Yorkshire Speakeasy*, in the late 1970s and early 1980s.
23. Savile revelled in his celebrity status. He boasted that *Top of the Pops* brought him "total recognition". If it did, it was *Jim'll Fix It* which brought him almost total public adulation. Broadcast early on Saturday evenings to a family audience, *Jim'll Fix It* sometimes attracted as many as 16.5 million viewers. More than any other programme, *Jim'll Fix It* led to Savile being viewed, as *The Telegraph* wrote after his death, as the "favourite uncle to the nation's children".
24. Savile's role as a regular BBC television presenter ended in 1994 with the demise of *Jim'll Fix it*. He co-presented the final *Top of the Pops* programme on 30 July 2006. The final show ended with Savile turning the lights off in an empty studio.

Perceptions of Savile at the BBC (Chapter 4)

25. The Savile investigation interviewed a wide variety of people from the BBC who had worked with or knew Savile. Most of these witnesses had worked in fairly junior roles, as floor assistants, researchers or production assistants. A smaller proportion worked in more senior roles, such as floor managers, directors or producers. A few worked in senior management.
26. Taken as a whole, the picture which emerges is that Savile was not well-liked. The words used most often to describe him were "*weird*" and "*creepy*". It is no exaggeration to say that he was generally seen as a sleazy, unpleasant, self-

important and self-obsessed loner. Other words used to describe him included “*strange*”, “*cold*”, “*peculiar*”, “*predatory*” and “*loathsome*”. Women were particularly unsettled by Savile, some feeling sexually threatened by him.

27. There were of course some who admired him and a few who even liked him. Almost all of these were men. While the men to whom I spoke did not say that they felt sexually threatened by Savile, many found him unpleasant. Male witnesses described Savile as “*creepy*”, “*peculiar*”, “*weird*”, “*cold*” and “*a loner*”.
28. Savile was widely seen as boastful and self-aggrandising. I was told that he frequently mentioned that he had raised £40 million for charity, boasted about the famous people he knew and never tired of telling people how members of the Royal Family or a senior politician would seek his advice. According to him, they saw him as “*an ordinary man of the people*”.
29. Despite his celebrity, many witnesses described Savile as a loner who avoided social contact save in situations over which he had complete control. He was not interested in getting to know members of a production team. He rarely went to BBC parties and seldom went to the BBC Club (most BBC premises had a licensed bar known as the Club). Even someone who worked with Savile for years, Roger Ordish, the producer of *Clunk Click* and *Jim’ll Fix It*, found him secretive and defensive.
30. It must not be thought that, just because Savile was generally not liked at the BBC, that means that he had no friends at all. He plainly did have a circle of loyal friends and relations who appear to have been fond of him despite his notorious meanness.
31. The evidence suggests that, at least while at the BBC, Savile had two personae – one for more senior people to whom he would be respectful, even deferential and one for less senior people to whom he could be quite unpleasant. For example, when a production assistant in Light Entertainment introduced his wife to Savile at an end of series party, Savile remained in his chair and claimed that he stood up for no one. But when Bill Cotton, who was Head of Light Entertainment, walked into the room, Savile leapt from his chair.

32. One feature of Savile's off-screen personality was that he never seemed to stop talking. It was often difficult to understand what he was talking about or to know what was true or false; there was "*this whole miasma of talk*". One witness described him as a performer who continued performing "*as though the act mustn't stop*". Another witness said that talking to Savile was rather like being part of an Edward Lear nonsense rhyme. Savile told this witness that he had created himself; he had realised early on that he had nothing going for him, that he was not well educated and that he needed to create an "*outrageous personality*". One can see that this might explain Savile's image with his unconventional style of dress, strange hair colourings, use of 'bling' jewellery and stylised conversation which was frequently punctuated by sayings like "*now then, now then, how's about that then?*"

Savile the Presenter (Chapter 4)

33. Opinion was sharply divided among BBC staff as to Savile's abilities as a presenter. Some, mainly women and mainly in fairly junior positions, could find nothing good to say about him. They complained of his lack of interest in and genuine commitment to what he was doing. Others, usually men in more senior positions, such as producers, were impressed by Savile's professional skills and the ratings he attracted.
34. There were those who claimed that Savile had no real interest in music; he did the minimum necessary for a programme. Several witnesses noted his lack of interest and involvement in the preparatory work on *Jim'll Fix It*. Again, his approach was to do the minimum. This was in contrast to the impression given to an often adoring public, many of whom thought that Savile was personally involved in making dreams come true. Savile's lack of interest is to be contrasted with the interest, enthusiasm, pride and pleasure shared by members of the *Jim'll Fix It* production team in creating a programme which was not only popular but which gave enormous pleasure to a great number of people.
35. Yet, in the eyes of the public, Savile was almost a saint; he was "*revered*"; a "*superstar*" who was "*beloved*" by the public. In the pop scene, he was "*like*

the High Priest of Mecca". On his charity walks people "*would flock around him as though he was the Pope...*".

36. His image combined with his skill as a presenter brought success to his programmes, in particular in terms of audience ratings. Savile became important to the BBC. Will Wyatt, former Managing Director, Network Television and Chief Executive, BBC Broadcast and Deputy to the Director-General, said that Savile was one of a small number of people who were, at any one time, "*really seriously important*" in the BBC. They were, in effect, the faces of the BBC.² Another witness, who was well-placed to speak on this, said that when *Jim'll Fix It* was at the height of its popularity, Savile was viewed as the BBC's "*biggest asset*".

SAVILE'S PRIVATE LIFE AND SEXUAL ACTIVITIES (CHAPTER 5)

37. In Chapter 5 of the Report, I set out the accounts of the men and women who have come forward to us and who have a story to tell about some sexual contact with Savile in connection with the BBC. Many of these reports allege a contact which was unlawful either because the person concerned was under the age of consent or because the person, although old enough to consent, did not in fact do so. Some witnesses described a sexual encounter or activity with Savile which was not unlawful but which was improper, inappropriate or distasteful, usually because it entailed an abuse of the power or age imbalance between Savile and the person concerned. Some witnesses described encounters with Savile which did not entail any sexual activity but which are included because they demonstrate some facet of Savile's sexually predatory behaviour. We recognised that many of the victims who gave evidence would be re-living painful experiences. I am very grateful to those who felt able to assist us and recognise the courage required to do so.
38. It is important to stress that Chapter 5 is not intended to be a comprehensive account of Savile's sexual activities. My Terms of Reference limit my scope to matters connected to the BBC. The Metropolitan Police report into Operation

² Report, paragraph 4.79.

Yewtree suggests that only a small proportion of Savile's victims came into contact with him through the BBC.

39. In addition, my Report cannot be comprehensive even as an account of Savile's sexual activity in connection with the BBC. There must be victims who have had some sexual experience with Savile (in some way related to the BBC) who, for one reason or another, have not come forward. It follows that I cannot claim that we have a complete picture of all Savile's sexual activities connected with the BBC. Even with the limitations I have described, however, the evidence reported in Chapter 5 does, I think, vividly demonstrate Savile's sexual preferences, activities and *modus operandi*.

Summary of Accepted Evidence (Chapter 5)

40. I set out, from paragraph 5.10 onwards of my Report, individual accounts of Savile's inappropriate sexual conduct. In all, I have heard evidence from (or about) 75 complainants of inappropriate sexual conduct by Savile, in some way associated with the BBC. I have accepted the evidence of 72 of these complainants. As some of these victims were victims of Savile more than once, the actual number of sexual incidents to which the complainants whose evidence I have accepted were subjected will clearly be materially higher than 72.
41. The number is, however, very much smaller than the number which the public might have expected to hear about, in the light of press reports that there were "several hundred, up to 1,000" incidents of abuse against children. Appendix 6 to my Report sets out my findings in detail and includes three pages of data, which break the information down by gender, age, the nature of Savile's conduct, programme and year of abuse and also includes various charts which represent the same information in pictorial form. Appendix 6 shows the following:-
- Of the 72 victims, 57 are female and 15 are male. 21 of the female victims were under 16 and 36 were 16 and over; 13 of the male victims were under 16 and two were sixteen and over;

- Eight victims were raped (six female and two male) and one female victim was the subject of an attempted rape;
 - 47 victims were the subject of indecent/sexual assault excluding rape (34 female and 13 male);
 - *Top of the Pops* and *Jim'll Fix It* were the programmes relating to which victims were most frequently assaulted (with 19 victims being assaulted in relation to *Top of the Pops* and 17 in relation to *Jim'll Fix It*);
 - The majority of victims (44) were assaulted in the 1970s, with 10 in the 1960s and 17 in the 1980s.
42. The 72 victims I have included cover a great range of sexual activity. There are accounts of rape, attempted rape and indecent or sexual assault. There are also some accounts of what I consider to have been lawful consensual conduct where it appears to me that Savile's conduct was inappropriate because the woman concerned was decades younger than Savile and almost certainly under the influence of his celebrity. Some accounts do not entail physical touching but of the 72 accounts which I have accepted, 64 entail something which can clearly be described as inappropriate physical sexual conduct. Of these, 15 victims were male and 49 were female. Savile's main sexual interest was in teenage girls around the age of consent.
43. All save three of the most serious incidents of rape and attempted rape took place on Savile's own premises as opposed to on BBC premises.³ Some of the more serious sexual assaults also took place on Savile's own premises (for example a witness⁴ suffered a serious assault at his London flat when she was only 14). However, Savile would gratify himself whenever the opportunity arose and I heard of incidents which took place in virtually every one of the BBC premises at which he worked. These included the BBC Television Theatre (in connection with *Clunk Click* and *Jim'll Fix It*), Television Centre (in particular in connection with *Top of the Pops*), Broadcasting House and Egton House (where he worked in connection with BBC Radio 1), Lime Grove

³ See the accounts of C32, paragraph 5.31, C9, paragraph 5.149 and C40, paragraph 5.181. See also the evidence of Angie in this context at paragraph 5.22.

⁴ B7, paragraph 5.170.

studios and various provincial studios, including Leeds, Manchester and Glasgow.

44. Savile would indulge in sexual touching while working on the set of *Top of the Pops* and *Jim'll Fix It* and, on at least one occasion, when he was actually on camera. He also used his dressing room as a haven of privacy where he could indulge in sexual activity, although not usually sexual intercourse. In general, my view is that he would only have intercourse in his dressing room with someone on whose co-operation and discretion he could rely. I think Savile wanted to avoid getting into trouble at the BBC and would, I think, have realised that full sexual intercourse would be far more compromising if he was discovered than touching or even digital penetration. But he would invite young people whom he hardly knew to the room and would touch them sexually. He seems never to have had any fear that any of them would report him.
45. Savile had a voracious sexual appetite. He was obsessively interested in sex. He talked about it frequently, boasting of his many encounters, possibly exaggerating his success. So far as I can tell, he never had and did not want a lasting sexual relationship and he never had an emotional attachment to anyone with whom he had a sexual relationship. His sexual contacts were essentially casual. That is not to say that he would not have sex with the same girl or woman more than once; he would. But there would be no commitment on his side. Savile seems to have wanted the girl or woman to consent; sometimes he would say "I know you want me" as if encouraging express consent. But, if a woman strongly and clearly objected to his advances, he would sometimes desist; but not always.
46. Savile's *modus operandi* seems to have been different when dealing with an adult from his style of approach to young girls. With adults, he was essentially opportunistic; if, for example, a young female member of staff had to visit him in his camper-van, he would 'have a go'. He rarely invited a woman out socially as a precursor to a sexual advance.

47. With young girls, Savile's usual tactic was to invite them to watch him perform either on radio or television. This was a form of grooming. He used his celebrity status, his entrée to the BBC and his connections with other stars as bait with which to draw young girls into his sphere. If the invitation was to a building where Savile had a dressing room, there might well be a sexual approach in that room with varying forms of indecent touching. But, after the show was over, if opportunity presented, he would take the girl back to his flat or camper-van for more serious sexual activity.
48. It is less easy to detect trends of behaviour arising from Savile's sexual interest in men and boys. I heard 15 accounts of sexual assault on boys and young men. In the main, these were opportunistic incidents although one young boy⁵ was quite carefully groomed over a period of a few weeks.
49. Savile is now commonly described as a paedophile. He certainly was in that he sexually abused young children. Savile's youngest victim from whom I heard was just eight years old. Of course, Savile's sexual appetite was not limited to the very young. He would seek gratification from men and women, boys and girls. Those most at risk from him were teenage girls.

Summary of Complaints about Savile (Chapter 5)

50. I deal with the question of the reporting of Savile's conduct by, or on behalf of, his victims in some detail in Conclusions paragraphs 4-17) in the context of answering the questions posed of me by my Terms of Reference. This summary will therefore be brief.
51. An important purpose of the Savile investigation is to find out what the BBC knew or ought to have known about Savile's conduct. One of the main conclusions to be drawn from Chapter 5 is that none of Savile's victims who were not BBC staff made a formal complaint to the BBC. Only one of Savile's victims made a complaint to the police and, as I explain at paragraph 5.206 of my Report, that was some years after the events had taken place.

⁵ C8, paragraph 5.98.

52. There are many ways in which a formal complaint could be made to the BBC, for example a letter written to the Director-General. Formal complaints that came to the BBC verbally by telephone or in a written note (with no specific addressee) were channelled through the Duty Office and were recorded in a log. I have not been able to examine the log for all of the period when Savile was working at the BBC. I think, however, that had a formal complaint been made to the Duty Office about Savile, it would have been recorded, would have caused consternation and would probably have been investigated, at least according to the practices of the time. Moreover, I think the documents relating to that complaint would probably have been retained. That is what happened in 1971 when a complaint was received about another celebrity. The complaint was investigated, albeit inadequately, as I will describe in Chapter 9. Also the documents relating to it were retained. In the circumstances, I think it is reasonable for me to conclude that no formal complaint was made to the BBC either to the Duty Office or otherwise about Savile.
53. While no formal complaints were made, I do, however, conclude that there were eight occasions when informal complaints were made about Savile's inappropriate sexual conduct. Five of those were made by or on behalf of members of BBC staff; the remaining three were made by people from outside the BBC.
54. The five complaints made by or on behalf of staff members were as follows. First, in the late 1960s, a telephone operator in Manchester⁶, was unexpectedly kissed by Savile full on the lips. She told her supervisor, but did not expect her supervisor to do anything about it. Second, in 1969, Savile grabbed the breasts of a studio manager and was then rude to her.⁷ She told her immediate supervisors (both men and women). The reaction of one of her supervisors was to suggest that it would have been more surprising if Savile had not tried to touch her. The complaint went no further. Third, in the mid-1970s, a sound engineer⁸ reported to his supervisor (and later to a sound

⁶ C2, paragraph 5.56.

⁷ C13, paragraph 5.61.

⁸ A6, paragraph 5.169.

manager) that Savile had made a sexual approach to the sound engineer's trainee. The report seems to have fizzled out although the reason for this is unclear. The evidence suggests that, if the trainee was approached, he would probably have refused to discuss the incident. Fourth, in the mid-1980s, a female studio manager⁹ complained to a manager about Savile's use of inappropriate language. A colleague reported the same incident to his line manager and to a woman in the Personnel Department. This complaint was listened to but no action was taken against Savile. The conduct, which amounted to sexual harassment, was not regarded as seriously in the mid-1980s as it is today. Fifth, in 1988 or 1989 a junior employee who worked at Television Centre¹⁰ complained to her supervisor about a sexual assault by Savile. Her supervisor did not appear to be shocked by what Savile had done but told her to "keep [her] mouth shut, he is a VIP". The employee did as she was told.

55. I should also refer, in this context, to C23. Details of what happened to her are at paragraph 5.262 of my Report. In 2006, before Savile was interviewed about the last *Top of the Pops*, he stood beside C23, grabbed her around the waist with his right hand, put his legs around her left thigh (so that her leg was between his two legs) and rubbed his crotch up and down. Neither C23 (nor Mark Lawson, the presenter of *Front Row*, who was with her) made any complaint about this, although Mr Lawson mentioned to John Goudie, the Editor of *Front Row*, that Savile had behaved in a lecherous way. I do not regard this as a 'complaint', but only as an incident when Savile's inappropriate behaviour was mentioned.

56. On three occasions, a complaint was made about Savile by a person from outside the BBC. First, in 1969, a 15-year old girl¹¹ was assaulted by Savile at *Top of the Pops* and complained to a member of BBC floor staff. A security officer was summoned and told to escort the girl off the premises. Second, in 1976, another girl¹² was assaulted by Savile while he was talking to the

⁹ B13, paragraph 5.231.

¹⁰ C51, paragraph 5.254.

¹¹ C16, paragraph 5.62.

¹² B8, paragraph 5.183.

camera on *Top of the Pops*. She spoke to a BBC employee who told her not to worry and it was “just Jimmy Savile mucking about”. She was then told to move out of the way as they were trying to move the camera. Third, a waitress¹³ was invited by Ted Beston (Savile’s Radio 1 producer) to meet Savile at a social event in 1978/1979. Savile sexually assaulted her and she told Mr Beston what had happened. He treated her as if she was being silly.

57. In addition, two informal reports (which I do not consider to be complaints) were made by a musician¹⁴, in the mid-1970s. First, he reported to a presenter that he had seen Savile leaving the *Top of the Pops* studio with a young girl. The presenter told him not to be silly. On a separate occasion, he told Robin Nash, who he thinks was the producer of *Top of the Pops* on the relevant night, that he had seen Savile leaving the studio with a young teenage girl during a recording of *Top of the Pops*. Mr Nash’s response was to tell the musician not to be ridiculous.
58. I was told of another occasion when a complaint might have been made by the grandfather of a boy, C8, who was sexually assaulted by Savile at Television Centre. However, the evidence is too unclear for me to reach a conclusion. I discuss this in more detail at paragraphs 5.361-5.362 of my Report. If a complaint was made, it appears that no action was taken against Savile. This would be most unfortunate, given the seriousness of Savile’s conduct and C8’s age.
59. It is clear that the complaint made to Ted Beston should have been reported by Mr Beston to his executive producer. The other complaints that were made were not pursued. All were raised with junior or middle-ranking employees, rather than with members of senior management. None of those employees was in a position to investigate or deal with the complaint; their duty was to report it to someone more senior.
60. In addition, although I do not criticise them for this, none of the three external complainants followed up their complaints with a more formal report for

¹³ C33, paragraph 5.221.

¹⁴ Ian Hampton, paragraphs 9.219-9.222.

example to the Duty Office. Had that been done, I think the complaints would have been recorded, and would probably have been investigated, at least according to the practice of the time. That the complaints were not reported upwards is obviously extremely unfortunate. However, the fact that they were not reported meant that awareness of these complaints did not reach management level in the BBC.

61. Quite a number of members of staff saw or became aware of strange or unusual or inappropriate sexual behaviour by Savile (see paragraph 5.366 of my Report). In no case did they report what they had seen to a senior member of staff. In some cases, they discussed what they had seen with colleagues (sometimes slightly senior to them) but in such cases the response was either laughter or a shrugging of the shoulders because 'Jimmy was like that'. I do not in any way criticise any of these people for not making a more formal report. None of the things they saw entailed clearly unlawful behaviour and there were cultural inhibitions which would tend to discourage such people from making a report.
62. Most victims, of course, did not report their experiences for reasons which they explained. Most of the people who were raped, seduced or indecently assaulted by Savile did not tell anyone what had happened partly because they were ashamed and embarrassed, partly because they felt that they were to blame for what had happened (which, of course, they were not), partly because they feared that they would not be believed and partly because they feared that they would be in trouble if their parents found out. Most of the young members of BBC staff who were assaulted did not complain; some felt that what had happened was too trivial to make a fuss about; some felt that, although their experience was not trivial, reporting it might damage their careers.
63. In summary, there were very few complaints or reports about specific incidents of misconduct which it would have been possible to investigate. None of the reports which were made were passed upwards to a level of management with the authority to order an investigation or authorise a report to the police. As a result, none of the complaints was in fact investigated or

reported to the police and none of these complaints came to the attention of senior management.

MATERIAL IN THE PUBLIC DOMAIN (CHAPTER 6)

64. In Chapter 6, I consider material in the public domain about Savile: books, newspaper articles and television and radio broadcasts. A great deal was published about Savile over the years; much of it adulatory. There were frequent references to his good works, his friendships with establishment figures, including members of the Royal Family and prominent politicians, particularly Lady Thatcher. There were frequent references to his religious faith and to his claim to be a regular churchgoer.
65. As I have said at paragraph 6.1 of my Report, there was, however, some published material which revealed a different, adverse, side of Savile. Much of this either emanated from his own pen or was apparently approved by him. This material showed that he claimed to have had connections with people who operated on the wrong side of the law and to have had corrupt relations with the police. There was also material which demonstrated that his sexual life was not only prolific but also deeply unattractive. Many people reading the whole of this collection of material would have concluded that Savile was amoral. However, the impact of this material appears to have been slight. It is important to remember that it formed only a small part of the whole range of material about Savile in the public domain and also that it did not emerge at one time but in pieces over the years.
66. Reading this material now, with the benefit of what we now know about Savile's true nature, one is struck by the amount of adverse material in the public domain, by the lack of serious impact it had and by the man's extraordinary confidence that it would not damage him. For example, he was prepared to talk openly about the fact that he had numerous casual sexual relationships with women who were decades younger than him, without any apparent fear that anyone would pop up and say "Yes, and I was only 15 when you did it to me".

67. But setting aside the benefit of hindsight, Savile comes over as deeply unattractive. Just taking the material I cover in Chapter 6 at face value, I find it surprising that 'the Great British Public' continued to love him until his death. Were the values in society really so different from those of today? Maybe people thought he was only joking.

RUMOURS ABOUT SAVILE AT THE BBC (CHAPTER 7)

68. The Savile investigation took statements or heard evidence from 117 witnesses who had worked at the BBC and who had heard rumours and stories about Savile's sexual conduct. Some of the people who heard rumours were fairly senior or, if not actually part of the management structure, were of some standing within the BBC. These included Dame Esther Rantzen, Louis Theroux, Lord Grade, Andy Kershaw, Liz Kershaw, Derek Chinnery, Johnny Beerling, Pete Murray, Mike Read, Ed Stewart, Roger Cook, Nicky Campbell, Andrew Neil and Mark Lawson. 76 of the 117 had worked with Savile and 41 of them had not. On the other hand, we heard from 180 witnesses who worked at the BBC but did not hear rumours about Savile's sexual conduct. Of those, 90 worked with him and 90 did not. Many of these witnesses had worked for the BBC for a long time, often for decades. I must stress that this group of witnesses were not selected as representative of a cross-section of BBC people. They were self-selected.
69. The rumour most generally heard in the BBC was that Savile was sexually attracted to young girls. Only a few heard that he was attracted to young boys; that is very young boys under the age of say 10 or 12. When asked what was understood by the expression 'young girls', roughly 17% of the group understood him to be interested in pre-pubertal girls under the age of 13. About 26% thought that he was interested in pubertal but underage girls in the 13 to 15 age range, and about 22% thought he was interested in the 16 to 17 age group. There were some who had not applied their minds to what was meant by the term 'young girls' but when pressed said that they thought they had been told that Savile liked teenage girls but not necessarily underage.

70. An interesting point was made by Dr Peter Scott-Morgan, who, as a consultant, carried out some research for the BBC in 2003¹⁵. In the course of his work, Dr Scott-Morgan spoke to a large number of BBC staff. One idea which he was exploring was that there might be a group of people, ‘the Talent’, who were so important to the BBC that their behaviour was outside any real control. Dr Scott-Morgan picked up rumours about Savile’s sexual conduct when talking to staff and began to use him as an example of a member of the Talent who, in the past, had been able to get away with unacceptable behaviour – in his case sexual misconduct with young girls. Dr Scott-Morgan found that a significant proportion of the people to whom he mentioned Savile immediately showed that they understood the point. In other words, the suggestion that Savile had got away with inappropriate sexual behaviour was not news to them.
71. In Chapter 7, I also relate some stories and black humour about Savile. I have no doubt that rumours, stories and jokes relating to Savile’s sexual conduct and habits circulated in the BBC over a long period of time. Of course, by no means everyone heard them (including some who worked with Savile and might have been expected to hear them) and they were not limited to the BBC. In particular, it seems fairly clear that rumours and stories about Savile also circulated in press circles. I include some examples in Chapter 6 of my Report. Also, in Chapter 11, I describe how, in 1973, Rodney Collins, a BBC publicity officer, made enquiries of some journalist friends as to what was known about Savile in Fleet Street. The answer was that there were rumours about him but no hard evidence. In addition, Andrew Neil gave similar evidence.
72. It is clear that a number of BBC staff had heard rumours, stories or jokes about Savile to the effect that, in some way, his sexual conduct was inappropriate, if not actually unlawful. Most of those who heard rumours about Savile’s sexual life did not appear to have been shocked by them. Many seem to have regarded them as amusing. No one to whom we spoke thought that he or she ought to report such a rumour to a person in

¹⁵ Report, paragraph 7.9.

authority. It may well be that the more serious rumours were not regarded as credible and the less serious ones did not make anyone feel that 'something ought to be done'. Most people who had heard the rumours assumed that other people had also heard them. Some also assumed that BBC management must be aware of Savile's reputation and did not think it was for them to do anything about it. However, more senior people would not necessarily know about rumours; as one would expect, more senior people do not seem to have had the same exposure to gossip and rumour as those in less senior positions. The BBC is a hierarchical organisation and, as a general rule, I think people tended to socialise with colleagues on their own level in the hierarchy.

73. The number of witnesses we saw and their evidence on the question of whether they had heard any information about Savile means that we were not, in fact, able either to draw any statistical conclusions from the evidence or to come to any clear conclusion that there existed any general view that Savile's sexual conduct was in any way unlawful or inappropriate. All one can say from the numbers at paragraph 68 above is that, while a lot of people did hear rumours or stories, a lot did not, including some who were at the BBC for a long time and might have been expected to. Members of senior management generally did not hear rumours. In addition, as I state in Conclusions paragraph 23, there are those who readily (and, frequently, publicly) make the jump from awareness of rumours on the part of any BBC employee or freelancer to awareness on the part of BBC senior management and, as a consequence, the BBC itself. However, I approach this issue (as I must) as a judge, applying reasoned principles and reaching conclusions on the basis of the evidence I have heard and the inferences which I can properly draw.

PRESS REPORTS ALLEGING THAT THE BBC KNEW OF SAVILE'S MISCONDUCT BUT HAD FAILED TO ACT (CHAPTER 8)

74. In the weeks following the disclosures about Savile's sexual misconduct in October 2012, several reports appeared in the news media to the effect that various people had reported their knowledge of some form of sexual misconduct on Savile's part to someone in a position of authority at the BBC.

As a result of these articles (contained in various news sources), it has been assumed by many that the allegations in the news media were true and statements have appeared in the press asserting that BBC staff culpably ignored such reports.

75. At an early stage, the Savile investigation wished to contact the sources underlying the most important of these various articles as it appeared likely that they would know of people at the BBC who had been given specific information about Savile. However, on investigation, I found that most of these sources could provide very little reliable information about what the BBC knew. I eventually came to the conclusion that much of the material by which the public had been persuaded that the BBC knew about Savile's crimes was unreliable. In Chapter 8 of my Report, I describe the results of my investigations into those articles and their sources.
76. It is unfortunate that the public has gathered the impression from these reports that the BBC had been told time and time again about Savile's misconduct. It has become received wisdom that that was so. Examination of the facts relating to the reports I have discussed in Chapter 8 demonstrates that this impression is misleading. It does not follow from my analysis of some of the media reports that I am saying that nobody in the BBC was aware of Savile's misconduct. Some people were. I have investigated the extent of their awareness in as much depth as has been possible and report upon it in chapters 9, 10 and 11 of my Report and summarise it in Conclusions – The Questions Answered and the Lessons to be Learned. Chapter 8 seeks only to clarify and, where necessary, correct the misleading impressions which have been given by some of these reports.

TOP OF THE POPS (CHAPTER 9)

How the Programme Operated (Chapter 9)

77. *Top of the Pops* started in Manchester in 1964. Savile was a regular presenter from the beginning, although later there were several others. The show moved to London at the end of 1965 and, from that time, there were security problems for the BBC. The popular singers and groups taking part

attracted a large teenage following which was often difficult to control. An important part of the show was the participating audience. The production team wanted young people who were good looking, fashionably dressed and good dancers. Young people who satisfied those criteria were sometimes invited to return. The show soon became very popular and tickets became much sought after. The BBC initially imposed an age limit of 15 but this was difficult to police; in particular it was difficult to gauge how old a teenager really was. There is evidence that audience members younger than 15 were allowed in. The building was not easy to keep secure. Although tickets were supposed to be required, young people without tickets used to find their way into the building. Some of them used to frequent the BBC Club. Presenters, artists and some members of staff were allocated tickets or allowed to invite guests without tickets and these guests were not subject to any form of supervision.

78. In 1971, following the allegations in the *News of the World* about the risk to which young girls were exposed at *Top of the Pops*, (to which I will refer later) the BBC raised the entrance age from 15 to 16. However, it remained just as difficult to police the age limit as before. Young people under 16 continued to gain admission. I have the impression that the raising of the age limit to 16 created in the minds of BBC staff a sense of relief or security. The audience members were presumed to be 16 and, if there was any sexual misbehaviour connected with the programme, they were (at least in theory) old enough to consent.
79. The BBC's usual methods of handling its audiences worked perfectly well for an obedient, consenting adult audience but I think that they worked less well for an audience of up to 100 teenagers who were milling about the studio, some of whom were determined to get themselves on screen or to meet their pop idols. I accept that the BBC supervisory staff did their best to keep an eye on the young people attending the show but, as one audience coordinator accepted, it was impossible to count the audience in and count them out.
80. Although the programme was recorded for broadcast the following day, it was 'recorded as live'. This, as I understand it, was intended to create the

atmosphere of a live show. One witness said that '*a lot of testosterone [was] flowing*'. The presenter would make the introductions from one of the stages or podiums and would be surrounded by selected members of the audience. Usually, the floor manager would select the young people to go onto the podium but Savile would sometimes choose them himself. When preparing for a shot and while on camera, Savile would usually put his arms round the girls next to him. No one took exception to this as a general practice but it is now known that sometimes he used these opportunities to touch girls inappropriately.

81. Every singer or group and each presenter had a dressing room and, in practice, performers and presenters invited guests to their dressing rooms both before and after the show. On *Top of the Pops* nights, the corridors of Television Centre were very busy. Witnesses told me that it would be very easy for a star or a presenter to take someone back to his dressing room. There would be so many people milling about that no one would notice. Although there was a rule that staff were not permitted to have sexual intercourse on BBC premises (I was told that this was a dismissible offence although I was not told of anyone who had actually been dismissed), it seems to have been accepted by the BBC that a visiting artist could do what he or she wished in the privacy of a dressing room. Sexual conduct in a dressing room would be of interest or concern to the BBC only if it appeared to be unlawful because, for example, one of the people involved was under the age of consent.
82. In theory, after the show, the participating audience would be escorted from the building by audience supervisors. I am sure that that happened to most members of the audience but I am also sure that it did not happen to all. Most staff members agreed that, if a presenter or member of a group wanted to take a girl back to his dressing room, no-one would notice or, if they did, do anything about it. It would have been regarded as nobody else's business; in particular because, from 1971 onwards, every member of the audience was, at least in theory, over the age of 16.

83. I have the impression that, on *Top of the Pops* nights, Television Centre was almost bursting at the seams. The corridors would be thronged with people, many of them not BBC staff. Most would be guests of someone or other although I think there would be a few 'infiltrators' or 'stowaways' who had no business to be there. But no one was concerned about that; there was such an atmosphere of bustle and excitement. It was 'all go'.

Awareness of BBC Staff That Young Members of the Audience at Top of the Pops Were at Risk of 'Moral Danger' (Chapter 9)

84. To modern ears, the expression 'moral danger' may have an old-fashioned ring. It is, however, a useful short hand term for the concept of risk to which young people (mainly young girls) might be exposed as the result of finding themselves in the company of older men and liable to be involved in sexual conduct which might be unlawful on account of their youth or might be inappropriate and emotionally damaging to them on account of their lack of maturity. I shall use the shorthand expression 'moral danger' in that sense.
85. From the description I have given of what it was like in Television Centre on the evenings of a *Top of the Pops* recording, with the benefit of hindsight, it is obvious that some of the young girls in the participating audience were at risk of moral danger. The fact that some girls came back as regular members of the audience would only increase this risk as there would be an opportunity for men and the girls to recognise and get to know each other, which would greatly increase the likelihood that assignments would be made. Clearly, looking back, the same risk applied to young boys. However my focus in paragraphs 9.36 to 9.209 of the Report is on the risks faced by young girls because, in my view, the BBC should have realised that the way *Top of the Pops* was run meant that young girls were at risk of moral danger. I am not saying that the existence of these risks, obvious as it now seems, of itself meant that members of staff involved in the programme must have consciously appreciated that the young girls might be in moral danger. However, I do think that, if they had applied their minds to the subject, they must have realised that there was a possibility that young girls were at risk. In general, however, I do not think that they did apply their minds to the subject;

they were busy running the programme and their minds and their priorities were on that rather than on the welfare of the young audience.

86. However, in 1969 and again in 1971, the BBC received a number of 'wake-up calls' relating to allegations of sexual misconduct connected with *Top of the Pops*. The fact that the allegations had been made meant that no one in authority on the programme could claim not to have been aware of the existence of these risks and the need to investigate them.
87. The three wake-up calls are described from paragraph 9.43 of my Report. The reader is referred to those paragraphs for full details. Briefly, the first wake-up call arose from the activities of Harry Goodwin, the resident stills photographer on *Top of the Pops* from 1964. In 1969, two girls aged about 16 or 17 were found, after a recording of *Top of the Pops*, waiting to visit Mr Goodwin in his dressing room to be photographed. In addition, in the same year, an anonymous letter was passed to the BBC's internal investigation team in which it was alleged that Mr Goodwin was taking pornographic photos of girls in his dressing room after *Top of the Pops*. When Mr Goodwin was confronted with this allegation and was told that girls should not be visiting his dressing room, he was recorded to have said that "he would do the same again next week when the show was at Lime Grove where he could do as he liked". It appears that the then Light Entertainment organiser (Variety), Ronnie Priest (now deceased) would have liked Mr Goodwin's contract not to be renewed but Bill Cotton (then Head of Light Entertainment) insisted that Mr Goodwin should remain as "he was a first class photographer with a valuable portfolio of work".
88. The second wake-up call occurred in early 1971 when Mrs Vera McAlpine telephoned the Duty Office of the BBC to lodge a complaint concerning her daughter Claire, aged 15, who had attended *Top of the Pops* on a number of occasions as a member of the participating audience. The complaint was that a celebrity had invited her daughter back to his flat after a recent recording of *Top of the Pops* and had seduced her. This became a matter of public interest and concern when, shortly afterwards, Claire McAlpine committed

suicide and the *News of the World* suggested that her death was connected with her association with *Top of the Pops*.

89. There was some internal BBC investigation of Mrs McAlpine's complaint but, in my view, this was not conducted in a satisfactory way. The Investigations Department was not involved. Mrs McAlpine was not interviewed by the Legal Department or the Light Entertainment Department of the BBC. No attempt was made to interview *Top of the Pops* staff or audience members or to discover whether and when Claire had attended the show. Light Entertainment interviewed the celebrity only because they were advised by the Legal Department that they were "duty bound" to do so. No note was made of the conversation. The celebrity denied the allegation and his denial was accepted. I deal with that investigation in some detail from paragraph 9.50 in my Report.
90. The investigation into Mrs McAlpine's complaint does not appear to me to have evinced any sense of concern about the safety and welfare of Claire or of girls like her. Rather it appears to me to have been designed to protect and exonerate the BBC and to fob Mrs McAlpine off. Later, after Claire's death, Mrs McAlpine was to complain in the newspapers that the BBC had "shrugged off" her complaint.
91. For the sake of completeness, I should make it clear that I have not attempted to make any judgment about the allegation involving the celebrity and Claire McAlpine. The question does not fall within my Terms of Reference. My legitimate interest in this matter relates only to what can be inferred about the BBC's culture and practices from the way in which the matter was investigated by the BBC.
92. The third wake-up call arose as a result of disclosures in the *News of the World* in February and March 1971. The first disclosure (which is mentioned by way of context, but was not connected with *Top of the Pops*) related to what were known as the "payola allegations". It was alleged that various BBC producers and other staff had received money, gifts and services (including sexual services) in return for playing particular records, thereby assisting their

entry into and ascent up the charts. The evidence underlying these allegations had been obtained by covert recordings by journalists posing as businessmen. These allegations resulted in criminal proceedings which took place in 1973 and 1974. In February 1971, soon after the story first broke, the BBC instructed Brian Neill QC to undertake an independent inquiry into the BBC aspects of the *News of the World* allegations. Mr Neill, now the Rt. Hon. Sir Brian Neill, later became a Lord Justice of Appeal.

93. One of the series of articles in the *News of the World* alleged that Mr Goodwin was taking pornographic pictures of young girls at *Top of the Pops* and showing pornographic films in secret in his dressing room at *Top of the Pops*.
94. This evidence was said to be disclosed on one of the covert tape recordings. It was said that Mr Goodwin described, with great pride, “a blue scene” and claimed also to have a wide selection of photographs of girls who had appeared in *Top of the Pops*, some of which were “porny”. The Savile investigation has received the transcripts of the interviews with Mr Goodwin and I can say that the *News of the World* report is a substantially accurate account of what he said to the undercover journalists. The tapes also contained further material which shows Mr Goodwin in a very poor light. At one stage, speaking about young girls attending *Top of the Pops*, he tells the journalist that he would not “do it” in his dressing room but “if you want to do it you can take ‘em into Wood Lane and fuck ‘em outside there”. He also spoke about taking girls to hotels. He may have been exaggerating; I do not know.
95. The BBC investigated the allegations in this article. I deal with that investigation from paragraph 9.72 of my Report. The tape recordings were not available to them. Mr Goodwin denied the allegations of showing or making ‘blue’ films and claimed that “to the best of *[his]* recollection” he did not make the statements attributed to him by the newspaper. The BBC concluded that there were “no admissions which make it necessary for the Corporation to consider dispensing with Mr Goodwin’s services”. I find it hard to resist the inference that those involved were aware that Mr Cotton wished to retain the services of Mr Goodwin. Mr Goodwin’s contract was renewed.

96. In my view, the BBC's investigation of Mr Goodwin was manifestly inadequate. No witnesses or potential witnesses were interviewed. The investigation consisted essentially of asking the person accused whether the allegation was true and, when its truth was denied, the denial was accepted. This method of investigation appears to have been standard procedure at the BBC at this time.
97. Later in March 1971, a further piece appeared in the *News of the World* relating to a seduction scandal at *Top of the Pops*. The source of this report was a former 'stand-in' (one of a group of casual workers who assisted at *Top of the Pops*) who alleged that girls were picked up by male members of staff either during the programme or in the BBC Club afterwards and were later seduced; some of them were under 16. So far as I can tell, the BBC did not investigate these allegations.
98. Finally, the *News of the World* reported the death of Claire McAlpine. The article was based largely on an interview with Claire's mother and reported how Mrs McAlpine had found and read her daughter's diary, where she had seen accounts of meetings with at least two celebrities. She said that she had reported her concerns to the BBC but that they had "shrugged it off". Claire's death was also reported by a number of other newspapers.
99. At the *inquest* into Claire's death, the Coroner's verdict was that Claire had committed suicide "while balance of mind disturbed". The inquest was very short and there was no requirement for any inquiry by the Coroner into the wider circumstances of the death. Representatives of the BBC attended the inquest as observers but there was no need for them to take part in it. Later press coverage suggested that Claire's diary, which had been examined after her death by the police, had proved "quite worthless" in police enquiries and that Claire was considered to be a fantasist.
100. The *attitude* of the BBC's senior management to Claire McAlpine's death, the press coverage of it and the outcome of the inquest can be inferred from a number of contemporaneous BBC documents. In the period between the death and the inquest, the BBC's Board of Management minutes record that

“there were legal, publicity and administrative aspects of this matter, all of which must receive close and immediate attention”. However, at the meeting following the inquest, the Board of Management considered that the BBC had no responsibility for the death, based on the verdict of the inquest and the assertion that the allegations contained in the diary were fantasies. It appears that the Board of Management reached its conclusions without discussing the fact that Mrs McAlpine had recently made a complaint about what her daughter said had happened following a visit to *Top of the Pops* or, indeed, any in-depth discussion of the underlying issues. In my view, the Board of Management did not provide the close attention they had envisaged would be required. Instead, once adverse publicity had been avoided, it appears that there was a collective sigh of relief.

101. The *BBC* Governors also discussed Claire McAlpine’s death and were reassured by the outcome of the inquest. It appears that the Governors felt no concern arising out of the wider allegations of immorality in relation to *Top of the Pops*. This apparent lack of concern alarms me.

Conclusions about the BBC’s Response to the Various Wake-up Calls in Respect of Top of the Pops (Chapter 9)

102. Looked at in the round, it appears that the only reaction of the BBC to the various problems which had been drawn to their attention in respect of *Top of the Pops* was to raise the admission age from 15 to 16 and to attempt to tighten up the ticket arrangements for entry to the show and entry to the BBC Club. These measures would, even if successful, do very little to tackle the gravamen of the concerns which had been raised, which was that young girls might be being picked up for sexual purposes. First, raising the admission age to 16 would (provided the rule could be enforced) ensure that whatever sexual contact there might be between the audience and older men would be lawful sexual contact. But was that really all that mattered? Was it acceptable that there was the real possibility of sexual contact between 16-year-olds and much older men, be they stand-ins, photographers, camera men, musicians or whoever? In any event, the BBC well knew that it was extremely difficult to enforce the age limit, whether 15 or 16. Without requiring

proof of age, it would always be easy for some girls to claim to be 16 when they were not.

103. The real problem was, as Mr Neill pointed out in the Report he produced for the BBC in May 1972, that the format of *Top of the Pops* created problems. In particular, it introduced into the labyrinthine Television Centre a substantial number of teenage girls. Once there, those girls were unsupervised. Once there, they could make contact with visiting groups and their support teams and all sorts of BBC staff. It seems to me obvious that those girls were at real risk of moral danger. I cannot think that it was acceptable for the BBC as a public service broadcaster to run a programme which effectively provided a 'picking up' opportunity.
104. The impression that I have from the Board of Management Minutes and from the various internal BBC memoranda I have seen was that no one within the BBC seemed to consider the possibility that the *News of the World* articles might have lifted the lid off a true state of affairs at *Top of the Pops*. In fairness to the BBC, they did take the payola allegations seriously (see paragraph 9.125 of my Report) but I do not think that they treated the *Top of the Pops* allegations with the seriousness they deserved. There is no hint of any concern that some of the young audience would be impressionable and star-struck and would be vulnerable to the advances of anyone (including such people as stand-ins, photographers or roadies) who had acquired a superficial glamour by virtue of association with the programme. On the contrary, the concern within the BBC seems to have been to dampen down any adverse publicity and to ensure, so far as possible, that any sexual contact taking place in connection with the show would be consensual because the girls would be over 16.
105. In my view, when these allegations were raised by the *News of the World* and when they knew of Claire McAlpine's death, the BBC should have undertaken a thorough investigation of what went on during and after *Top of the Pops*. The focus of this should have been to establish what ought to be done to protect the young people who attended the show. This was not the responsibility of the police; they were there to investigate possible criminal

behaviour. The BBC's responsibility was much wider than that. But the BBC's reaction was limited in effect to problems of ticketing, admission and policing the age limit.

Conclusion about Top of the Pops (Chapter 9)

106. My conclusion is that at least during the 1960s, 1970s and 1980s (and possibly after that period) young people attending *Top of the Pops* were at risk of moral danger. Even after the entrance age was raised to 16 in 1971, there remained intrinsic problems relating to the protection of young people. The BBC made no real attempt to grapple with these problems. I think it may be that the only solution to the problem was to change the format of the programme completely so that there was not a young studio audience. That was never considered as an option, I think because the priority was to continue to run a successful show.

Knowledge about Savile in Relation to Top of the Pops (Chapter 9)

107. What about Savile's conduct on *Top of the Pops* nights? As I have explained in Chapter 5, Savile used his association with *Top of the Pops* as bait for young girls. In the 1960s and 1970s, when he was at the height of his fame in the world of pop music, the offer of the opportunity to attend *Top of the Pops* must have been thrilling for many teenagers. Savile exploited this advantage to provide himself with a supply of girls willing to have sexual intercourse with him. I am satisfied that Savile frequently invited young girls to *Top of the Pops*. Some of these girls became regular attenders; Savile called them his 'London Team'. They made his dressing room their base. Sometimes he would engage in sexual activity there. Also, they would go back to his flat or camper-van with him for sex and would attend upon him in other places at his command. I am also satisfied that, on occasions, he would pick up girls at *Top of the Pops*.

108. I collected as much evidence as I could from members of BBC staff who had had dealings with Savile while he was working on *Top of the Pops*. I conclude that quite a number of staff members heard rumours about Savile having a sexual interest in young girls but I have not heard from any witness who

claims or admits to having seen anything that was clearly sexual in nature. I did, however, hear from a musician who played bass guitar for a group which had several hit singles in the mid-1970s¹⁶. On two separate occasions, he noticed Savile leaving the studio with a young girl and a young teenage girl. He mentioned the first occasion to the show's presenter and the second occasion to a producer. The presenter's response was to tell him not to be silly and the producer's response was to tell him not to be ridiculous.

109. There were various incidents, which I set out in Chapter 5, which entailed some form of improper or illegal conduct by Savile while working on *Top of the Pops*. However, there is very little evidence about BBC staff noticing these events many of which involved young girls coming and going to and from Savile's dressing room and I can understand why. There were so many people around and BBC staff were busy doing their own jobs.
110. However, two serious indecent assaults which took place on Savile's podium during the recording of the show were reported to BBC staff.¹⁷ I will not repeat the details here. My impression is that the person to whom the first victim complained regarded her as a nuisance and may well have thought that the incident was funny. In relation to the second incident, what is particularly striking is the reaction of the BBC man to whom the victim complained. He clearly believed the victim when she described what Savile had done; indeed, it does not appear to have come as any surprise. In any event, it appears to me that neither of those two incidents became the subject of an effective complaint which would have alerted senior management to the existence of a problem with Savile.
111. Apart from the two studio incidents which I have just mentioned, some other incidents occurred in or around the studio. None of these incidents were reported by the victim concerned and there is no evidence that they were noticed by anyone else (see paragraphs 9.223-9.225 of my Report).

¹⁶ Ian Hampton, paragraph 9.219.

¹⁷ C16, paragraph 5.62 and B8, paragraph 5.183.

Conclusion about the BBC's Awareness of Savile's Misconduct while on Top of the Pops (Chapter 9)

112. I do not think that any member of senior management was ever made aware of Savile's abuse of young people while working on *Top of the Pops*. That was partly because no report was ever made directly to senior management by a victim and partly because staff members who did receive reports or complaints did not pass them on as they should have done. Any other staff members who might have had the opportunity to observe what was happening were busy doing their own jobs. It does not appear to have been anybody's responsibility to look after the welfare of the young members of the audience. Another reason may well have been that such things as were observed by staff were not regarded as seriously wrong – indeed they might well have been thought of as amusing – and were not reported upwards.
113. However, the most important and obvious reason why what Savile was doing was not recognised was because of the general environment of the programme, which I have described above. In the testosterone-laden atmosphere, where everyone was, in theory at least, over the age of 16, child protection was simply not a live issue.
114. If, however, there had been a thorough investigation of what went on at *Top of the Pops* when concerns arose in 1971, much might have been discovered about the culture and atmosphere which, when brought to the attention of senior management, should have resulted in changes being made. Such changes might have put a stop to Savile's activities in relation to the show or at least would have curtailed them.

AWARENESS OF SAVILE'S SEXUAL MISCONDUCT WITHIN THE JIM'LL FIX IT TEAM (CHAPTER 10)

115. In Chapter 10, I examine the way in which *Jim'll Fix it* was made and the evidence which shows to what extent management and members of the teams working on the programme were aware of Savile's sexual habits and conduct.

116. *Jim'll Fix It* ran from 1975 until 1994. There was a series of 12 to 14 programmes which would usually run between December/January and March/April each year. The producer was always Roger Ordish and Savile was always the eponymous presenter. The production team operated throughout the year, receiving letters from the public asking for some kind of dream or ambition to be fulfilled or 'fixed' for them. For the chosen 'fixes' a small production team often made a short film. Savile would only very rarely be involved with either the ideas for fixes or the filming of them. A number of fixes would be collected together to make one programme. The children concerned would attend the recording of the programme and would receive a badge from Savile. After it was over, there would usually be a little party in a hospitality room.
117. I was told of 17 occasions of abuse by Savile in connection with *Jim'll Fix It*, of which nine were of children under the age of 16. While there was no formal child protection policy on the programme or, indeed, in the BBC as a whole during the period of *Jim'll Fix It*, that does not mean that the staff were not concerned about the welfare of visiting children. They were. The general impression I have was that those who worked on the programme put a great deal of effort into looking after the children who took part in the show and giving them a safe, happy and memorable day. In my view, this concern and the approach of the programme staff to the welfare of the children must have had the effect of reducing the opportunities Savile had to abuse on *Jim'll Fix It*.
118. Several witnesses explained to me how children were looked after on *Jim'll Fix It*. This system was not thought of as a child protection policy; it was just the way children were looked after. A child was always accompanied by a parent, chaperone or member of staff. On a recording day, in addition to the presence of a chaperone, each child or young person would be the responsibility of a *Jim'll Fix It* researcher. There were also arrangements for children and young people who attended as part of the audience.
119. On the face of it, those arrangements sound reasonable. But, in fact, they were not entirely satisfactory. If one recognised the possibility that Savile might be a sexual predator, one could see that there were potential loopholes

which he could exploit to make opportunities to abuse a child or young person. Indeed, some of the BBC witnesses accepted that, with the benefit of hindsight, they could see that there were potential loopholes in the arrangements. For example, a child might be left in his dressing room in the care of his parent. Savile could come in, have a chat, send the parent away to find a cup of tea and take the opportunity to abuse the child. That is what happened to a victim¹⁸ in 1976. Another possible loophole could arise during the post-recording party. Sometimes groups of children came on the show without their own parents. If Savile decided to take a member of a group away to his dressing room, the leader of the group might not accompany him or her. That is what happened to another victim¹⁹. There was also the possibility that one of Savile's personal guests might be abused in the dressing room. The staff did not feel that they had any control over Savile's personal guests.

Awareness of Savile's Sexual Deviancy at Jim'll Fix It (Chapter 10)

120. There were many members of BBC staff (particularly technical staff) working on *Jim'll Fix It* who neither heard nor saw anything of concern so far as Savile was concerned. Equally, there were quite a number of *Jim'll Fix It* staff who were aware of rumours about Savile's sexual misconduct and some who observed inappropriate conduct themselves. In Chapter 5, I report on a number of incidents of sexual misconduct which occurred in connection with the making of *Jim'll Fix It*. Where these concerned people who were not on the staff of the BBC, there was no report to anyone in the BBC. Also, so far as I can see, there was no reason why any member of the *Jim'll Fix It* staff would have been aware of what had happened. Where the incidents concerned members of the BBC staff, the incidents were not reported to Mr Ordish or to anyone in a senior position on the *Jim'll Fix It* team.
121. The evidence I received suggests that members of the production team working on *Jim'll Fix It* in the 1970s were not concerned about Savile being left alone with young people. However, by the 1980s, there appears to have

¹⁸ C20, paragraph 5.192.

¹⁹ Kevin Cook, paragraph 5.195.

been a significant degree of concern within the *Jim'll Fix It* team that young people left alone with Savile would be at risk of some form of inappropriate conduct. Team members with responsibility for young guests began giving each other advice about keeping a special eye on Savile. There does not seem to have been any specific incident which could have triggered this. Accordingly, I conclude that, among the people who were responsible for the safety and welfare of the *Jim'll Fix It* guests, there grew up an appreciation that Savile presented a possible risk to young people and, consequentially, concern about this and a practice of trying to protect them from him. However, I do not think that this was recognised by everybody; nor was it ever formally articulated.

Awareness of Roger Ordish (Chapter 10)

122. Roger Ordish was the producer of *Jim'll Fix It*. I consider the question of his awareness of what Savile was doing in some detail from paragraph 10.101 onwards of my Report. Mr Ordish is now retired after a long career with the BBC. I realise that it must be profoundly distressing for him to face examination and possible criticism about his conduct while the producer of *Jim'll Fix It*.
123. Mr Ordish worked with Savile for over 20 years. Despite the fact that others may have had the impression that the two were close friends, Mr Ordish said (and I accept) that they were not. Although he may have known Savile as well as anybody could, that was not particularly well.
124. Mr Ordish said that he was aware that people used to talk about Savile's sexuality and in particular his sexual interest in teenage girls. Quite apart from what Mr Ordish heard as rumour, he himself heard Savile talk or brag about sexual matters, always in the context of heterosexual activity. Mr Ordish agreed that he was aware that Savile's sexual preference was for young women. Savile never seemed to be with a woman of his own age. However, he, Mr Ordish, did not see that as a dangerous state of affairs.
125. I have no difficulty in accepting that Mr Ordish was not aware that Savile ever committed an unlawful or inappropriate sexual act on BBC premises. In my

view, there is no evidence that he was aware of such conduct. In the light of the evidence I heard, which is set out in Chapter 10, I find it much more difficult to decide to what extent Mr Ordish was aware of Savile's sexual deviancy and, on account of an awareness of that, to what extent he realised that there was a potential risk of harm to the young people appearing on *Jim'll Fix It*.

126. Many of the factors, incidents and conversations involving Mr Ordish identified Chapter 10 have no relevance to his awareness of Savile's sexual deviancy. For example, the fact that Mr Ordish was aware of rumours about Savile and his sexual interest in "young girls" (though not, I think, of rumours that he had sex with girls under the age of 16), the fact that Savile made boastful remarks about sexual matters, the content of the book "*As It Happens*" and *The Sun* articles of 1983 and the fact that Mr Ordish knew that Savile had no regular sexual partner have no bearing on that question. Others such as the fact that Mr Ordish heard Savile shout "*Legal! Legal!*" when hearing that a young girl was aged 16 might, as Mr Ordish said, "*take on a terrible significance*" now in hindsight but, at the time, it was clearly understandable that Mr Ordish treated this as a "*blokey joke*".
127. There are, however, some incidents and conversations which, as I have said, might suggest that Mr Ordish did have knowledge about Savile's deviancy. First, there is the evidence (which I accept) of a witness who told me that she suggested, in Mr Ordish's presence, that Savile should not be left alone with children. I do not know whether Mr Ordish heard that suggestion; he told me that he does not remember it. If he did hear it, he appears to have brushed it aside without giving it serious consideration. He did not ask the witness in question what she meant. She did not volunteer that she was talking about a sexual risk and, although nowadays, that remark would be readily interpreted as relating to a concern of a sexual nature, at that time, I do not consider it would necessarily have carried that implication.
128. Second, there is the evidence of a researcher who said that she was told (either by Mr Ordish or a researcher) that they were to be careful not to let Savile be alone with children in his dressing room, or indeed anywhere.

However, the witness also said that she did not know exactly what Mr Ordish knew about Savile and she could not, in any event, remember who had given her that instruction.

129. I think Mr Ordish was probably involved in the incident in which someone banged on Savile's dressing room door and berated him for having the door shut (or locked) while there was a 16 year old girl inside (see paragraphs 10.90-10.97 of my Report). I think Mr Ordish has forgotten about it, possibly because nothing bad actually happened. I also accept the evidence of a *Jim'll Fix It* researcher and assistant floor manager that he and Mr Ordish saw two teenage girls come out of Savile's flat and that this was followed by a short conversation between them about whether Savile had sex with girls like that. However, it was the researcher who posed this question (and not Mr Ordish) and there is no reliable evidence as to the age of the girls concerned. I also accept the same witness's evidence that Mr Ordish seemed surprised that the parents of a young girl who travelled up the motorway in Savile's car should have trusted their daughter with him. Mr Ordish does not remember the incident. However, it seems to me that it is possible Mr Ordish was surprised that the parents would let their child go with anyone who they did not know personally. I also accept that Mr Ordish expressed concern to this witness that Savile's exploits might come out in the press and derail *Jim'll Fix It*, although that is not evidence of concern about Savile and underage children.
130. There are, therefore, a small number of incidents and conversations which raise a question about Mr Ordish's awareness. However, those incidents and conversations did not occur as a cluster; they occurred over a period of time. It is also very important not to let hindsight influence how these incidents and conversations are viewed. Nowadays people might well view these incidents and conversations as showing the existence of a potentially serious problem of a sexual nature which required some form of investigation or action. However, I think it is very important to view these incidents in their moments and, in so doing, I have come to the conclusion that Mr Ordish never did recognise the collective effect of those concerns or pointers and that he never

thought that Savile was having sexual intercourse or sexual contact with girls under the age of 16, let alone boys or young men.

131. I must make it plain that, if Mr Ordish had received an explicit complaint about clearly unlawful sexual contact by Savile, I am quite satisfied that he would not have swept it under the carpet but would have handled it appropriately, at least according to the BBC standards of the time. I am sure he would have discussed it with Mr Moir, his line manager and Head of Light Entertainment, and I am sure that some form of investigation would have taken place. Whether that would have comprised anything more than asking Savile whether the allegation was true, I cannot say. But that is hypothetical as no such complaint was ever made.

Awareness of More Senior Staff about Problems Relating to Savile and Jim'll Fix It (Chapter 10)

132. From paragraph 10.134 onwards of my Report, I consider the extent of the awareness of problems relating to Savile of a number of senior staff, including Controllers of BBC One, during the relevant years. None of these witnesses knew anything at all about his sexual activities and most knew nothing at all about the material in the public domain or even his reputation but I took the opportunity when interviewing them to ask hypothetical questions about what their attitude would have been if they had known of these things.
133. Jim Moir, Head of Variety and Head of Light Entertainment (between 1987 and 1993) never heard any rumours about Savile's sexual preference for young girls or young women. He had never read or even heard of Savile's autobiography *As It Happens*. He could not recollect reading *The Sun* articles published in 1983 (referred to from paragraph 6.17 onwards of my Report) but agreed that it is reasonable to assume that they would have been put before him as part of the BBC press cutting service. He had no recollection of them causing a stir in the BBC at that time. He did not discuss the articles with Mr Ordish, who did not bring them to his attention. For his part, the articles now seemed to him to be exaggerated and "*braggadocio*".

134. The Savile investigation also interviewed four former Controllers of BBC One, all of whom were in post during Savile's time on *Jim'll Fix It*. None of them recalls being aware of *The Sun* articles or indeed of any of the other material about Savile which was then in the public domain.
135. Alan Hart, Controller of BBC One at the time of the publication of *The Sun* articles in 1983, believes that he did not see the articles at the time of publication but that, if he had, his reaction would have been to think that they were largely exaggeration and bragging. If he had seen them, he thinks he might have spoken to the Head of Department and told him to tell Savile to stop saying this kind of thing. He did not think that he would have considered taking Savile off *Jim'll Fix It*.
136. Lord Michael Grade, Controller of BBC One from 1 September 1984 until 7 July 1986, who was not even employed within the BBC when *The Sun* articles were published in April 1983, had no knowledge of the articles at all. He considered that people in the BBC who became aware of them would have thought that this was just "*fantasy*" and "*self-promotion*" on Savile's part. He explained that what he called "*the default position*" was whether or not the published material was going to damage the BBC's reputation. The BBC would only be concerned if there was going to be a major scandal. His view was that, if the press did not make a big fuss about these articles by picking them up and running with them, there would be no pressure on the BBC to stop using Savile. When asked whether that implied that the BBC would react to public opinion rather than making its own mind up, he said that the BBC was "*a very reactive organisation*". He also agreed that the kind of image that the articles projected did not fit well with a programme like *Jim'll Fix It*.
137. Jonathan Powell was Controller of BBC One between 1987 and 1993. He commissioned several series of *Jim'll Fix It*. He was unaware of *The Sun* articles of April 1983 or indeed any other reason for concern about Savile. After reading the articles, he told us that he did not think the BBC should interest itself in the private behaviour of a celebrity unless it was illegal or might compromise the BBC's reputation or the programme on which the celebrity worked. He accepted that a programme such as *Jim'll Fix It* ought to

be presented by someone who was a suitable role model. He thought that Savile created himself as a role model by creating the perception that he dedicated a good deal of his life to good works, raised money for charity and was on friendly terms with the great and the good. He did not think that he would have jumped to the conclusion that Savile must be taken off screen. There would have needed to be a conversation at a high level about what Savile was saying.

138. We also spoke to Alan Yentob, who became Controller of BBC One in 1993. He was Controller when *Jim'll Fix It* was discontinued. I am quite satisfied that his decision to end *Jim'll Fix It* was taken for artistic and programming reasons and was quite unrelated to any concerns about Savile. Mr Yentob had not heard any rumours about Savile's sexuality; nor was he, at that time, aware of any of the published materials to which I have referred in Chapter 6 of my Report (and at paragraphs 64-67 of this Summary).
139. Having read *The Sun* articles, Mr Yentob said that, if he had been aware of them at the time, he would have talked to people who knew Savile to find out whether the material was likely to be true or just exaggeration. If the latter, he thought he might have advised that Savile should be warned not to talk like that as it might be misunderstood. When asked what he thought of someone who boasted about those kinds of things, he said that such a person was "*pretty foul and unappealing*". When asked whether such a person was a good role model for young people, he said that he doubted that but did not want to be "*judgmental*". He agreed that the BBC does have a responsibility as to the role models that it puts out and added that he did not like what he had just been shown. He recognised that *The Sun* articles showed a potential for reputational damage to the BBC and expressed the view that perhaps the top end of the BBC had not paid sufficient attention to what was going on in the entertainment world. However he speculated that, if there had been more of a public reaction to *The Sun* articles, maybe people like him in the BBC would have been more aware of the problem than they were. Finally, after seeing other public domain material set out in Chapter 6, he questioned how Savile could have got away with "*all of this*" and added that, if I were to say

that there had been a responsibility on the BBC not to have missed this material, that would be a fair point for me to make.

Discussion (Chapter 10)

140. I have accepted that no one above producer level with any responsibility for deciding whether *Jim'll Fix It* should be on the air was consciously aware of any reason for concern about child protection in connection with the programme. Yet, there remains for discussion the question whether (quite apart from child protection), when *The Sun* articles were published, the reaction of the BBC (prompted by Mr Ordish – who did read the articles – or anyone involved in monitoring press coverage) ought to have been to consider whether Savile was a suitable person to present this family programme. Even if it was thought that the content of the articles was exaggeration, it seems to me that there ought at least to have been a discussion about whether a person who seemed proud to boast about his associations with criminal characters (albeit long ago) and his prolific casual sex life with young women decades younger than himself was a suitable person to present this show. There should have been consideration of whether it was appropriate for the BBC, with its public interest values, to provide a platform on a 'family' programme such as *Jim'll Fix It* for a man whose personal moral standards would be unacceptable to many people. There was no such discussion.
141. Mr Ordish knew (or would have recognised if he had applied his mind to it) that there was a falsity in Savile's position on *Jim'll Fix It*. This clearly extended to the presentation of Savile as a good man, suitable to be regarded as a favourite uncle to the nation's children. He was not and Mr Ordish knew he was not. Even though I have accepted that Mr Ordish did not consciously realise that Savile was or might be an abuser of young people, he certainly knew that he had very questionable morals. He knew that Savile proclaimed his interest in casual sex without emotional commitment with women very much younger than himself. While I accept that some people may see nothing wrong with such sexual conduct between consenting adults, I do not

think that many people would regard this kind of conduct as that which should be held up as an example to young people

142. Mr Ordish also knew that Savile had claimed to have associated with criminal henchmen and to have had a questionable relationship with the police. It seems to me that whether these claims were true or not, the fact that Savile was content to put such material into the public domain shows that he was not a suitable role model for young people and not therefore a suitable person to front a programme like *Jim'll Fix It*. Mr Ordish now agrees that that is so, although I do not think that occurred to him at the time.
143. Among the former BBC 1 Controllers interviewed, there is a fair degree of unanimity that a person who is content to boast about such matters was not an appropriate person to present a family show like *Jim'll Fix It* which needed a suitable role model. Some also accepted that the use of Savile on such a show presented a risk of reputational damage to the BBC. Yet they never considered these issues at the time because *The Sun* articles were not specifically brought to their attention. It seems clear that the main reason why no one drew their attention to these articles is that the articles did not cause any public outcry.
144. Had Mr Ordish spoken to Mr Moir or had *The Sun* articles been brought to wider attention and had this led to a discussion about Savile's suitability, the issues for discussion should have included the nature of the programme and the extent to which there was a responsibility to family audiences to put forward a suitable role model as presenter. It should have been recognised that the programme gave Savile a platform as a 'good man' who made children's dreams come true and reinforced his good reputation. Savile's suitability for that position should have been considered in the light of everything that was known about his character including the fact that he appeared proud to boast about some very unsavoury aspects of his life. These matters should have been considered objectively, without regard to the fact that the public appeared to admire and even adore him. I consider that such a discussion should have concluded that the BBC ought not to put Savile forward as this 'good man'. The result would, I think, have been the

removal of Savile from *Jim'll Fix It* which would probably have meant the end of the programme.

145. One of the factors which troubles me is that, without a public outcry, there would not have been any thought of initiating that discussion about Savile's suitability. First, if the BBC is anxious to maintain a good reputation (as it very properly was and is) the right way to safeguard a good reputation is to ensure that the BBC acts properly, proactively and of its own volition, rather than waiting for and reacting to a scandal and public outcry. Second, it does not seem to me that the public interest values, which the BBC claims to hold dear, had a very high priority when it came to possible interference with a popular and successful programme.

AWARENESS WITHIN BBC RADIO 1 AND THE BBC RADIO RELIGIOUS BROADCASTING DEPARTMENT (CHAPTER 11)

146. In Chapter 11, I examine the evidence of the extent to which people who worked in BBC Radio 1 were aware of Savile's sexual conduct and proclivities.
147. Savile joined BBC Radio 1 as a disc jockey and presenter in 1968. He worked for that network until 1987, on several programmes, including *Savile's Travels*, *Speakeasy* and *The Double Top Ten Show*.
148. The first point I consider in Chapter 11 of my Report (at paragraphs 11.2 to 11.6) is the awareness of the management at BBC Radio of the concerns which had arisen about the moral welfare of young audiences as a result of the *News of the World* articles published in 1971 (referred to in Chapter 9 and from paragraph 92 of this Summary). These issues primarily affected *Top of the Pops* and the Light Entertainment Department in television. It was appreciated that similar problems could arise in connection with some radio shows. These potential problems were discussed at a meeting chaired by the Managing Director of Radio on 6 April 1971 and in later meetings and correspondence. In particular, the Director-General had stressed the concern that the BBC "does not put itself into the position of appearing to condone permissiveness".

149. The minutes of these meetings and the correspondence demonstrate that the management of BBC Radio and Mr Muggeridge, then the Controller of Radio 1 and 2, were aware of the dangers of bringing disc jockeys and young girls together. They demonstrate that radio management was aware of the difficulty of assessing the age of the young girls who attended Radio 1 shows and who flocked around disc jockeys. Although the minutes of the meeting in question recognised the possibility that disc jockeys working on Radio 1 might abuse their position, they demonstrate what to my mind is a most unfortunate attitude towards the young girls; they appear to be regarded as a nuisance and are described in the minutes as ‘unbalanced’, rather than merely young and in need of protection. There is a suggestion that the disc jockeys should be reminded to ‘take care’ and that this would be a sufficient precaution, implying that it is the girls who are the problem. The minutes also demonstrate management’s concern about the reputation of the BBC.

Investigations Instigated by Douglas Muggeridge, Controller of BBC Radio 1 and BBC Radio 2 (Chapter 11)

150. In the early 1970s, Douglas Muggeridge was the Controller of both BBC Radio 1 and BBC Radio 2. At some stage, probably in 1973, Mr Muggeridge became concerned about rumours of sexual impropriety concerning Savile. It is not now clear where those rumours came from. However, Mr Muggeridge set in train two separate lines of enquiry, one involving Derek Chinnery (at the time, Head of Radio 1) and the second involving Rodney Collins (at the time, a BBC Radio Publicity Officer).
151. Mr Muggeridge apparently instructed Mr Chinnery to interview Savile. Mr Chinnery asked a colleague, Doreen Davies, to attend as an observer (although not a note taker). Ms Davies was an Executive Producer in Radio 1 at the relevant time. When the Savile investigation interviewed Mr Chinnery (who died in March 2015), he could not remember the interview or the circumstances and no written record exists. Fortunately, Ms Davies had a good recollection of events. She thinks that the background to the interview was that something was “bubbling” in the press about Savile.

152. Ms Davies recalls that Savile walked into the room and started making jokes. Mr Chinnery asked him to sit down and said that he had things to say that were serious. Mr Chinnery said words to the effect that there was “a bit of a press thing going on and I have been asked to ask you if you are going to embarrass us with anything in your private life”. Mr Chinnery made it plain to Savile that the issue being raised by the press was whether Savile was sexually involved with young girls.
153. Savile’s response was to say that this kind of thing had been going on in the press for years and that no one ever got a story because there was no story. He had worked at the Mecca dance hall in Leeds and, when the evenings were over and he had seen girls leaving to go home, he had told the bouncers to give them money for taxis. He always protected girls and he had a good reputation as a result. The police knew him and everything about him; there were no secrets.
154. Savile said that he was absolutely sure and that nothing would ever come out. Mr Chinnery then told Savile that one thing being said was that Savile had young girls in his flat in London. Savile’s reply was that sometimes girls came down from Leeds to London for *Top of the Pops*. He did allow them to use sleeping bags on his lounge floor. He slept in his bedroom. In the morning they would go off to catch the train. So, he said, to that extent, the story was true.
155. Mr Chinnery then said that, as long as Savile could assure him that everything was all right, he could go back and say so. Savile repeated that there was no truth in anything suggested. Mr Chinnery said that he accepted that. Savile then left the room. Mr Chinnery said words to the effect of “what can one do?” Ms Davies herself had believed what Savile had said and she believes that Mr Chinnery did too. She told us that Savile’s denial had been categorical but not aggressive. He appeared confident, shocked, astonished and offended.
156. Ms Davies felt that Mr Chinnery had handled the interview satisfactorily. He was firm, cold and measured; it was not an avuncular chat. She thought that it had been sufficient to speak to Savile in this formal way. At the time, it was

not known that there was anything 'dodgy' about Savile. They were dealing with this without the knowledge we have today. Although there is no evidence, I think it must be assumed that Mr Chinnery reported his findings back to Mr Muggeridge.

157. In the early 1970s, Rodney Collins was a publicity officer answerable directly to Mr Muggeridge. Mr Collins told the Savile investigation that in June 1973, Mr Muggeridge told him that he had heard rumours about Savile "*maybe not behaving the way he should*". Mr Collins understood the concern to be about sexual behaviour and had the impression that the rumours were in some way connected to *Savile's Travels*. Mr Muggeridge suggested that Mr Collins should make enquiries of three or four people he could trust among his contacts in Fleet Street. Mr Collins made enquiries of four journalists. He says that all four gave a similar response. In summary, Savile was regarded as an odd character and the papers did not know a great deal about him. The journalists had heard rumours, which may have been about young girls, parties and such like, but nothing specific. Mr Collins reported his findings back to Mr Muggeridge. Mr Collins knew nothing of any further action taken by Mr Muggeridge. Further detail on this issue is to be found from paragraph 11.36 of my Report.
158. The significance of this evidence is that Mr Muggeridge was aware, from some source or other, that it was being said that Savile was behaving improperly in connection with *Savile's Travels* and also that he had young girls to stay in his flat in London. I think it highly likely that rumours of that kind were circulating both within and outside the BBC and it is possible that Mr Muggeridge was aware of either or both.
159. I think it highly likely that Mr Muggeridge's main concern was the risk of reputational damage to the BBC rather than any concern on moral or ethical grounds that the BBC ought not to employ a man who might be involved in unattractive and possibly unlawful sexual conduct. In short, I do not think his primary interest was to investigate Savile's conduct; rather it was to find out if anything was likely to come out in the press. Having been reassured on that score, it appears that he did nothing further.

160. Viewed from today, it seems reprehensible that Mr Muggeridge's main concern, on hearing the rumours, was that the BBC's reputation might be damaged and that he was less concerned about the welfare of any girls who might be sexually involved with Savile. However, I do not find it so surprising when I approach the question as the BBC of 1973 would have approached it. At that time, it appears to me that many people in our society generally (and therefore probably also within the BBC) did not regard the age of consent for sexual intercourse as an important matter. I think there was a general perception in some parts of the BBC that many girls of 14 or 15 were ready and willing to have sex with their pop idols. I think that many people took the view that if these young girls wanted to have sex with celebrities and if their parents gave them the freedom to do it, it was a matter for them and no one else's business, even though the activity was unlawful. That would not mean that they personally approved of such behaviour, just that they believed that that was how the world was. Although I cannot ascertain what Mr Muggeridge's personal attitude was, I do think that the attitude I have described was common in the BBC in the early 1970s. Therefore, although I, today, do not approve of his attitude, it does not seem surprising to me that, at the time, Mr Muggeridge's primary concern would have been the danger of immediate reputational damage to the BBC through its association with Savile.
161. Given the ethos of the time, to which I have referred, I do not think that Mr Muggeridge should be criticised on the ground that he did not make further 'child protection' investigations into the rumours about Savile. Child protection was not at the forefront of peoples' minds at that time and Mr Muggeridge appears to have been aware only of general rumours of misconduct with girls who were not necessarily underage. However, given that his main concern had been that there was an immediate risk to the BBC's reputation, I find it surprising that he should have been satisfied, as he appears to have been, that there was no risk to the BBC's reputation from Savile in the longer term.
162. I think, as a prudent manager, with the interests of the BBC at heart, he should have retained some concerns about Savile and should have shared

them with senior colleagues in other parts of the BBC. I think he should also have kept a watching eye and a listening ear on Savile within BBC Radio. He must have had staff below him, to whom he could have confided his concerns. They could have kept their eyes open and could have made discreet enquiries. If they had kept their eyes and ears open, I think it likely that information would have come to light which would have increased the level of concern to the point where the BBC would have had to consider dispensing with Savile's services.

163. I have asked myself whether Mr Chinnery should share some responsibility for the decision to 'close the book'. It seems to me that what ought to have happened is that Mr Muggeridge and Mr Chinnery should have discussed matters and should have agreed on a way of keeping their eyes and ears open. But I do accept that the lead on this should have come from Mr Muggeridge and, if he was not concerned, there was no real reason for Mr Chinnery to be so. His main job at that time was to get a schedule of programmes on air.
164. It is true that Mr Chinnery became Controller of BBC Radio 1 in 1978 and could then have instigated an investigation. However, by that time, Savile's involvement in *Savile's Travels* and *Speakeasy* had come to an end; after that, his only involvement with BBC Radio 1 was as a disc jockey and even that was diminishing. Although I think that rumours about Savile continued to circulate and that Mr Chinnery was aware of them, I do not think that it would be right to criticise Mr Chinnery for not instigating an investigation when he became Controller.

What Was Known about Savile in BBC Radio 1 and What Would Have Been Discovered if Enquiries Had Been Made within BBC Radio 1? (Chapter 11)

165. Ted Beston was Savile's BBC Radio 1 producer for 11 or 12 years from 1968 or 1969 until 1980. The Savile investigation has heard a good deal of evidence about Mr Beston but unfortunately has not had the benefit of hearing his own account of events. His solicitor said that he was not in good health and that he had been traumatised by his recent arrest and police interview. Mr

Beston's solicitor expressed the view, which I do not agree with, that an interview was an inappropriate format for me to receive Mr Beston's evidence. Mr Beston provided us with a signed statement of his evidence and some written answers to some specific questions asked by us.

166. In considering the allegations made about Mr Beston's awareness of Savile's sexual proclivities, I have to make a judgment without having the benefit of hearing his oral evidence or of being able to probe his answers and assertions. With that *caveat*, my conclusions are first, that Savile and Mr Beston were on very friendly terms even if they did not socialise together outside work. I am satisfied that Mr Beston admired Savile, as an entertainer and as a celebrity and for his reputation 'as a ladies' man'. I think that Mr Beston must have been aware that Savile had a strong sexual appetite and liked casual sex and that he must have been aware of Savile's sexual interest in and preference for teenage girls. I think that must have been evident to him during the time they spent together, particularly when travelling together. I am satisfied that Mr Beston knew that Savile would have casual sex with teenage girls (and other slightly older women) as and when he could get it.
167. I am also driven to the conclusion that, on one occasion, Mr Beston was prepared to act as a provider of a young woman to Savile for sex. The young woman in question is C33, whose story is set out in my Report from paragraph 5.221 of Chapter 5 and in paragraph 11.81 of Chapter 11. C33 was working as a waitress and Mr Beston visited her place of work. She described how, in 1978/1979, when she was 19, Mr Beston invited her to an event in Shepherd's Bush, ostensibly for the purpose of meeting Savile. Soon after her arrival at the location, Mr Beston asked her whether she would like to meet Savile and she said yes. She was shown into a curtained-off area. Savile was sitting on a low sofa and she sat down next to him. Savile lunged at her; kissing her forcibly. He put his hands down inside her top and grabbed at her breasts. C33 was very frightened. Then he took hold of her hand and put it inside his tracksuit bottoms. His penis was erect. C33 ran out of the curtained area and went to Mr Beston and told him what had happened and that she wanted to leave. He treated her as if she was being silly and told

her that she should go back in; Savile wanted to meet her and talk to her. She would not do so and she left straightaway. She did not feel able to make any complaint about what had happened. From what Mr Beston knew of Savile's sexual proclivities, I am driven to the conclusion that Mr Beston was aware that Savile would wish to have sex with C33 when they met and that Mr Beston was willing on that occasion to act as a provider to Savile.

168. I find it much more difficult to decide whether Mr Beston knew that some of the girls Savile had sex with were under the age of 16. He denies it. There is some evidence that he knew; a witness²⁰, whom I found credible, said that she heard Mr Beston regaling a group of record promoters with tales of Savile's exploits and mentioning that one of the girls was only 14. It is possible that this witness is mistaken about the detail that Mr Beston said that one of the girls was only 14. However, I also bear in mind that many of the girls who flocked around Savile while travelling were clearly very young. I am also satisfied that girls whom Savile brought into the studio (and were seen by Mr Beston) were in the age range 12-15. Pulling all the evidence together, I cannot say that Mr Beston did know that some of the girls with whom Savile consorted sexually were underage; he might have known. But at the very least, he must have realised, from their appearance, that some of the girls might well be underage. Also, if they were in fact over 16, it would not in some cases be by a very wide margin.
169. In short, I am satisfied from the evidence I have received that Mr Beston was aware that Savile had a powerful sexual appetite in particular for teenage girls, at or around the age of consent. I do not think that Mr Beston disapproved of Savile in any way and therefore cannot have disapproved of him for that. The evidence that Mr Beston arranged for C33 to meet Savile for sex, which I accept, demonstrates his approval of Savile's conduct in relation to older teenage girls.
170. I do not think that it ever crossed Mr Beston's mind that he ought to discuss what he knew about Savile with his executive producer. If he had been asked what he thought about Savile by someone making enquiries on behalf of Mr

²⁰ C41, paragraph 11.70.

Muggeridge or Mr Chinnery, I think he would have played down what he knew and would have said that he knew nothing of concern. I think that Mr Beston ought, of his own volition, to have told his executive producer what he knew of Savile's proclivities. Had he done so, it must at least be possible that steps would have been taken which would have led to Savile leaving the BBC.

171. The evidence I have heard suggests that no other BBC Radio 1 producer would have known anything of significance about Savile other than rumour. However, there were some more junior members of Radio 1 staff who, in my view, could, if asked, have given accounts of Savile's conduct which would have added to concerns rather than allaying them. Details are at paragraphs 11.93 to 11.106 of my Report. In the main, these were members of the studio management staff. Studio managers (who provided a facility when a studio was booked) were managed quite separately from programme makers. By way of example, one, who worked on *Savile's Travels* and *Speakeasy*, got the impression that Savile and the 12 to 15 year-old girls he brought with him to the studio, went to Savile's camper-van for sex.
172. I conclude that, if enquiries had been made of these members of staff (and possibly others who have not come to the Savile investigation), significant cause for concern would have arisen.

What Was Known within the Religious Broadcasting Department Radio (Chapter 11)

173. For several years, Savile presented a show called *Speakeasy*. This was a co-production between BBC Radio 1 and the Religious Broadcasting Department. The format of the programme was that Savile chaired a discussion with the young audience about the moral and ethical issues of the day. Sometimes a distinguished or star guest would feature in the show and join in the discussion. The discussion sessions were interspersed with popular music played live in the studio. There was a producer from both BBC Radio 1 and the Religious Broadcasting Department. Mr Beston was the Radio 1 producer. The first Religious Broadcasting producer was Reverend Roy Trevivian (the programme was his brainchild) but due to ill-health his

place was taken by others mainly Canon Colin Semper (Reverend Colin Semper as he was then known), who joined the Religious Broadcasting Department in 1969 and David Winter (who was later ordained), who joined in 1971.

Canon Colin Semper (Chapter 11)

174. Soon after Canon Semper joined the BBC, he was transferred to the Religious Broadcasting Department. He came to know Savile quite well through *Speakeasy*. He liked and admired Savile. In the early 1970s, he helped Savile to write a short book about his religious beliefs called *God'll fix it*, which was not published until 1979. Canon Semper became Head of Religious Programmes Radio in 1979 but was not, at any time, a Head of Department.
175. Soon after meeting Savile, Canon Semper became aware that he had a following of young girls. At the end of a *Speakeasy* recording, there would always be a group of young girls, who he thought looked about 15, waiting for Savile but Canon Semper did not know whether Savile made assignments with any of them. Canon Semper and Savile went abroad a number of times together and talked a good deal. Savile often talked about sex and it was obvious to Canon Semper that Savile "*had an eye for the ladies*". It was difficult to say what this amounted to, but Canon Semper was aware that it extended to the young teenage fans who surrounded Savile.
176. Canon Semper realised, while assisting Savile in writing *God'll fix It*, that Savile had had sexual relations with a lot of young girls and that, in the book, he was making an excuse for his sexual behaviour, claiming that he was a victim of the machine of his body (for further details see paragraph 11.118 of my Report). Canon Semper agreed in his interview with me that this amounted to a confession that Savile was having casual sex with young girls.
177. Canon Semper told me that he was used to hearing a "*wall of words*" from Savile about what he was doing with whom. Savile sometimes used words that could have meant that he was having casual sex with girls, including underage girls. But he said that it was extraordinarily difficult to discriminate between what was the truth, half-truth or untruth. Canon Semper admitted

that he had never really tried to do so. When asked whether his understanding that Savile was having sex with underage girls caused him concern, he reverted to saying that he had never known for certain that Savile did that. He said that he would occasionally “*think*” but did not “*for certain know*” what Savile was up to. He said that, if he had had evidence of actual sexual misconduct with young girls, he would have taxed Savile with it, suggesting to him that such conduct was not acceptable. He would not have reported the problem to the Head of Religious Broadcasting.

178. I accept that Canon Semper did not ‘know’ that Savile had sex with underage girls in the sense of ever seeing it happen, but he clearly did ‘think’ that Savile had casual sex with a lot of girls, some of whom might have been underage. It seems surprising that he should have felt the need to have actual proof before voicing his disapproval to Savile of such conduct. I also find it surprising that he would only have admonished Savile in an anodyne way and that it did not occur to him to think that Savile’s conduct should be a matter of concern for the BBC. If an ordained priest was not sufficiently concerned about such conduct to think that some sort of action should be taken against Savile, it is hardly surprising that others did not. This tells us quite a lot about the culture of the 1970s.

179. Having said that, however, I think it likely that, if Canon Semper had been asked by someone from senior management whether he had any concerns about Savile, he would have said that he had. I believe him to be a completely honest man. He did indeed have concerns, although I think that these were overlain and suppressed by his admiration of Savile, his enjoyment of his company and his pride in his own involvement in a successful programme.

Canon David Winter (Chapter 11)

180. On occasions, Canon Winter (then Mr Winter) co-produced *Speakeasy* when Reverend Trevivian, the programme’s main co-producer, was absent. In due course, Canon Winter became Head of Religious Broadcasting. He was later ordained into the Church of England.

181. Canon Winter told the Savile investigation that he admired Savile's professional talent but realised that women working on the team did not like him. He heard rumours about Savile's sexual liking for young girls. He agreed that Savile was "sleazy" and felt uncomfortable about Savile's reputation. He did not like Savile's lifestyle.
182. Canon Winter did not remember talking to Reverend Trevivian or Canon Semper about his sense of discomfort. It was put to him that he could have suggested to his managers that Savile was unsuitable for *Speakeasy*. His response was that it was a successful programme and he did not make that suggestion because his concerns were only based on rumour. And, he added, everyone else right up the social scale regarded Savile as the "bee's knees".
183. When the Savile scandal broke in October 2012, Canon Winter gave an interview which was broadcast on Channel 4 News on 12 October 2012 and was also reported in the *Daily Mirror*. The interviewer was trying to ascertain what Canon Winter had known about Savile's activities when working with him. The interviewer put to Canon Winter certain statements made by a former BBC employee named Richard Pearson. Mr Pearson claimed to have been present with Canon Winter on an occasion in the 1970s when Savile ("doing his comedy presenter routine") had boasted that he had just "had three 14-year-old girls" in his trailer that morning – meaning that he had had sex with them. According to Mr Pearson, this was followed by a discussion between him and Canon Winter in which Canon Winter told Mr Pearson that it was common knowledge around the BBC that Savile had sex with underage girls. In his television interview, Canon Winter said that he could not remember any such conversation with Mr Pearson but went on to say that he did know that there was a danger that Savile was molesting young girls. He expressed the view that more senior people at the BBC knew more than he did but, when pressed on that, said that he assumed that that was so.
184. I interviewed Richard Pearson and Canon Winter. Canon Winter is adamant that he never heard Savile say that he had 'had' three 14-year-olds in his camper-van. However, I do not doubt that Savile made a comment of the kind

alleged. It seems to me to have been just the kind of thing he did say as part of his 'comedy presenter routine'. I think that Canon Winter may have been so used to hearing Savile talking about sex that he would hardly listen; it would make little impression on him and would soon be forgotten. I also think that Mr Pearson's account of the conversation he had with Canon Winter when they returned to the office has the ring of truth about it.

185. Canon Winter's position was that although he felt "edgy" about Savile, he did not feel that he could do anything in the absence of a specific complaint. When the story broke after Savile's death, the uneasiness suddenly fitted into place. He said that, suddenly, he could see, from the rumours and the lifestyle, the whole pattern of a paedophile.
186. Although Canon Winter does not appear to have known Savile as well as Canon Semper did, and although he did not hear quite as much talk about sex and did not learn of as many of the disturbing aspects of the Savile theology, I do think that he realised that there were good reasons to be concerned about Savile. He plainly thought that it was not up to him to do anything about these concerns; they were a matter for his managers. However, if there had been an investigation and he had been asked a straight question by a senior person, I think he would have shared his concerns.

Responsibility for Reporting Awareness of Savile's Character (Chapter 11)

187. I have said that I think that both Canon Semper and Canon Winter would have shared their concerns with management if asked directly. The more difficult question is whether either of them ought to have raised their concerns of their own volition. From today's viewpoint, the answer seems obvious but the position is less clear when considered against the background of the 1970s.
188. As I have said, Canon Semper, with a degree of honesty for which I admire him, has accepted that, during the period in which he worked closely with Savile, he came occasionally to 'think' that Savile had casual sex with young girls, some of whom might be under the age where they could consent and some of whom would be over that age but not by very much. He did nothing about those concerns and I have to consider why.

189. I do not think that, at the time, Canon Semper ever crystallised his thoughts in the way that he did when he gave evidence to the Savile investigation. I can understand why he did not. Such thoughts would have been very unwelcome to him. I think that he liked and admired Savile and enjoyed working with him. He had a job at the BBC which he enjoyed and where he hoped his career would progress. His wagon was, at least to some extent, hitched to Savile's star. He knew that other people admired Savile. He thought that other people were aware of Savile's bad reputation but that it did not seem to matter to them. There was, within some parts of the BBC, a fairly relaxed attitude towards sexual relations with young girls. There was also a hierarchical culture within the BBC which made it easy for him to feel that it was not his job to raise the problem of Savile's conduct; it was the responsibility of someone higher up. After all, everyone seemed to know the rumours.
190. I bear in mind that, in the 1970s, Canon Semper had not been with the BBC for very long. Even so, given the awareness that he had, I do think that he ought to have volunteered his concerns to someone in a more senior position. He told me that he did not have confidence in his Head of Department. Even accepting that, I think that he should have found someone in authority with whom to share his concerns. I think he should have seen how wrong Savile's conduct was and that it was wrong for the BBC to give a man of Savile's moral character the public platform which he was afforded. I think he agrees with me; that is why he found his interview so distressing. After Canon Semper had been promoted, I do not think it occurred to him to mention his concerns to anyone else. By that time, he was no longer working with Savile.
191. Canon Winter's position is different. He worked less closely with Savile and I do not think he came to know Savile so well. Nonetheless, he saw Savile quite regularly and was aware that Savile talked a lot about sex. He also heard rumours about his sexual interest in young girls. I find it surprising that, as a man of strong Christian beliefs, he was not more concerned about Savile than he appears to have been.
192. In the 1970s, although a producer, Canon Winter had been with the BBC for only a relatively short time. I accept that he thought that such concerns as he

had about Savile were well known to those senior to him. Accordingly, by a narrow margin, I refrain from criticising him for his failure to volunteer his concerns to someone senior in his department. I think it is a great pity that he did not do so and I am sure that he agrees with that.

193. Over the years, Canon Winter was promoted and eventually became Head of Religious Broadcasting. When working with Savile in the 1970s, he had said to himself that, if he were ever in a position to choose who would front his programmes, he would not choose Savile. But by the time he was in that position, Savile was no longer working on religious programmes. I do not think it would have entered Canon Winter's head that he ought to speak to someone in another part of the BBC about the concerns he had had about Savile in the past. For that, in my view, he should not be criticised. He knew nothing definite; he had heard rumours and did not like the man's manner of talking or his lifestyle. That was all.

194. It is clear that nobody working on *Savile's Travels* or *Speakeasy* in the 1970s took the initiative to report to higher management any concern about Savile's behaviour. If enquiries had been undertaken, I think that some material of concern would have been discovered. Indeed I think enough would have been discovered to cause BBC Radio to realise that Savile was not a suitable role model for young people. I consider that, once that had been realised, it should have led to reconsideration of his continued use, particularly on *Speakeasy*, where he was in a position to influence the thinking of young people. The background to such reconsideration should then have been passed across to television. Whether, in fact, that lateral communication between BBC Radio and television would actually have taken place, I cannot say.

Summary – Chapter 11

195. I am surprised that, following the enquiries he instigated through Mr Chinnery and Mr Collins, Mr Muggeridge did not retain some lingering concerns about the risk that Savile might damage the BBC. Indeed, if all the information (including that available to Canon Semper and Canon Winter) had been

collected and if that had been shared with television, I think there would have been enough material to give rise to real cause for anxiety that Savile might damage the BBC's reputation and that there was a child protection problem as well.

196. Indeed, it seems likely that information would have come to light which would have taken the level of concern to a point where the BBC would have had to consider dispensing with Savile's services.
197. However, none of this investigation or sharing of concerns took place. I do not know why. Mr Muggeridge was aware that in 1971 there had been concern within television (in respect of *Top of the Pops*) about inappropriate sexual behaviour between celebrities and young girls. I accept, however, that, by 1973, that had long since died down. When Mr Muggeridge received his report from Mr Chinnery that Savile had denied any misconduct, he may have concluded that the rumours had been scurrilous nonsense and dismissed them. He may have thought, as did Derek Chinnery, that it was not for the BBC to probe into the private lives of their celebrities. Given the BBC's corporate approach to issues of child protection and the risk of moral danger as discussed in Chapter 9 and in the absence of any opportunity to speak to him, I do not criticise Mr Muggeridge personally for his approach.
198. Although, in the absence of any evidence from him, I have not criticised Mr Muggeridge personally for his failure to appreciate that there was a risk to young people arising from their contact with Savile, I do repeat my criticism of the BBC for its corporate attitude towards the risks of moral danger to which young girls might be exposed, when brought into unsupervised contact with older men, be they BBC staff, pop stars, or other celebrities. I have discussed these matters at some length in Chapter 9 of my Report (see paragraphs 9.36 to 9.209). I do not think that it is an excuse for the BBC that its attitudes were largely in accordance with attitudes elsewhere in society. As a public service broadcaster, it should, in my view, have thought more carefully about the implications of ignoring the potential consequences to young girls of having casual sex with older men rather than regarding such girls as being "unbalanced" and a nuisance. The BBC should also, in my view, have been

more conscious of its responsibility to the general public and young audiences in particular when it permitted a man who boasted about his sexual life as Savile did to be put forward as a good man and a role model for young people.

HALL INVESTIGATION – SUMMARY

1. The Hall investigation was set up by the BBC on 4 June 2013 to investigate the conduct of Stuart Hall in connection with the BBC. Hall had joined the BBC in 1959 and had since become a household name in the UK. At the time the investigation was set up, Hall had pleaded guilty to 14 charges of indecent assault involving girls aged between nine and 17 years old over a period of three decades.
2. As part of the investigation, we sought to build a clear picture of the extent of the inappropriate sexual conduct by Hall in connection with his work with the BBC, and how it was possible for him to persist in his inappropriate sexual conduct for so long.²¹ The Hall investigation made contact with 147 relevant individuals, consisting of people who gave evidence of inappropriate sexual conduct by Hall in connection with his work for the BBC, and people who worked for or with the BBC during the time that Hall worked there.
3. In the light of Hall's admissions (in the criminal proceedings) to engaging in consensual sexual activity in his dressing room at the BBC studios in Manchester, the decision was taken to focus the investigation primarily on two BBC premises in Manchester: Piccadilly Gardens (between 1959 and 1981) and Oxford Road (from 1981) where Hall worked as a television news presenter on the daily regional news programme called Look North²² between 1965 and 1990.

The BBC Manchester Regional Television Newsroom

4. Former BBC employees described the Regional Television Newsroom in Piccadilly as a busy and noisy open-plan office where there could be 20 or more people at any one time. Most of the witnesses who worked with Hall on *Look North/Look North West* in the 1970s and 1980s thought that he was a very good presenter and “*phenomenally popular*”. “*Hall was Look North...He was a star...He was very good at his job...He brought the programme alive*”.

²¹ See paragraphs 1.15 and 2.19 for the Terms of Reference and key questions to be answered.

²² *Look North* later became known as *Look North West*, and then *North West Tonight*.

Hall's significance to the programmes he worked on is particularly important in the light of the perception that at the time, "Talent" (presenters and star names) were treated differently and did not have to adhere to the same rules because they wielded power over the organisation and anyone who tried to manage them.

5. On a typical working day in the BBC Manchester television newsroom, the routine would start with an early morning meeting with the reporters and journalists discussing ideas for the day's features. Most of the journalists would then leave the office with their assignments and return in the afternoon to prepare for the evening's programme. Hall would sometimes arrive at lunchtime or early afternoon. His entrance in the newsroom was uplifting and meant it was "show time". *"When Hall came into the newsroom he would have his arms around everybody, kissing them"*. Hall would sometimes have lunch in the BBC canteen and then spend his time between his desk in the newsroom and the dressing room. At about 4.30pm, Hall would be called to rehearse for the evening show. The programme itself went out at about 6.15pm.
6. In terms of BBC Management, Hall's bosses in the Manchester television newsroom from 1970 until the mid-1980s were Ray Colley (the Regional Television Manager, North West, responsible for regional programmes) and Tom German (News Editor, North West). We were told that Mr Colley, as the Regional Television Manager, was *"king of the castle in his section...whatever went on in the regional side, the buck stopped with Ray"*. *"There was nobody above Ray...he was in pretty much splendid isolation"*.²³
7. Descriptions of Mr Colley are frequently unflattering. They portray a man who was distant and daunting. The Hall investigation was told that Mr Colley was seldom in the newsroom, preferring to stay in his office. He would, however, come into the newsroom if something went wrong and *"famously give us all a bollocking"*. *"He was a powerful, clever, old style bully"*. However, Mr Colley was not without his supporters, most of whom saw a softer side to him that sat alongside his harsher, more difficult side. Mr Colley denied that he would

²³ See paragraph 5.17.

berate staff at the end of the programme and firmly rejected suggestions that he was unapproachable. He said that he cared for his staff, shared their joys and commiserated with them in their sorrows. He spent a large percentage of his time talking to people in the newsroom; he did not spend much time isolated in his office.

8. In contrast, Tom German (now deceased), was described as a “*very strait-laced character*” and as “*religious and rigid*”. He was liked by the staff. Although Mr German was clearly approachable, he was described by one witness as being “*more of a man for compromises*”.
9. What was apparent to the newsroom staff was that the relationship between Mr German and Mr Colley was a difficult one. One witness said that Mr Colley was known to “*wipe the floor*” with Mr German in front of the others on occasions. Another member of staff described Mr German as “*a nervous man*” who appeared to be “*very much in the shadow of Ray Colley and [who] seemed frightened of him*”. Mr Colley disagreed with this and described their relationship as “*a perfectly reasonable*” one: “*we became firm friends...I was the boss and if we disagreed, I insisted on having my way. We rarely disagreed*”.
10. In terms of Hall’s relationship with Management, many of the staff had the impression that Hall enjoyed a close relationship with Mr Colley. Despite this, according to some, Mr Colley was not afraid of telling Hall off regarding his editorial excesses (for example, Hall’s ad-libs during the programme). This is supported by Mr Colley’s evidence that when he first arrived in Manchester in 1970, he explained to Hall that “*the sheriff’s in town*”.²⁴ In Mr Colley’s view, “*Stuart worked out very quickly that he couldn’t mess with me. He worked out very quickly that I thought he was dispensable*”.
11. One witness felt that Mr German did not feel able completely to control Hall²⁵ when he would improvise on the show. Another witness said that “*Tom*

²⁴ See paragraph 5.50.

²⁵ See paragraph 10.28.

[German] would ‘*tut, tut, tut*’ and sort of stamp around the newsroom and say ‘*This is not on...*’ but then nothing would be done about it”.²⁶

Hall’s Inappropriate Sexual Conduct in Connection with his work for the BBC

12. In considering Hall’s inappropriate sexual conduct in connection with his work for the BBC, we distinguished between Hall’s sexualised exhibitionist conduct carried out in plain view of other people, and inappropriate sexual conduct committed in private with the complainant witness. The former involved conversations by Hall containing sexual innuendos and risqué anecdotes, being “*touchy in a flirtatious way*” and having “*wandering hands*”. The latter was demonstrated by the evidence we received from the complainant witnesses of inappropriate sexual conduct by Hall (summarised at Chapters 6 to 8 of the Report).
13. The majority of staff witnesses we spoke to knew or had heard that Hall was a womaniser. He was described as seeming almost to be “*obsessed with women*”, and an “*incorrigible womaniser*”. The Hall investigation heard that Hall’s infidelities were well-known. Hall exuded a “*laddish sexuality*” created by his “*body language and banter*”. Hall was always jokey, a little risqué in the studio. “*As with most of Stuart’s conversations [they were] a little inappropriate or sexual*”.²⁷ The reaction to Hall’s banter was “*this was Stuart...Stuart was larger than life. He was a lad*”. A few witnesses observed that some of Hall’s conduct (i.e. putting his arm around women) and some of the things that he said then might be considered inappropriate today but they were not back in those days. This reflected the gender dynamics that existed at the time. Women were supposed to be much more accepting of any kind of male behaviour. If a woman complained, “*they would be considered prudish*”. The response would have been “*Can’t you take a joke?’ Women were expected to go along with it*”.²⁸
14. One female editorial member of the team gave evidence to the Hall investigation of the almost daily sexual harassment she experienced at the

²⁶ See paragraph 10.29.

²⁷ Examples of Hall’s risqué banter are set out at paragraphs 11.6 – 11.9.

²⁸ See paragraph 12.9.

hands of Hall.²⁹ *“If you were female, at the slightest opportunity he put his arms around you and forced his body against yours...He could stroke your knee or tweak your stocking top, put his hand on your breast or rub your back”*. She would push Hall away or tell him to *“stop it”* and he would say words like *“Oh, come on”* or *“[you] can’t take a joke”*. She told us that the manager, Mr Colley, was present during some of the incidents of touching. She said that Mr Colley’s reaction was either to laugh it off, or to say words to the effect *“you can handle that..., couldn’t you...you’re a big tough girl, you should be able to handle that sort of thing”*. Mr Colley himself recalls the witness complaining to him (albeit informally) about Hall. Mr Colley told the Hall investigation that he rebuked Hall for his conduct.³⁰ Hall, however, denies this. The female member of staff made no formal complaint about the way Hall treated her because she could put up with it and she wanted to keep her job.

“Stuart Hall was so valuable and important...nobody would have dreamed of censoring him or not allowing him...He was, as I said to you, King of the BBC in Manchester...He rode supreme, I think”.³¹

15. As for the allegations made against Hall by the female complainant witnesses, although not all of their accounts have been the subject of criminal proceedings, nor admitted by Hall, they include indecent assaults (amongst other less serious allegations) that either took place on BBC premises (e.g. Hall’s dressing room at the BBC Manchester studios) or are linked in some way to Hall’s work at the BBC (e.g. at events to which Hall was invited because of his BBC celebrity status, or on location during or after filming of *It’s a Knockout* or *Jeux Sans Frontières*). The complainants were aged between 10 and 26 years old at the time of the incidents they describe.³² Common features in the accounts of the complainants include: invitations from Hall to visit the BBC Manchester studios for a screen test, elocution lessons or a tour; Hall being *“touchy-feely”*; use of a vibrating massager in Hall’s dressing room; Hall driving some of the complainants home in his car; Hall plying some

²⁹ See paragraph 11.14.

³⁰ An extract of Mr Colley’s evidence is set out at paragraph 11.17.

³¹ See paragraph 12.12.

³² Further information and charts can be found at Appendix 6.

complainants with alcoholic drinks at a bar or in his dressing room; and Hall introducing some of the complainants to BBC staff members as his “nieces”.

16. At the time, some of the complainant witnesses told no one what Hall had done, but several of them told their parents or someone else what had happened immediately after the assaults took place; yet nothing was done to stop him. There are two themes running through the explanations for this. The first is the perception of the “untouchability” of stars due to the cult of celebrity at the time.³³ This is demonstrated by the reaction of one complainant witness’s mother who did not believe her because Hall was a celebrity and one did not say things like that about famous people.³⁴ The second theme is the shame and stigma attached to making a complaint of this sort at that time. One complainant witness told us that she thought people would think badly of her if she told anyone of the incident; it was a reflection of the times that she did not think people would think badly of him.³⁵

Awareness of Hall’s Inappropriate Sexual Conduct in the BBC Manchester Television Newsroom

17. Most BBC witnesses had seen guests of Hall’s come into the newsroom and/or studio. It seems clear that the security in place at Piccadilly, which was described as “*inadequate*” and “*a joke*”, and at Oxford Road, would not have impeded Hall in his desire to bring women and girls onto the premises.³⁶ Most of the guests seen by the BBC staff were women, although a few witnesses saw Hall with girls aged between 14 and 16. Several witnesses saw Hall in the company of about one woman every fortnight at the BBC. The Hall investigation was told that there was some speculation amongst the staff about what Hall was doing with the women visitors. Once or twice someone said “*I wonder if he ever gets fresh with them in any part of the building*”.
18. The Hall investigation was told that even if the girl had been 17, the attitude at the time would probably have been:

³³ The cult of celebrity is explored in further detail at paragraphs 9.22 – 9.26.

³⁴ See paragraph 8.17.

³⁵ See paragraph 8.10.

³⁶ See paragraphs 5.12 – 5.13.

*“...back in the 1970s no one would have taken it very seriously and far from bringing the BBC into disrepute, popular reaction then might well have been broadly along the lines of either: ‘Good luck to him if he can pull a pretty young thing’ (male reaction). ‘Her parents should have brought her up to be more sensible’ (female reaction). In other words I find it hard to believe that in the 70s, a 40-year old celebrity having a ‘fling’ with a 17-year old would have caused any outrage or particular comment. I remember too many young girls throwing themselves at ‘stars’”.*³⁷

19. One member of staff, Peter Barlow (now deceased), was said to have worked particularly closely with Hall. He was a station floor manager, who was seen by the staff as Hall’s general “*factotum*”. We also heard that Hall called him his “*batman*”. He was not popular with the staff. One witness told the Hall investigation that Mr Barlow took calls from the commissionaire’s³⁸ desk and brought the female guests up to Hall’s room.³⁹ Mr Barlow would go back later and escort them out of the building. Two witnesses told the Hall investigation that they thought Mr Barlow procured women for Hall.⁴⁰ This is supported by the evidence of one complainant witness⁴¹ in which she described a man who introduced himself as “*Peter, Stuart’s BBC floor manager*” approaching her at the end of a promotional event and telling her that Hall had taken a fancy to her and was inviting her to join him for a drink.
20. A few witnesses heard references to, and rumours about, Hall’s “*nieces*”.⁴² There was no real discussion amongst the staff about whether Hall was involved with the “*nieces*” but it was a description which those staff who heard it knew was false. One witness recalled seeing three ladies who were “*probably in higher education*” in Hall’s dressing room, receiving elocution lessons from Hall.⁴³ It was understood by certain staff members that elocution lessons were a cover story for staff at reception for people coming in to have sex with Hall on the premises. The same applied to the “*nieces*”.

³⁷ See paragraph 11.43.

³⁸ Uniformed security guards at Piccadilly Gardens.

³⁹ See paragraph 11.34.

⁴⁰ See paragraph 11.49.

⁴¹ CH17, summarised at paragraph 8.9.

⁴² See paragraphs 11.38 – 11.42.

⁴³ See paragraph 11.30.

21. The staff witnesses who gave evidence to the Hall investigation were keen to impress upon us that they had no actual knowledge of Hall's activities in his dressing room, as they had not seen anything personally. All of them had been horrified by the revelations of child sex abuse in the criminal proceedings against Hall. No evidence has been placed before us to lead us to conclude that there was any member of staff who actually witnessed Hall's sexual activities on the premises, and therefore had direct first-hand knowledge (apart from, possibly, Mr Barlow).
22. However, the Hall investigation received a body of evidence from which a powerful inference may be drawn that there was a high degree of awareness on the part of some of the BBC staff of, at least, the likelihood of sexual activity by Hall in his dressing room (excluding that involving under-age girls). Several witnesses⁴⁴ recollected seeing women, who were said to be having an affair with Hall, at the BBC Manchester premises. Hall would sometimes take them to his dressing room. It should be noted that when there was a genuine need for Hall, or any other employee, to bring guests onto BBC premises, there were a number of locations to which they could be taken, for example, the canteen, one of the green rooms or the BBC Club.⁴⁵ There was clearly no need for guests to be taken to Hall's dressing room.
23. According to staff witnesses, Hall was said to be entertaining women in his dressing room – *“the suggestion was that he was having sex with them”*. We also heard from several witnesses who were told, or knew, not to go into Hall's dressing room when he was *“entertaining women”*.⁴⁶ It appears that this was the subject of anecdotes told as amusing stories by the staff. Someone would ask where Hall was and *“another person would say ‘he’s in his dressing room’ and people would laugh about it”*.⁴⁷ Hall did not do anything to correct the assumption implicit in the joke.

“The thing was that people all believed, including me, that Stuart was having sex of some kind with people in that room and they talked and

⁴⁴ See paragraphs 11.32 – 11.33, 11.53.

⁴⁵ Several witnesses describe this as a bar for BBC personnel.

⁴⁶ See paragraphs 11.56, 11.59, 11.63.

⁴⁷ See paragraph 11.61.

*chatted about it and made jokes about it.*⁴⁸

One witness commented that there was no one else in BBC Manchester about whom similar stories were circulated.⁴⁹

24. According to one witness, Mr Barlow would occasionally say the odd thing like *“Stuart’s still in the dressing room, he’s got a friend back from lunch”*. Occasionally Mr Barlow *“would give you a nod and a wink”* and say *“Stuart will be along in a minute but he’s with somebody at the moment”*.⁵⁰
25. It was apparently a running joke in the newsroom *“that when Hall’s wife turned up unexpectedly they would ‘batten down the hatches’ and make sure they got all of Stuart Hall’s women out of the building”*.⁵¹
26. A witness told the Hall investigation about an occasion at the Piccadilly studios when an elderly woman, who was to be interviewed on a news programme, went to put on some make-up.⁵² On returning, she told those in the gallery that she had heard *“some extraordinary noises coming from the room next door”*. She went on to say that *“it sounded as though ‘someone was being’...then she came out with a naughty word. In the gallery there was general laughter because one of the staff said ‘Oh, Stuart was taking a woman round and I thought he was going into that room”*.
27. Another BBC witness told us of an occasion when she found what appeared to be semen on the sheets of a camp bed in the ladies’ cloakroom at the Piccadilly premises. She thought she mentioned this to others and the reaction would probably have been *“Oh, that’s just Stuart Hall”*.⁵³
28. In terms of the Management’s awareness, a number of witnesses thought that, at least during the Piccadilly era, Management must have known something of Hall’s sexual activities on BBC premises. This was based on a number of reasons: because of the proximity of Hall’s dressing room to the

⁴⁸ See paragraph 11.54.

⁴⁹ See paragraph 11.71.

⁵⁰ See paragraph 11.62.

⁵¹ See paragraph 11.36.

⁵² See paragraph 11.57.

⁵³ See paragraph 11.58.

offices of Mr Colley and Mr German, and the compact geography of the place, because Mr German was regularly in and out of the newsroom, because Mr Colley seemed friendly with Hall and because the rumours about Hall's womanising were so widespread.

*"I wasn't the only one. Most people, a lot of people knew what was going on. I mean, saying about Management should have known, I mean, if I knew, and a lot of people knew, why on earth didn't they know?"*⁵⁴

29. The Hall investigation heard of two incidents involving Mr German which suggest that Mr German had "*no illusions about Stuart*".⁵⁵ At a time when the move from the Piccadilly to the Oxford Road premises was imminent, Mr German asked Hall "*Are you getting a new bed, Stuart?*" to which Hall replied "*Oh yes, I can't take that one*". On another occasion, a girl from a local grammar school interviewed Hall for an article about a celebrity in Mr German's office. Mr German, upon leaving his office, asked another member of staff to go into the room under the pretext of looking for something, because of the concern that Hall might do something inappropriate.
30. In response to the suggestion that Mr Colley knew about Hall's activities on BBC premises, Mr Colley told the Hall investigation that within the first few weeks of joining BBC Manchester in 1970, he had heard gossip about Hall: "*that he brought women in and had sex with them in the dressing room...It was a general sort of myth that floated around the place*". Mr Colley spoke to Hall and made it "*absolutely clear that if [Hall] had behaved improperly in any way, he was not to do so in future*". Mr Colley also recalled warning Hall that if he did not behave with absolute propriety inside the BBC, "*you won't be inside the BBC*".⁵⁶ Hall, however, denied having received such a warning from Mr Colley about having sex on BBC premises.⁵⁷
31. According to Mr Colley, he discussed the warning he had given Hall with Mr German and a senior member of staff who agreed with him that if there was ever any evidence that the rumours were true, disciplinary action would be

⁵⁴ See paragraph 11.73.

⁵⁵ See paragraphs 11.73 and 11.74.

⁵⁶ Extracts of Mr Colley's response is at paragraphs 11.82 – 11.86.

⁵⁷ For the reason set out in the Report at paragraph 11.84, the Hall investigation did not act on his denial.

taken.⁵⁸ Mr Colley said that “*no such evidence was received*” by any of them. Mr Colley also emphasised that if he had been told that Hall was having sex in a dressing room, he would have had no qualms in dealing with Hall: “*He was not essential to my operation...Stuart Hall was a presenter and was entirely disposable*”.

32. Whatever the evidence of the awareness of BBC personnel, including Management, of Hall’s conduct in his dressing room, there is no evidence whatsoever to support the contention that the BBC provided him with a dressing room in order to facilitate his sexual exploits or otherwise purposefully facilitated them. As a presenter, Hall was entitled to the use of a dressing room. Being the senior and possibly the most well-known presenter at BBC Manchester, Hall had his own dressing room.

Impediments to Taking Action

33. The Hall investigation was told that even 30 years ago, it should have been inappropriate for sexual conduct on BBC premises with celebrities to take place, especially if it involved a young person. Indeed, the evidence suggests that such activity should have been met with some form of disciplinary action or, possibly, dismissal or termination of contract. However, despite some members of staff being, to varying degrees, aware of Hall’s sexual activities with females he brought to the BBC, no complaint was made about Hall’s conduct. Further, the evidence demonstrates that, with the exception of Mr Colley’s evidence that he warned Hall to desist when he (Colley) arrived in Manchester, absolutely nothing was done about it.
34. When explaining why no action was taken by the staff, they were keen to emphasise the distinction between direct personal knowledge (in the eye-witness sense) on the one hand and rumours, gossip and assumptions on the other.
35. The Hall investigation also heard that even if the employee had been minded to complain or alert Management to Hall’s conduct, there were a number of

⁵⁸ See paragraph 11.85.

impediments to doing so. These included the fear of reprisal, reputational loss, getting a reputation as a trouble-maker, fear of not being believed, and the power and “untouchability” of Hall. They were further inhibited by the culture and attitudes prevalent at the time, namely, the culture of bullying,⁵⁹ the inequality or power imbalance at the time between men and women which included a tendency to shift the culpability for sexual assault on to the female complainant,⁶⁰ or a misguided loyalty to the BBC and the success of the programme on which they were working, which would be damaged or destroyed if their complaint caused the loss of its star.⁶¹ Furthermore, most witnesses recalled that there was no guidance given to staff about how to make a complaint.⁶²

36. Typical of this testimony is the evidence of one witness who emphasised the power Hall wielded over the BBC:

*“Stuart Hall WAS ‘Look North’...Stuart knew this, often alluded to it...and, I believe, traded upon it. More to the point, BBC management knew it. This a) gave Stuart considerable licence and b) made management reluctant to challenge him for fear of losing him...In short, Stuart’s celebrity status (greatly enhanced as it was by It’s a Knockout) rendered him relatively untouchable”.*⁶³

37. In the first few days of joining *Look North West*, one witness recollected being told by another reporter that “*we don’t talk about Stuart’s women*”. Baffled, he asked “*what women?*” and was told “*we don’t say anything because it might be bad for the programme*”.⁶⁴
38. A further impediment to staff complaints was the perception held by the staff about Management’s unapproachability and inability to deal with the harassment of those they managed. For example, the female member of staff who experienced sexual harassment by Hall, did not think that Mr Colley would have regarded some of Hall’s conduct towards her as inappropriate. In her view, Mr German “*would have been deeply embarrassed*” had she raised

⁵⁹ See paragraph 10.22.

⁶⁰ See paragraph 9.18.

⁶¹ See paragraph 10.21.

⁶² See paragraph 10.32.

⁶³ See paragraph 12.10.

⁶⁴ See paragraph 11.32.

an issue about sex with him. In any event, she felt there was no point talking to Mr German because she thought he would have been short with her and told her to get her act together.⁶⁵

39. In the light of the above, it is not difficult to realise that it would be unlikely that staff members would complain about Hall's sexual conduct towards the females who came to the BBC premises at Hall's invitation, particularly if the staff member had no direct knowledge of what Hall was doing, and would be making the complaint on the basis of rumour, gossip and assumptions. Even until recently, with all the protections afforded to "whistle-blowers" introduced in the late 1990s, it would be a brave employee who would complain on the basis of anything less than direct first-hand knowledge of the matter in issue.

⁶⁵ See paragraph 12.14.

**Appendices 1 – 6 of
The Jimmy Savile Investigation Report**

Appendix 1

Dramatis Personae

First Name	Surname	Description
Diane	Abbott MP	Labour MP for Hackney North and Stoke Newington since 1987. Appeared on an episode of <i>Have I Got News For You?</i> with Savile on 28 May 1999
Lucy	Adams	Joined the BBC in 2009 and held titles as Director of BBC People and Director of HR before leaving in 2014
John	Ainsworth	Worked for the BBC from 1983/1984 until 1992, mostly in the Design Department at Television Centre
Stanley ('Stan')	Appel	Worked at the BBC from 1953 until 1994. Production assistant then director on <i>Top of the Pops</i> in the 1970s and 1980s and later producer of that show (mainly in the 1980s and 1990s). Occasionally directed and produced <i>Jim'll Fix It</i> when Roger Ordish was unavailable
Lord Robert	Armstrong	Cabinet Secretary to Margaret Thatcher (1979-1987)
Baroness Joan	Bakewell DBE	Former television presenter and journalist at the BBC. Freelance broadcaster, writer and Labour Party Peer
Matthew	Bannister	Controller of BBC Radio 1 (1993-1998); Director for all BBC Radio stations (1996-1999); Chief Executive of BBC Production (1999-2000); Director of Marketing and Communication for the BBC (2000)
Lynn	Barber	Journalist. Interviewed Savile and wrote an article about him featured in <i>The Independent on Sunday</i> on 22 July 1990
Andrew	Bateson QC*	Former legal counsel for <i>News of the World</i>
Biddy	Baxter	Producer of <i>Blue Peter</i> (1962-1965); programme editor, <i>Blue Peter</i> (1965-1988)
Johnny	Beerling	Joined the BBC in 1957 as a technical operator; became a producer on the Light Programme and then Radio 1 in 1967; held various roles at Radio 1 including executive producer and Head of Radio 1 Programmes and later became Controller of Radio 1 (1985-1993)
Alan	Bell	Worked at the BBC from 1958 until 1988: production assistant, Light Entertainment (1968-1979); producer/director (1979-1988) (worked very occasionally on <i>Jim'll Fix It</i> (on location shooting) during this period); freelance (1988-2009)
Alison	Bellamy	A reporter for the Yorkshire Post who knew most of Savile's friends and wrote his authorised biography <i>How's about that then?</i> in 2012

* deceased

First Name	Surname	Description
Don	Bennett	Transport manager at Broadmoor; often worked as Savile's driver
Jonathan	Bennett	Worked freelance at BBC Radio Leeds in 1981 in Technical Operations as well as doing some reporting and presenting
Francesca	Bergman	Attended recordings of <i>Top of the Pops</i> in 1969/1970
George Edward ('Ted')	Beston	Savile's BBC Radio 1 producer for 11 or 12 years from 1968 or 1969 until 1980. Produced <i>Speakeasy</i> , <i>The Double Top Ten</i> and <i>Savile's Travels</i>
Christopher	Biggins	Actor and television presenter
Arthur	Birks	Joined the BBC as a page boy in 1935, holding many roles before becoming Central Services Manager in 1965 and then Central Assistant, Central Services Group between 1973 and 1977
Lord John	Birt	Deputy Director-General of the BBC (1987-1992); Director-General of the BBC (1992-2000)
Phil	Bishop	Worked in the BBC Light Entertainment Group from 1969 until 1980. Director and occasional director/producer on <i>Top of the Pops</i> between 1976-1979 and director/producer on <i>Jim'll Fix It</i> between 1975-1979
Richard	Booker*	Detective Chief Superintendent in charge of the investigations into the payola allegations and Claire McAlpine's death
Frank	Bough	Broadcaster best known for presenting <i>Grandstand</i> (1968-1982), <i>Nationwide</i> and <i>Breakfast Time</i> (1983-1988)
Lord Melvyn	Bragg	Writer and broadcaster who began his career at the BBC after joining on a general traineeship in 1962
Russell	Brand	Comedian who hosted an eponymous Radio 2 show (2006-2008)
Lucy	Brett	Studio manager in the BBC Radio Music and Light Entertainment department (1969-1974). Occasionally worked on <i>Savile's Travels</i>
Asa	Briggs	Professor and BBC historian who has written a five-volume history of British broadcasting called <i>The History of Broadcasting in the United Kingdom</i> , published in 1995
Mike	Briton	"Mike Briton" was an assumed name. Worked as a stand-in on <i>Top of the Pops</i> until he was dismissed in September 1970 for taking part in a 'blue' film

* deceased

First Name	Surname	Description
Richard	Broke*	Well-known television producer. Worked for the BBC between 1964 to 1996; joined as a floor assistant on shows including <i>Top of the Pops</i> (1964-1966)
Leisha	Brookes	Widely reported in the media that she was abused by Savile at BBC Television Centre in the mid-1970s. She was between 9 and 11 years old
Joanna	Buick	Worked in the Technical Operations department of the BBC as a sound engineer (1979-1986). Worked on <i>Top of the Pops</i> and <i>Jim'll Fix It</i>
Tom	Burtonshaw	Was a Radio 1 studio manager in the late 1970s and early 1980s; worked on <i>Savile's Travels</i>
Lord Robin	Butler	Cabinet Secretary (1988-1998)
Baroness Elizabeth	Butler-Sloss	Retired judge who was President of the Family Division of the High Court of Justice and the first female Lord Justice of Appeal. Chairman of the Cleveland Child Abuse Enquiry (1986-1987)
Nicky	Campbell	Radio and television presenter and journalist. Radio 1 disc jockey (1987-1997); presented <i>Top of the Pops</i> in the late 1980s until the early 1990s; has been a presenter on Radio 5 Live since 1997
Peter	Campbell*	A production assistant and later director on <i>Jim'll Fix It</i> (mid-1970s to mid-1980s)
Robin	Carr	Worked at the BBC from 1978 to 1987. Was a director on <i>Top of the Pops</i> over three summers circa 1984-1986
Dave	Cash	Former disc jockey for BBC Radio 1 and Radio 2 (1967-1970); presented <i>Top of the Pops</i> in the late 1960s. Rejoined the BBC in 1999 and presents local radio
Colin	Charman*	Producer of <i>Top of the Pops</i> in the late 1960s
Sir Michael	Checkland	Deputy Director-General of BBC (1985-1986); Chairman of BBC Enterprises (1986-1987); Director-General of BBC at the time of <i>Jim'll Fix It</i> , <i>Top of the Pops</i> , <i>Inside Broadmoor</i> and <i>Triple Top Ten</i> (1987-1992)
Derek	Chinnery*	Executive producer at BBC Radio 1 (1967-1972); Head of BBC Radio 1 (1972-1978); Controller of Radio 1 (1978-1985)
Dr Anthony	Clare*	An Irish psychiatrist who became well-known as a presenter of radio and TV programmes. Interviewed Savile in 1991 as part of his series <i>In the Psychiatrist's Chair</i> , published in 1992
Dr Stella	Clarke CBE	BBC Governor (1974-1981)

* deceased

First Name	Surname	Description
Brian	Clifford	Worked for the BBC between 1969 and 1994; joined as a script writer, moved into the Information Division and ultimately became Head of Information Services in 1988; left the BBC in 1994 as Head of Corporate Promotion
Lord James	Clyde*	Scottish judge and author of the <i>Report of the Inquiry into the Removal of Children from Orkney in February 1991</i>
Rodney	Collins	Publicity officer for Radios 1 and 2 (1971-1974), reporting directly to Douglas Mugggeridge
Kevin	Cook	Member of a cub scout group that appeared on <i>Jim'll Fix It</i> in 1977. Widely reported in the media that he was abused by Savile in a BBC dressing room
Roger	Cook	Investigative journalist and broadcaster; worked for the BBC between 1968 and 1985, initially as a reporter for <i>World at One</i> ; created and presented <i>Checkpoint</i> for Radio 4 (1971-1984)
Mark	Cooper	Executive producer of <i>Top of the Pops - The Final Countdown</i> in 2006 in which Savile featured
Janet	Cope	Was for many years a member of staff at Stoke Mandeville Hospital and Personal Assistant to Savile
Mel	Cornish*	Producer of <i>Top of the Pops</i> in the late 1960s and early 1970s
Sir Bill	Cotton*	BBC Producer (1956-1962); Assistant Head of Light Entertainment (Variety) (1962-1967); Head of Variety (1967-1970); BBC Head of Light Entertainment (1970-1977); BBC One Controller (1977-1981); Deputy Managing Director, Television (1981); Director of Programmes and Director of Development (1982); Managing Director, Direct Broadcasting by Satellite (1983); Managing Director, Television (1984-1988)
James	Crocker*	Solicitor who aided Sir Brian Neill in his investigation into the BBC and the payola allegations
Jack	Dabbs*	BBC radio producer subject to corruption charges in 1971 amidst the payola scandal; acquitted in 1974
Tim	Davie	Acting Director-General of the BBC (November 2012 - April 2013)
Doreen	Davies	Producer in Popular Music (Sound) before taking up positions as a senior producer, Popular Music (1968-1970); executive producer, Radio 1 (1970-1985) and Head of Radio 1 Programmes (1985-1987)

* deceased

First Name	Surname	Description
Suzanne	Davies	Worked at the BBC between 1965 and 1994. Staff producer (1969-1992)
Sue (Suzan)	Davies	Researcher on <i>Speakeasy</i> in 1977. Also co-produced <i>Talkabout</i> in the same year
Les	Dawson*	Comedian and writer; his television career included <i>Sez Les</i> (1968-1976); <i>Opportunity Knocks</i> (1967 and 1990) and <i>Blankety Blank</i> (1984-1990); also had a long running sketch show on Radio 2 called <i>Listen to Les</i> which aired in the 1970s and 1980s
Mike	Day	Journalist at the Press Association (1968-1991). One of the journalists on Fleet Street contacted by Rodney Collins in 1973 in respect of rumours their newspapers had heard about Savile's sexual proclivities
L E	De Souza	House Services Manager at the BBC in the 1960s and 1970s
Wilfred	De'Ath	Began working freelance in radio at the BBC in 1961. Became staff producer in 1962, working in the Current Affairs Department. Devised and produced <i>Teen Scene</i> in about 1964
Angus	Deayton	Comedian and broadcaster; hosted the episode of <i>Have I Got News For You?</i> on which Savile appeared on 28 May 1999
George Gordon	Derrick*	Assistant Solicitor at the BBC in the early 1970s
Stanley	Dorfman	Joined the BBC as a Design Assistant in 1957. Directed and produced <i>Top of the Pops</i> (1964-1971) before leaving the BBC in 1974
Julia	Drum	Worked at the BBC between 1978 and 1996. Joined as a freelance researcher and director (assistant producer) for the School's Television and Further Education departments before being taken on to BBC staff as an assistant producer in the Continuing Education department in 1981. Left the BBC as a senior producer in 1996. Worked with Savile as the director of <i>Play It Safe</i> and <i>Mind How You Go</i>
Greg	Dyke	Director-General of the BBC (2000-2004)
Noel	Edmonds	Radio and television presenter. Began his career as a newsreader on Radio Luxembourg in 1968 shortly before moving to BBC Radio 1 on which he had his own show. Presented <i>Top of the Pops</i> between 1970 and 1978 as well as hosting numerous other television and radio programmes

* deceased

First Name	Surname	Description
George	Entwistle	Joined the BBC in 1989 as a Broadcast Journalism trainee. Held numerous posts including Controller of Knowledge and Director of Vision before becoming Director-General of the BBC from September 2012 to November 2012
Janet	Fielding	Actress who starred as the Doctor's Assistant in <i>Doctor Who</i> (1981-1984). Also made a guest appearance on <i>Jim'll Fix It</i> in a <i>Doctor Who</i> -related sketch in 1985; appeared in the programme <i>Tales of Television Centre</i>
Janet	Figgins	Former housemistress at Duncroft Approved School for Girls (1968-1980)
Michael	Fogarty	Co-author of <i>Women in Top Jobs</i> , published in 1971
Eben	Foggitt	Worked at the BBC between 1987 and 1992 in the Copyright Department, as the Head of the Independents Planning Unit and as the Head of Business Affairs in the Drama Group. Prior to, and after, his employment with the BBC, he worked for independent production companies supplying programmes to the BBC
Sir Bruce	Forsyth	Television presenter and entertainer
Alan	Freeman*	Recruited to the BBC Light Programme as presenter of the <i>Records Around Five</i> show in 1960; presented <i>Pick of the Pops</i> (1961 and 1964-1972); one of the original presenters of <i>Top of the Pops</i> (1964-1969); presented <i>Saturday Rock Show</i> on Radio 1 (1973-1978); rejoined Radio 1 in 1989 until 1994 as presenter of <i>Pick of the Pops</i> and the <i>Saturday Rock Show</i>
Charles	Garland	Worked at the BBC between 1986 and 1998; floor manager on <i>Top of the Pops</i> (1986-1988)
Helen	Gartell	Worked in the Light Entertainment Department from 1969 to 1987. Freelance location and studio director for <i>Jim'll Fix It</i> (1989-1994)
Anne	Gilchrist	Controller of CBBC (2006-2009). Worked as a researcher on <i>Jim'll Fix It</i> for one series in 1985. Also became Creative Director in the Comedy department

* deceased

First Name	Surname	Description
Grace Wyndham	Goldie*	Joined the BBC in 1944 as a talks producer for radio; she started Political and Current Affairs programmes on Television in 1948 after joining the Talks Group, Television; was appointed Assistant Head of Talks Group, Television in 1954; promoted to Head of Talks and Current Affairs in 1962; retired in 1965
Harry	Goodwin*	Resident stills photographer on <i>Top of the Pops</i> (1964-1973). Was the subject of a <i>News of the World</i> article published on 21 March 1971 which detailed hidden recordings taken of Mr Goodwin boasting about having taken pornographic pictures of young girls from <i>Top of the Pops</i> and showing blue movies in dressing rooms before recordings of the show
John	Goudie	Editor of the BBC Radio 4 arts magazine programme, <i>Front Row</i> , in July 2006 at the time it did a piece on the final <i>Top of the Pops</i>
Lord Michael	Grade	Controller of BBC One (1984-1986); Director of Programmes, Television (1986-1987); Chairman of the BBC Governors (2004-2006)
Larry	Grayson*	1970s television presenter best known for presenting <i>The Generation Game</i> after Bruce Forsyth
Hughie	Green*	Television presenter, best known as the presenter of <i>Double Your Money</i> and <i>Opportunity Knocks</i>
Camilla	Griffith-Jones	Production assistant on <i>Jim'll Fix It</i> in 1982/1983
Krishnan	Guru-Murthy	Television presenter and journalist. Presented an episode of <i>Open to Question</i> on which Savile featured on 29 September 1988
Ian	Hampton	Bass guitarist in the band <i>Sparks</i>
Keith	Harding*	Antiques expert who appeared on an episode of <i>Jim'll Fix It</i> in late 1980
David	Hardwick	Freelance journalist and casual contributor to the BBC in the 1970s
Alan	Hardwick	Former <i>Calendar News</i> presenter (ITV) and current Lincolnshire Police and Crime Commissioner. Has also worked for the BBC. Source of an article in <i>The Mirror</i> relating to Savile published on 26 October 2012
David	Hare	Began working for the BBC in the Technical Operations (engineering) department in 1958. Worked on <i>Top of the Pops</i> in a junior capacity in the 1960s. Left the BBC in 1989

* deceased

First Name	Surname	Description
Alan	Hart	Joined the BBC in 1959 as an editorial assistant on <i>Sportsview</i> ; held various other roles including BBC One Controller (1981-1984) (re-commissioned <i>Jim'll Fix It</i>), Special Assistant to the Director General (1985-1986) and Controller of International Relations (1986-1990)
Caroline	Haydon	Worked in BBC Current Affairs between 1979 and 1986. Subsequently became Deputy Commissioning Editor for News and Current Affairs at Channel 4. Currently an editorial adviser to the BBC Trust
John	Helm	Joined the BBC as sports editor for BBC Radio Leeds in 1970; network football producer, Radio (1976-1981); Head of Outside Broadcasts for Radio (1980-1981)
Jill	Henderson	Worked for the BBC between 1975 and 1985; started out as a secretary before taking positions as floor assistant, assistant floor manager and floor manager. Was an assistant floor manager for one series of <i>Jim'll Fix It</i> in 1976/1977
David	Hepworth	Journalist and music writer
Ian	Hislop	Journalist, satirist, writer, broadcaster and editor of <i>Private Eye</i> ; was on Savile's team in an episode of <i>Have I Got News For You?</i> broadcast on 28 May 1999
Beryl	Hoda	Worked at the BBC between 1966 and 1979. Was a production assistant in the Light Entertainment Department in the 1970s. Worked on <i>Top of the Pops</i> with Robin Nash and dealt with letters to <i>Jim'll Fix It</i> for two weeks
Patricia	Houlihan	Worked at the BBC between 1968 and 1991. May have worked on <i>Clunk Click</i> in around 1973 and was a researcher on <i>Jim'll Fix It</i> in 1975 as well as being involved in its initial setting-up
Ronald	Howard	Assisted Harry Goodwin in taking photographs at <i>Top of the Pops</i> . Goodwin allowed him to use his studio to develop photographs
Kevin	Howlett	Joined the BBC as a studio manager in 1978; producer for Radio 1 (1981-1995). Worked with Savile on a few occasions, predominantly for his documentary called <i>Radio Radio</i> in 1986
Arthur	Hughes	Head of the BBC Internal Investigation Team who investigated Harry Goodwin in the late 1960s to early 1970s
Paul	Hughes-Smith	Worked as an assistant floor manager on <i>Top of the Pops</i> between around 1969 to 1971
Charles	Hullighan*	Former Head Porter at Leeds General Infirmary

* deceased

First Name	Surname	Description
John	Humphrys	Author, journalist and presenter on television and radio. Interviewed Wilfred De'Ath on the Radio 4 programme <i>Today</i> on 26 March 2013
Lynn	Hunt	Worked at the BBC between 1979 and 1997; was a production assistant on <i>Jim'll Fix It</i> for one series in the 1980s
Michael	Hurll*	Joined the BBC in 1956 as a floor assistant for the <i>Billy Cotton Band Show</i> before progressing to stage manager and then director of the programme; producer, Light Entertainment Group, Television (1964/1965-1972/1973); executive producer (1972/1973-1987/1988); producer of <i>Top of the Pops</i> (1980-1987)
Mike	Hurst	Musician and record producer; was a member of <i>The Springfields</i> ; presented <i>Teen Scene</i> . Co-compered an episode of <i>Teen Scene</i> with Savile in 1965
Sheila	Innes	Worked at the BBC between 1953 and 1987. Joined the BBC as a studio manager; producer, Education Department (1962-1973); executive producer, Further Education (1973-1977/1978); Head of Continuing Education (1977/1978-1983); Controller of Educational Broadcasting (1983-1987)
Anna	Instone*	Head of Gramophone Department at the BBC from the 1950s until the early 1970s
Martin	Jackson*	Joined the <i>Daily Express</i> as a showbiz reporter and later became a radio and television editor for both the <i>Daily Express</i> and the <i>Daily Mail</i> . Was one of the four journalists contacted by Rodney Collins in 1973 in respect of rumours their newspapers had heard about Savile's sexual proclivities
David	Jacobs*	Joined the BBC in 1945; one of the original <i>Top of the Pops</i> presenters between 1964 and 1966
Louise	Jameson	Actress who starred as the Doctor's Assistant in <i>Doctor Who</i> (1977-1978); appeared in the programme <i>Tales of Television Centre</i>
Meirion	Jones	Former BBC <i>Newsnight</i> journalist; producer of the Jimmy Savile <i>Newsnight</i> edition (2012)
Margaret	Jones	Former headmistress of Duncroft Approved School in the 1970s; aunt of Meirion Jones
Penry	Jones*	Head of BBC Religious Broadcasting between 1967 and 1971
Shy	Keenan	Author, sexual abuse survivor and founder of Phoenix Survivors, an advocacy group for victims of sexual abuse

* deceased

First Name	Surname	Description
Sir Ian	Kennedy	Chairman of the public Inquiry into children's heart surgery at the Bristol Royal Infirmary (1984-1995) that published its report in 2001
Liz	Kershaw	Initially worked for the BBC as a presenter for BBC Radio Leeds in 1984; Radio 1 disc jockey (1987-1992); Radio 5 (1992-1994); Radio 5 Live (1994-1998); interviewed Savile in 1997
Andy	Kershaw	Joined the BBC in 1984 as a presenter for <i>The Old Grey Whistle Test</i> ; Radio 1 disc jockey (1985-2000); had a regular show on Radio 3 (2001-2007)
Cecil	Korer*	Joined the BBC as a scene-shifter in 1957; stage manager in Manchester (1959); floor manager on <i>Top of the Pops</i> in the 1960s; assistant producer on <i>Top of the Pops</i> (1964-1965)
Sima	Kotecha	BBC reporter who interviewed Derek Chinnery for BBC Radio 4's <i>Broadcasting House</i> show
The Very Reverend John	Lang*	Assistant Head of Religious Broadcasting (1964-1967); Head of Religious Programmes, Radio (1967-1971); Head of Religious Broadcasting Department (1971-1980)
Bob	Langley	Best known as a newsreader on <i>Nationwide</i> and <i>Pebble Mill at One</i> in the 1970s. Walked with Savile and a film crew for 24 hours in 1971 on a charity walk Savile was completing from John O'Groats to Land's End
Mark	Lawson	Novelist, playwright, journalist and arts broadcaster for BBC One, BBC Four and Radio 4. Presenter of the BBC Radio 4 arts magazine programme, <i>Front Row</i> , in July 2006 when it did a piece on the final <i>Top of the Pops</i>
Bunny	Lewis*	A London-based manager, record producer and composer. Sometimes acted nominally as an agent for Savile
Frances	Line	Joined the BBC as a radio producer in 1967; became a producer for Radio 2 in 1970, progressing to Chief Assistant, Radio 2 in 1980. Became Chief Assistant for Radio 4 in 1983; Head of Radio 2, Music Department (1985-1989); Controller of Radio 2 (1989-1995)
Richard	Littlejohn	<i>Daily Mail</i> journalist. Wrote an article about Savile and the BBC for the <i>Mail Online</i> on 12 September 2013
Michael	Lush*	Died whilst rehearsing a bungee jump for a BBC programme called <i>The Late Late Breakfast Show</i>

* deceased

First Name	Surname	Description
Chris	Lycett	Worked at the BBC between 1966 and 2000, ultimately becoming Head of Production, Radio 1 in 1991. Worked with Savile as a programme operations assistant on <i>Savile's Travels</i> and <i>Speakeasy</i>
Ann	Mann	Worked in light entertainment at the BBC (1968/1969-1978); production assistant on <i>Top of the Pops</i> (1971-1974)
Quentin	Mann	Worked at the BBC between 1962 and 1996 and continued to work with the BBC on a freelance basis after that. Was a junior clerk (1962-1966); floor assistant and assistant floor manager (1966-1981/1982); floor manager (1982-1996). Worked on <i>Jim'll Fix It</i> and <i>Top of the Pops</i>
Katy	Manning	Actress who starred as the Doctor's Assistant in <i>Doctor Who</i> (1971-1973); appeared in the programme <i>Tales of Television Centre</i>
R J	Marshall*	BBC Solicitor in the early 1970s
The Very Reverend Michael	Mayne*	Head of Religious Programmes, Radio (1972-1979); Dean of Westminster (1986-1996)
David	McAlpine	Stepfather of Claire McAlpine, a dancer on <i>Top of the Pops</i> who committed suicide aged 15
Vera	McAlpine*	Adoptive mother of Claire McAlpine, a dancer on <i>Top of the Pops</i> who committed suicide aged 15
Claire	McAlpine*	<i>Top of the Pops</i> dancer who committed suicide aged 15 on 30 March 1971
Lord Robert Alistair	McAlpine*	Senior Conservative minister wrongly implicated in the North Wales child abuse scandal after a <i>Newsnight</i> programme was aired
Elizabeth	McDowell	Worked at the BBC (1967-1996) mainly in the Continuing Education department; joined as a producer's assistant
Ian	McGuinness	Was a staff relations officer at Thames Television in the 1970s. Described a short sketch made at Television Centre in which a man representing Savile was making salacious comments to another man who was dressed up as a little girl and sitting on his knee
Paul	Merton	Writer, actor, comedian, radio and television presenter; appeared on an episode of <i>Have I Got News For You?</i> with Savile on 28 May 1999

* deceased

First Name	Surname	Description
James ('Jim')	Moir	Joined the BBC in 1963 as a production manager in Light Entertainment. Held several other production roles before becoming BBC Head of Television, Variety at the time of <i>Top of the Pops</i> , <i>Play It Safe</i> and <i>Jim'll Fix It</i> (1982–1987). BBC Head of Light Entertainment at the time of <i>Top of the Pops</i> , <i>Inside Broadmoor</i> and <i>Jim'll Fix It</i> (1987–1993). Retired from the BBC in 2003
Alan	Monahan	Worked at the BBC between 1972 and 1985; was a press officer and publicity officer for Radio in the 1970s and 1980s; eventually took positions as Chief Information Officer and Chief Publicity Officer for Radio
Bob	Monkhouse*	Comedian and television personality
Sarah	Montague	BBC presenter since 1997. Presenter on the <i>Today</i> programme, Radio 4, since 2002
Rex	Moorfoot*	Worked at the BBC between 1937 and 1977. Head of Presentation, Television (1960-1977)
Douglas	Moran	Chief Assistant in the Appointments Department. Author of the 1973 report <i>Limitations to the Recruitment and Advancement of Women in the BBC</i> which resulted from investigations into inequality launched by the BBC
Pieter	Morpurgo	Joined the BBC in 1966 as an assistant floor manager in studio management; floor manager on <i>Top of the Pops</i> between 1971 and 1972
David	Mortimer	Louis Theroux's Executive Producer until May 1999 but acted as a consultant on the documentary <i>When Louis Met...Jimmy</i> . Resumed duties as Louis Theroux's Executive Producer in November 2000 as part of his role as Deputy Controller & Head of Development, Documentaries & Investigations
Douglas	Muggeridge*	BBC Radios 1 and 2 Controller at the time of <i>Savile's Travels</i> , <i>Speakeasy</i> , <i>Double Top Ten</i> (1969-1975); went on to be Director of Programmes, Radio (1975-1978) and Deputy Managing Director, Radio (1978-1980). Became Managing Director, External Broadcasting in 1980
Stuart	Murdoch	Visual Effects Designer at the BBC (1979-1987). Worked twice with Savile on <i>Jim'll Fix It</i> in 1984 and 1985

* deceased

First Name	Surname	Description
Pete	Murray	Co-hosted the first edition of <i>Top of the Pops</i> and presented it throughout the 1960s as well as presenting two one-off episodes in the 1980s. Became one of the original Radio 1 disc jockeys in 1967 before moving to Radio 2 (1969-1983)
Robin	Nash*	Joined the BBC in 1952. Producer of many light entertainment shows including <i>Top of the Pops</i> (1973-1981). Head of Variety, Television (1978-1981)
Andrew	Neil	Journalist and television presenter; interviewed Savile in 1995 for the Channel 4 series <i>Is This Your Life?</i>
Sir Brian	Neill	Former Lord Justice of Appeal. Appointed by the BBC to conduct an independent investigation into the allegations of corruption at the BBC that featured in a series of <i>News of the World</i> articles in 1971
Trevor	Neilsen	Studio supervisor (1970-1979); supervised audiences on <i>Top of the Pops</i>
Aldo	Nicolotti	Was a reporter for the <i>Evening News</i> in the 1970s and one of the journalists on Fleet Street contacted by Rodney Collins in 1973 in respect of rumours their newspapers had heard about Savile's sexual proclivities
David	Nicolson	Director and producer at the BBC in the 1980s; was a director on <i>Jim'll Fix It</i> and occasionally did work on <i>Top of the Pops</i>
Paraic	O'Brien	Reporter for Channel 4 News. Interviewed Richard Pearson in October 2012 about allegations that Savile had boasted about his sexual exploits with underage girls in a meeting at Broadcasting House in the 1970s
Roger	Ordish	Producer of <i>Clunk Click</i> (1973-1974), <i>Jim'll Fix It</i> (1975-1994), (2007) and <i>Top of the Pops</i> (1974)
Richard	Pearson	Freelance researcher in BBC Religious Programmes, Radio (1977-1980) before moving into Television (1980-1985). Gave an interview to Channel 4 News in October 2012 alleging that Savile had boasted about his sexual exploits with underage girls in a meeting at Broadcasting House in the 1970s
Jeanette	Pease	Worked as a researcher on three series of <i>Jim'll Fix It</i> in the 1980s
Helen	Pennant-Rea	Began working at the BBC in 1967/1968; researcher on <i>Speakeasy</i> (1971-1972)
(Unknown)	Phillips*	Step-father of Leisha Brookes

* deceased

First Name	Surname	Description
Nick	Pollard	Former Head of Sky News. Appointed by the BBC in October 2012 to lead an independent Review to establish whether there were any failings in the BBC management of the <i>Newsnight</i> investigation relating to allegations of sexual abuse of children by Savile
Jonathan	Powell	Joined the BBC in 1975, having previously worked at Granada Television. Became a producer and then Head of Drama before taking up a role as Controller of BBC One in 1987. In this role, was responsible for commissioning several series of <i>Jim'll Fix It</i> . Left the BBC in 1993
Tony	Preston*	Assistant Head of Variety, Light Entertainment, Television in the early 1970s
Ronnie	Priest*	Light Entertainment Organiser (Variety) in the early 1970s
Dame Esther	Rantzen	Television producer, presenter and investigative journalist; initially joined BBC Radio as a studio manager in 1963 before moving into BBC Television in 1965 and taking up production roles; best known as presenter and producer of <i>That's Life</i> (1973-1994) and for founding ChildLine
Mike	Read	Radio 1 disc jockey (1978-1991); presented <i>Top of the Pops</i> (1978-1990) and appeared on the final episode of <i>Top of the Pops</i> in 2006
Lord John	Reith*	First manager of the BBC (1922), proposed the structure of the BBC and became its first Director-General in 1927
Jenny	Ricotti	A researcher at the BBC between 1986 and 1989/1990 and looked after children on <i>Jim'll Fix It</i>
Peter	Riding	Worked at the BBC between 1966 and 1993, eventually becoming Deputy Head of the Continuing Education Department, Television. Produced <i>Play it Safe</i> (1981-1982) and <i>Mind How You Go</i> (1983)
Peter	Rippon	Editor of BBC programme <i>Newsnight</i> (2008-2012)
Tina	Ritchie	Joined the BBC in 1986. Worked as a journalist and newsreader in radio; newsreader on Radio 1 in the early 1990s
Michael	Rix	BBC technical operator (1959-1965); cameraman (included attachments to different departments, including Personnel) (1964-1993); manager of safety services, News and Current Affairs Directorate (1993-1995). Worked on <i>Top of the Pops</i> and <i>Jim'll Fix It</i> as a cameraman

* deceased

First Name	Surname	Description
Gay	Robertson	Worked at the BBC for a year in the 1960s and between 1970-1993. Was a publicity officer, Light Entertainment (1970-1982)
Most Reverend Arthur	Roche	Bishop of Leeds when a celebrant at Savile's funeral; has since been elevated to Archbishop and is now serving as the Secretary of the Congregation for Divine Worship and the Discipline of the Sacraments
Jean	Rook*	Journalist best known for her regular column of nearly 20 years in the <i>Daily Express</i>
Ann	Rosenberg	Publicity officer for Light Entertainment shows at BBC Television in the 1970s
Peter	Rosier	Joined the BBC as a press and publicity officer (General) in 1968; publicity officer (Current Affairs and Religious Programmes) (1970); publicity officer (Current Affairs) (1971); publicity officer (News and Current Affairs) (1976); chief publicity officer (1980/1981); Assistant Head of Information Division (1982); Head of Information Division (1984); Head of Corporate Affairs and Media Relations (1989). Retired from the BBC in 1993
Jonathan	Ross	Television and radio presenter. Left the BBC after 13 years in 2010
Robin	Scott*	Controller of the Light Programme (1967); Controller, BBC Radio 1 and Radio 2 (1967-1969) (during the time of <i>Savile's Travels</i>); BBC Two Controller (1969-1974)
Dr Peter	Scott-Morgan	Management consultant engaged by the BBC in 2003 to conduct an investigation into the systems driving BBC culture as part of the initiative <i>Make It Happen</i> instigated by the then Director-General, Greg Dyke
Canon Colin	Semper	Producer, Religious Broadcasting, Radio (1969-1975) (producer of <i>Speakeasy</i> during this period); Overseas Religious Broadcasting Organiser, Radio (1975-1979); Head of Religious Programmes, Radio (1979-1982). Ghost-writer of <i>God'll Fix It</i>
Nina	Shields	Worked at the BBC between 1979 and 1984 as a personnel officer, Television Studios
Douglas	Sillitoe*	A BBC scene painter who abused and took indecent photographs of Leisha Brookes
David	Simmons	Worked as a staff producer with BBC Radio London (1970-1976) and presented the Saturday afternoon R&B show on Radio 1 (1972-1975). Continued to work freelance for the BBC until 1979

* deceased

First Name	Surname	Description
Jeff	Simpson	BBC Radio 1 press officer (1986-1993) and a producer on <i>Top of the Pops</i> (1999-2003, 2006). Has interviewed Savile on a number of occasions
John	Simpson	Has worked for the BBC since 1966 in many roles including foreign correspondent, diplomatic editor, political editor and presenter of the <i>Nine O'Clock News</i> and <i>Newsnight</i> . He has been World Affairs editor of BBC News since 1988
Monica	Sims	Former BBC employee who wrote the report <i>Women in BBC Management</i> , which investigated why there was a shortage of women applicants for top jobs in the BBC, published in 1985; had been Head of Children's Programmes, Television and Controller of BBC Radio 4
Dan	Slater	Reporter who wrote three articles for <i>The Sun</i> in April 1983 that appear to be based on an interview between Slater and Savile
Ian	Smith	Worked on <i>Jim'll Fix It</i> as a cameraman in the mid-1980s; also worked on <i>Top of the Pops</i> between 1984 and 1994
Robin	Smith	Worked as an assistant floor manager and researcher on <i>Jim'll Fix It</i> between 1987 and 1989
Sir Cyril	Smith*	Liberal and then Labour MP for Rochdale (1972-1992)
Gillian	Spiller	Worked at the BBC between 1960 and 1999 (with a short break in the 1970s). One of her roles was audience coordinator (1986/1987-1999) on various shows including <i>Top of the Pops</i>
Peter	Spindler	Former Commander of Metropolitan Police, Scotland Yard, who initially headed Operation Yewtree
Ed	Stewart*	Was one of the original Radio 1 presenters and fronted <i>Junior Choice</i> (1968-1980); presented shows for Radio 2 (1980-1983); returned to Radio 2 to present regular shows (1991-2006). On television, he presented <i>Crackerjack</i> and <i>Top of the Pops</i> (late 1960s to late 1970s)
Johnnie	Stewart*	Joined the BBC Sound Effects department in 1937; rejoined the BBC after the war as a radio producer; moved to BBC Television in 1958 to produce <i>Juke Box Jury</i> ; created <i>Top of the Pops</i> which he produced between 1964 and 1974
Gillian ('Gill')	Stribling-Wright	Worked at the BBC between 1966 and 1983. Researcher on <i>Clunk Click</i> (1973-1974) and <i>Jim'll Fix It</i> (1975-1978); producer's assistant on <i>Top of the Pops</i> (1968-1971)

* deceased

First Name	Surname	Description
Sheila	Stringer*	Former private secretary of Douglas Mugggeridge
Auguste Amboise	Tardieu*	French forensic medical scientist who wrote at length about child sexual abuse in the 1850s and 1860s
David	Tate	Worked at the BBC between 1964 and 2004. Worked as a producer with Savile at Radio 1 and BBC World Service in the 1980s
Helena	Taylor	Worked as a production secretary on <i>Speakeasy</i> in the mid-1970s
Lesley	Taylor	Worked at the BBC between 1974 and 2010; was a secretary and then a production coordinator. Worked on <i>Speakeasy</i> and <i>Jim'll Fix It</i>
Baroness Margaret	Thatcher*	Former Prime Minister of the United Kingdom (1979-1990)
Louis	Theroux	Broadcaster and documentary film-maker. Interviewed Savile in 2000 for a BBC Two programme <i>When Louis Met...Jimmy</i>
Mark	Thompson	First joined the BBC in 1979 as a production trainee. Director-General of the BBC from 2004 to 2012
Sue	Thompson	Worked at BBC Leeds from about 1976 to 1978, mainly in the newsroom but assisted with the recording of <i>Yorkshire Speakeasy</i> on one occasion
David	Treadway	In 1983, joined the BBC in London having worked for BBC Manchester. Chief Assistant, Radio 2 (1983-1989) and a senior Light Entertainment producer, Popular Music in Glasgow and senior producer, Popular Music in Manchester
Sir Ian	Trethowan*	Joined the BBC in 1963 as a parliamentary commentator; was the first Managing Director of Radio in the new era of Radios 1-4 in 1967; Director-General of the BBC (1977-1982)
Reverend Roy	Trevivian*	Producer in the Religious Broadcasting department (1965-1973); co-produced <i>Speakeasy</i> (early 1970s)
Nick	Vaughan-Barratt	Executive producer and Head of Events before leaving the BBC in 2011; was based at BBC TV Leeds (1971-1980); worked as a researcher for <i>Savile's Yorkshire Travels</i> and as a studio director for <i>Yorkshire Speakeasy</i> ; advised against preparing an advance obituary for Savile in 2010
Sophie	Waite	Assistant producer of <i>Top of the Pops - The Final Countdown</i> in 2006 on which Savile featured

* deceased

First Name	Surname	Description
Terry	Walsh	Worked on attachment as a researcher in the BBC's Light Entertainment Department (1980-1981); worked on <i>Jim'll Fix It</i> and <i>Top of the Pops</i> , amongst other shows
John	Walters*	Worked for the BBC between 1967 and 1991; produced <i>Savile's Travels</i>
Karin	Ward	Former Duncroft pupil who, aged 14, claims to have been abused by Savile and to have witnessed abuse on BBC premises by another man in Savile's presence
M J ('Teddy')	Warrick*	Executive producer, Radio 1 (1970-1978); Chief Assistant, Radio 1 (1978-1982)
Gordon	Watts	Devised <i>Teen Scene</i> with Wilfred De'Ath and presented the show
Sir Huw	Wheldon*	Managing Director of BBC Television (1968-1975)
Mary	Whitehouse CBE*	Founder and President of the National Viewers' and Listeners' Association (1965-1994); campaigned against content that she saw as encouraging an increasingly permissive society
Brian	Whitehouse*	Producer and Director on <i>Top of the Pops</i> in the 1960s and 1970s
S.G.	Williams	Controller, Television Administration at the BBC in the 1960s and early 1970s
Grenville	Williams	Worked in the BBC's internal Management Consultancy Department (1972-1986); eventually became Head of the Radio Unit, Management Services Group (1980-1986)
Mark	Williams-Thomas	Former Detective with the Surrey Constabulary involved in both the dropped BBC <i>Newsnight</i> programme and the ITV <i>Exposure</i> programme concerning sexual abuse by Savile
Richard	Wilson	Joined the BBC as a trainee comedy producer for Radio in 1991; left as a senior producer on Radio 5 Live in 1996; became a freelance television producer and is now Head of Comedy Entertainment at Hat Trick Productions
Canon David	Winter	Joined the Religious Broadcasting Department, Radio in 1971 as a producer. Was a co-producer on <i>Speakeasy</i> in the 1970s before becoming Head of BBC Religious Broadcasting (1982-1989). Left the BBC in 1991 and was ordained into the Church of England
Derek	Wiseman	Worked at the BBC between 1969 and 1994 in the Studio Planning Department. Joined as a junior engineer and progressed to project manager

* deceased

First Name	Surname	Description
Sir Terry	Wogan *	Television and radio broadcaster who worked for the BBC from 1967
Natasha	Wood	Worked as a production assistant on the penultimate series of <i>Jim'll Fix It</i> in 1993
Sally	Wood	Producer of <i>Top of the Pops - The Final Countdown</i> in 2006 on which Savile featured
Nick	Wright	Worked as a floor assistant at the BBC between 1964 and 1966. Mostly involved with pop shows including a number of <i>Top of the Pops</i> episodes
Will	Wyatt	Joined the BBC in 1965. Occupied a number of senior positions, including Assistant Managing Director, Television (1988); Managing Director, Television (1991); Chief Executive, Broadcasting (1996); Retired in 1999. Author of <i>The Fun Factory, A life at the BBC</i> published in 2003
Alan	Yentob	Joined the BBC in 1968. Past roles include Head of Music and Arts from 1984, Controller of BBC Two from 1988, Controller of BBC One from 1993, Director of Television and Creative Director for the BBC (1994-2015)
Earl of Crawford*		Chaired the government-appointed committee (appointed in July 1925) advising on future management and control of broadcasting
A1		Worked for a company that provided chauffeur-driven cars to the BBC
A2		Appeared on <i>Top of the Pops</i> about three times in late 1970 and early 1971 at the age of 13
A3		Attended <i>Top of the Pops</i> with C35 on several occasions in 1971
A4		Attended a recording of <i>Jim'll Fix It</i> with a friend in early 1983
A5		Relative of Savile
A6		BBC television sound engineer during the mid-1970s
A7		A celebrity who was the subject of a complaint from Vera McAlpine that he had seduced her daughter, Claire McAlpine, after a recording of <i>Top of the Pops</i>
A8		Female BBC camera operator who was subjected to a campaign of sexual harassment by a colleague
A9		Worked with Savile whilst at the BBC in Leeds in the 1970s
A10		Worked as a studio manager on <i>Speakeasy</i> and <i>Savile's Travels</i> between 1973-1975
A11		Production secretary on BBC Radio 1 (1979-1985)

* deceased

First Name	Surname	Description
A12		Whilst working as a secretary in the Gramophone Department at Egton House (began in 1970), A12 attended several recordings of <i>Speakeasy</i> at Savile's invitation. Later worked as a studio manager on <i>Savile's Travels</i>
A15		Production Assistant at BBC World Service in the early 1980s
A16		Member of the Secretarial Reserve since 1989
A17		Worked at the BBC for 15 years from the late 1970s
A18		Worked for the BBC for 30 years from the 1970s
A19		Freelance presenter who regularly worked for the BBC during the 1980s
A22		A former Duncroft pupil
A23		Appeared on <i>Jim'll Fix It</i> as a "fixee" in 1980
A24		Worked for the BBC between 1971 and 1977, including on Radio 1
A25		Joined the BBC in 1986. Has worked in both radio and television
A26		Record promoter (1971-2001)
B1		Joined the BBC in 1972; worked in television
B2		Was working for BBC Radio in about 1970 when she attended a recording of <i>Speakeasy</i> in Manchester
B3		Worked at the BBC in Egton House during the 1970s
B4		Worked at the BBC during the early 1970s
B5		Studio manager on Radios 1 and 2 from 1969. Worked on <i>Savile's Travels</i> in the early 1970s
B6		Worked with Savile on <i>Speakeasy</i> in 1974/1975
B7		In 1975, B7 was introduced to Savile through a friend of her mother and went to Broadcasting House to watch him record links for a radio programme
B8		Was sitting on a podium with Savile during a recording of <i>Top of the Pops</i> in November 1976
B9		Production secretary on <i>Jim'll Fix It</i> in 1980/1981
B10		Barman in the BBC Club at Television Centre in 1987
B11		Attended <i>Jim'll Fix It</i> with a group of classmates in 1988/1989
B12		Secretary at the BBC from 1978
B13		Studio manager who recorded a programme with Savile in the mid-1980s
B14		Worked at BBC Radio 1 in the early 1980s and had to take a script to Savile in a room at The Langham Hotel

* deceased

First Name	Surname	Description
C1		Met Savile at Broadcasting House while on work experience in 1985/1986
C2		Telephone operator at BBC Manchester in the late 1960s
C3		Assistant floor manager on <i>Jim'll Fix It</i> in the early 1990s
C4		Met Savile after going to a recording at Radio Luxembourg in 1964
C5		Worked at the BBC in Leeds. Met Savile after a recording of <i>Speakeasy</i> in 1970
C6		A record plugger who visited Egton House in the mid-1970s
C7		Attended a recording of <i>Jim'll Fix It</i> in the 1980s
C8		Used to attend Television Centre where his grandfather worked
C9		Attended a recording of <i>Top of the Pops</i> in December 1973
C10		Met Savile at a recording of <i>Top of the Pops</i> in December 1973
C11		C11's brother was a "fixee" on <i>Jim'll Fix It</i> and she attended the show with family members in 1988
C12		Attended recordings of <i>Top of the Pops</i> fairly regularly in 1969
C13		A studio manager at the BBC from the late 1960s to early 1980s
C14		Was invited by Savile to a recording at Broadcasting House in about March 1978
C15		Part of the participating audience on <i>Top of the Pops</i> in 1975/1976
C16		Appeared on <i>Top of the Pops</i> in 1969 dancing on a podium
C17		Worked in the bar of the BBC Club and met Savile in a corridor at Television Centre in 1978
C18		Went with a friend to Savile's flat in Park Crescent in 1981/1982
C19		Chaperoned her sister on <i>Jim'll Fix It</i> in 1978
C20		Appeared on an episode of <i>Jim'll Fix It</i> in late 1976
C21		Appeared with a friend on <i>Jim'll Fix It</i> in 1988
C22		Chaperoned her daughter (C21) at a <i>Jim'll Fix It</i> recording in 1988
C23		In 2006, was working on <i>Front Row</i> , a BBC Radio 4 programme, in which Savile and others were interviewed about the last episode of <i>Top of the Pops</i>
C24		A technical runner on <i>The Sunday Show</i> in 1997/1998 on which Savile appeared as a guest

* deceased

First Name	Surname	Description
C25		Was working at BBC Television Centre in 1972 where she met Savile
C26		A former receptionist at the BBC's Lime Grove studios
C27 ('Angie')		Member of Savile's 'London Team' who would attend recordings of <i>Top of the Pops</i> whenever he was presenting
C28 ('Val')		Member of Savile's 'London Team' who would attend recordings of <i>Top of the Pops</i> whenever he was presenting
C29		A former secretary at the BBC
C30		A former Duncroft resident during the early 1970s
C31		Appeared on <i>Jim'll Fix It</i> in 1986
C32		Was invited into the BBC's Lime Grove studios by a man who said he worked for Radio Luxembourg in 1959
C33		Knew Ted Beston through her job. Beston invited her to an event in 1978/1979 for the purpose of meeting Savile
C35		Went to watch recordings of <i>Top of the Pops</i> in the early 1970s, initially with A3 and then later with other friends
C36		Met Savile at Stoke Mandeville. He invited her to recordings of <i>Jim'll Fix It</i> in 1990
C37		Met Savile at Duncroft in 1973/1974 and went to the BBC on a few occasions to watch <i>Clunk Click</i>
C38		Was turned away at the door of Dickenson Road Studios before a recording of <i>Top of the Pops</i> in 1964/1965
C39		Attended two recordings of <i>Top of the Pops</i> in Manchester in 1964
C40		Went to Savile's dressing room after a recording of <i>Jim'll Fix It</i> in 1976
C41		Was a record promoter when she met Savile on the stairs in Egton House in 1968/1969
C42		Went to a recording of <i>Top of the Pops</i> with a friend in 1970
C43		In the late 1980s, worked as a production assistant on <i>Open to Question</i> on which Savile was a guest
C44		Attended a recording of <i>Speakeasy</i> in 1973
C45		Used to go to work with her relative who was a security officer at BBC Television Centre
C46		Attended a recording of <i>Top of the Pops</i> in December 1973
C47		Performer on a programme on which Savile was a celebrity guest in 1976

* deceased

First Name	Surname	Description
C48		Former BBC presenter
C49		Was invited to attend a recording of <i>Jim'll Fix It</i> in late 1975
C51		A junior employee at the BBC during the late 1980s
C52		Attended recordings of <i>Top of the Pops</i> between 1972 and 1975
C54		Former altar boy at a church that Savile visited during the 1970s after a Radio 1 Roadshow
C55		Former Duncroft resident who went to watch a recording of <i>Clunk Click</i> in early 1974
C56		Appeared on <i>Jim'll Fix It</i> as a "fixee" in 1984
C57		Attended a recording of <i>Top of the Pops</i> with friends in 1972

Note:

A1 to A26 - witnesses who were not victims of Savile but who have requested anonymity.

B1 to B14 - complainants about Savile's behaviour who have been anonymised by the Review.

C1 to C57 - complainants about Savile's behaviour who wished to remain anonymous have been given a code number.

* deceased

Appendix 2

Chronology

Date	Event
31 October 1926	Savile born.
1940	Savile left school at the age of 14 and went on to do various jobs, including as an office boy.
1944	Savile conscripted as a Bevin Boy to work in the coal mines at the age of 18.
1950s	Savile started working with Mecca, initially at the Mecca Locarno Ballroom in Leeds.
1958	Savile joined Radio Luxembourg and presented <i>The Teen and Twenty Disc Club</i> .
17 October 1959	Savile first appeared as a guest on <i>Juke Box Jury</i> at Lime Grove Studios.
1959	Savile raped C32 at Lime Grove Studios when she was 13.
1960	Savile presented <i>Young at Heart</i> on Tyne Tees Television.
1962	Savile had a regular column in <i>The Sunday People</i> .
1 January 1964	<i>Top of the Pops</i> launched on BBC One, broadcast live from Manchester. Savile presented the first programme and appeared regularly thereafter.
1964	Savile sexually assaulted C4 when she was 17. It is likely that this took place at the Adrian Hotel in Hunter Street, Bloomsbury.
1964	Savile raped C39 at his flat in Salford after she met him at Dickenson Road Studios following a recording of <i>Top of the Pops</i> . She was 16.
1964/1965	C38 was indecently assaulted by Savile in a men's lavatory at the BBC's studios in Manchester when he was 15.
Mid-1960s	Richard Broke witnessed Savile in his dressing room with two young girls of about 12. The girls accompanied Savile in a taxi to Lime Grove Studios where Savile was filming an insert for a programme and then returned with him to his dressing room back at Television Centre.
February 1966	<i>Top of the Pops</i> moved to London, sometimes broadcast from Lime Grove Studios, sometimes from Television Centre.
1967	Savile left Radio Luxembourg.
1968	Savile joined BBC Radio 1, presenting <i>Savile's Travels</i> .
1968	Savile first met 'Angie' (C27). He raped her a few weeks after their first meeting. She was 15.
Late 1960s	Savile kissed C2 full on the lips when she bent down to give him a peck on the cheek in the canteen at BBC Manchester. She told her supervisor.
Late 1968/early 1969	Savile sexually assaulted C41 on the staircase in Egton House. She was a record promoter and was 17 at the time.

Date	Event
1968/1969	Savile invited Dave Cash, a disc jockey, to his camper-van while they were working at Battersea Fun Park. There were two young girls there aged about 15.
March 1969	Harry Goodwin first came to the attention of the BBC for making pornographic material in his dressing room after <i>Top of the Pops</i> . An internal investigation took place.
1969	Savile presented <i>Speakeasy</i> on BBC Radio 1.
1969	<i>Top of the Pops</i> moved definitively to Television Centre.
1969	Savile first met and indecently assaulted 'Val' (C28) when she was 15. He later raped her.
1969	Savile first met and indecently assaulted C12 in his dressing room at <i>Top of the Pops</i> when she was 14 or 15.
1969	Savile indecently assaulted C13 during a voice test for a charity appeal he was recording at BBC Radio when she was 22. She told her immediate managers.
September 1969	Savile indecently assaulted C16 on a podium during a recording of <i>Top of the Pops</i> when she was 15. She complained to a member of BBC floor staff.
June 1970	Savile indecently assaulted C42 in his dressing room at <i>Top of the Pops</i> in London when she was 15.
1970	Savile sexually assaulted and attempted to rape C5 in his camper-van after a recording of <i>Speakeasy</i> at the Paris Theatre. She was 19.
1970	Savile got into bed uninvited with B2 in the spare room of his flat in Manchester. They worked together on <i>Speakeasy</i> . He refused to leave so she got out and slept on the couch.
Early 1970s	Savile sexually assaulted C26 in his camper-van while parked in the BBC car park at Lime Grove Studios.
1970/1971	Savile made a sexual movement with his lower body at B3 in the reception area of Egton House.
Early 1970s	Savile put his hand under B4's armpit and said " <i>Tickle you under there</i> " in the BBC Club at The Langham.
Early 1970s	Savile came up behind B5 and stroked her bottom on two or three occasions while she was working as a studio manager on BBC Radios 1 and 2.
Early 1970s	Savile presented <i>Savile's Yorkshire Travels</i> for the BBC in Leeds.
Early 1970s	Derek Chinnery, then Head of Radio 1, interviewed Savile about rumours circulating to the effect that he was behaving inappropriately with young girls. Savile denied the truth of such rumours.
1970s	A9, who worked with Savile on <i>Savile's Yorkshire Travels</i> and <i>Savile's Yorkshire Speakeasy</i> , used to see young girls who looked about 17 or 18 at Savile's flat when he had the occasion to go there.

Date	Event
1970s	When working as a production assistant on <i>Top of the Pops</i> , Ann Mann saw Savile in his dressing room with a young girl aged between 14 and 16. Savile came to the door wearing only a track suit top and his underpants.
26 December 1970	Savile presented <i>The Jimmy Savile Show</i> .
Early 1971	Complaint made to the BBC by Vera McAlpine, the mother of Claire McAlpine, that a celebrity had invited her daughter back to his flat after a recording of <i>Top of the Pops</i> and had seduced her.
14 February 1971	Between 14 February and 14 March 1971, the <i>News of the World</i> published a series of articles alleging corruption in the BBC in both radio and television, known as the “payola allegations”.
19 February 1971	Brian Neill QC instructed by the BBC to conduct a private inquiry into the specific charges of bribery and corruption (and other instances of partiality) in the BBC which were alleged in the <i>News of the World</i> issue dated 14 February 1971 (and any subsequent issues).
17 March 1971	Whilst accompanying Savile on a charity walk, Bob Langley saw Savile come out of his camper-van with two young girls of about 14. He made a crude gesture which Mr Langley took to mean that he had either just had sex with them or that he fancied them. Later that day, Mr Langley also witnessed another young girl of about 14 come out of Savile’s camper-van while he was talking to him. She walked away without even looking at Savile and Savile made the same crude gesture as before.
30 March 1971	Death of Claire McAlpine, a 15-year old who had attended <i>Top of the Pops</i> on several occasions.
March/April 1971	The <i>News of the World</i> ran articles suggesting that young girls attending <i>Top of the Pops</i> were in moral danger as the result of unsupervised contact with older men. These referred to Mr Goodwin, Mrs McAlpine and an allegation made by Mike Briton regarding BBC staff picking up young members of the audience on <i>Top of the Pops</i> .
April 1971	Inquest into death of Claire McAlpine.
April 1971	Commencement of police investigation into payola allegations at the BBC covering, amongst other things, concerns relating to <i>Top of the Pops</i> and possibly the background into Claire McAlpine’s death. This led to the publication of a three-part report by the Metropolitan Police.
1971	BBC attempted to tighten ticket arrangements and security at <i>Top of the Pops</i> . Age limit increased to 16.
1971	Savile had sexual intercourse with C35 in his camper-van while parked in the car park at Television Centre after <i>Top of the Pops</i> . This occurred either shortly before or just after her 16 th birthday.

Date	Event
1971	Savile appointed OBE.
26 December 1971	Savile presented <i>The Jimmy Savile Show</i> .
Early 1970s	Savile indecently assaulted C45 on two occasions in his dressing room at <i>Top of the Pops</i> when she was about 12.
1972	Savile tried to sexually assault C25, an employee at Television Centre, in his camper-van while parked in the Broadcasting House car park.
1972	Savile indecently assaulted C57 while he was standing around him in a group of young people on the set of <i>Top of the Pops</i> . He was 12 at the time.
1972	Savile indecently assaulted C8 at Television Centre on four occasions when he was about 10. C8 told his grandfather, who worked at Television Centre.
22 May 1972	Interim report of the inquiry by Mr Neill QC delivered to the BBC (the Neill Report).
26 October 1972	Metropolitan Police published third and final part of their report into the payola allegations. This part included allegations and concerns arising from <i>Top of the Pops</i> .
1972-1975	C52 abused by Savile on BBC premises, which started when she was 14 or 15 years old.
1973	Savile kissed and put his tongue in the mouth of C44 after a recording of <i>Speakeasy</i> at the Paris Theatre when she was 17.
1973	Savile allegedly indecently assaulted a girl during the making of a <i>Top of the Pops</i> programme when she was 15. She reported this to the Metropolitan Police in 2003 but her complaint did not proceed further.
1973	Savile presented <i>The Double Top Ten Show</i> on BBC Radio 1.
5 May 1973	<i>Clunk Click</i> launched on BBC One with Savile as its presenter.
June 1973	Douglas Muggeridge spoke to Rodney Collins, a BBC Radio publicity officer, about whether he had heard any rumours of sexual impropriety concerning Savile and suggested that he make some enquiries amongst his trusted journalist contacts in Fleet Street. Mr Collins reported back that there were rumours about Savile but that they were unsubstantiated.
December 1973	Savile indecently assaulted C10 in his dressing room after a recording of <i>Top of the Pops</i> when she was 15.
December 1973	Savile raped C9 and indecently assaulted C46 in his dressing room after a recording of <i>Top of the Pops</i> at Television Centre. C9 was 10 and C46 was 12.
1973/1974	C37 indecently assaulted by Savile in his dressing room at the BBC when she was 15.

Date	Event
1973/1974	Savile indecently assaulted Karin Ward in a dressing room/hospitality room at the BBC Theatre when she was 15 or 16.
Early 1974	Savile rubbed C55's breast at a recording of <i>Clunk Click</i> under the guise of making sure that a sticker was stuck firmly to her. She was 15.
20 April 1974	<i>Clunk Click</i> discontinued after two series.
1974	Savile's autobiography <i>As It Happens</i> published.
1974	Savile asked B1 to go back to his flat with him after a recording at Broadcasting House. She refused.
1974	Savile indecently assaulted C29 at the side of the studio where rehearsals for <i>Top of the Pops</i> were taking place and invited her to his dressing room. She declined the invitation.
1974/1975	Savile would often telephone B6 at work to ask her to come round to his flat; she always refused. Whenever she met him at work, he would kiss her hand and continue up her arm.
1975	<i>Jim'll Fix It</i> launched with Savile as its presenter.
Mid-1970s	Savile made sexual advances towards A6's trainee television sound engineer when he went to fit Savile's personal microphone for <i>Jim'll Fix It</i> in his dressing room. A6 made a formal report at the time.
1975	Savile indecently assaulted B7 in his flat following a tour of the BBC studios to which he had invited her. She was 14.
Mid-1970s	Savile sexually assaulted C6, a 'plugger', in Ted Beston's office at Egton House.
Mid-1970s	Ian Hampton, from the band <i>Sparks</i> , made two informal reports within the BBC after seeing Savile on two separate occasions leave the studio with a young girl during recordings of <i>Top of the Pops</i> .
Between 1974 and 1976	Savile indecently assaulted C54 in a church after a Radio 1 Roadshow. C54 was aged between 10 and 12 at the time.
1974/1975	Savile assaulted C15 at a recording of <i>Top of the Pops</i> while he was dancing as a member of the audience. He was 15 at the time.
Late 1975	Savile indecently assaulted C49 in his dressing room at the BBC Theatre after a recording of <i>Jim'll Fix It</i> and in the presence of a photographer and another young boy. C49 was 13 at the time.
1975/1976	Leisha Brookes was first indecently assaulted at Television Centre when she was about eight or nine.
1975/1976	Young girl driven home from Television Centre by A1 in a state of distress.
1976	Savile's autobiography republished under the new title <i>Love is an Uphill Thing</i> .

Date	Event
1976	Savile appeared on <i>Read All About It</i> with Melvyn Bragg to discuss the second edition of his autobiography.
1976	Savile raped (orally) C40 in his dressing room when C40 visited with a group of children from a children's home to watch the making of <i>Jim'll Fix It</i> . He was 10 or 11.
July 1976	Savile indecently assaulted C47 in his dressing room at the BBC in Manchester when both were to appear on the same programme. He was 15.
24 November 1976	Savile sexually assaulted B8 on camera during a recording of <i>Top of the Pops</i> . She told a BBC employee what had happened.
Late 1976	Savile indecently assaulted C20 while he was changing for an episode of <i>Jim'll Fix It</i> in which he was to appear. He was 15 at the time.
January 1977	Savile abused Kevin Cook in his dressing room after attending a recording of <i>Jim'll Fix It</i> when he was nine.
Late 1970s	Savile presented <i>Yorkshire Speakeasy</i> for the BBC in Leeds.
Late 1970s	Savile boasted to Richard Pearson and Canon David Winter at Broadcasting House that he had "had" three 14-year old girls in his trailer that morning, meaning that Savile had had sex with them.
Late 1970s	Michael Rix received a call from a male colleague that he had placed in the Drama Department who said that he had rejected sexual advances from a more senior person and that he was about to leave as he felt that he was not going to make progress. Mr Rix spoke to a senior colleague in the Personnel Department who said that he was aware of the situation but that nothing would be done.
1976 to 1978	Sue Thompson witnessed Savile with a young girl of about 13 or 14 in school uniform on his knee in his dressing room while she was assisting with a recording of <i>Yorkshire Speakeasy</i> . He had his hand up her skirt and he was kissing her.
1977	<i>Savile's Travels</i> and <i>Speakeasy</i> discontinued.
1978	<i>The Double Top Ten Show</i> discontinued. Savile presented <i>Jimmy Savile's Old Record Club</i> on BBC Radio 1.
1978	Savile invited B12, a secretary at the BBC, to his flat in London under the pretext of trying to find her somewhere to live. She declined.
February 1978	Savile indecently assaulted C19 whilst she was sitting on the beanbags during a recording of <i>Jim'll Fix It</i> at the BBC Theatre in Shepherd's Bush. She was 18.
March 1978	Savile raped C14 at his flat in Park Crescent after inviting her to see him record a show at Broadcasting House. She was about 22.

Date	Event
Autumn 1978	Savile sexually assaulted C17 in the corridor at Television Centre.
1978/1979	Savile sexually assaulted C33 at an event to which she had been invited by Ted Beston. She complained to Ted Beston.
1979	Savile's book <i>God'll fix it</i> (ghost written by Canon Colin Semper) was published.
1970s/1980s	A17 reported an incident of sexual assault to her BBC personnel officer who asked her "if she had a chip on her shoulder". She knew from this that her complaint was going nowhere so she did not pursue it.
Early 1980	A8, a female camera operator, was subjected to a campaign of sexual harassment by the leader of her team, also a trade union representative. Senior management became involved and A8 was eventually moved to a new team but no action was ever taken against the team leader, who had a reputation for sexual harassment.
1980s	A18 was assaulted by a male director. She was encouraged to tell the Personnel Department but was informed that there was nothing the BBC could do as the individual concerned was freelance.
1980s	Female members of staff complained to the Personnel Department after a senior member of staff was harassing them by inviting them to take part in sexual games which many would regard as perverted. They were told that nothing could be done.
Late 1980	A23 appeared as a fixee on <i>Jim'll Fix It</i> in connection with a dubious "fix" of a broken jewellery box which was, in fact, not broken. No abuse took place.
1981	Savile made lewd remarks to a programme secretary when she accompanied Jonathan Bennett to greet Savile prior to an interview on Radio Leeds.
1981	A15 accompanied a colleague who wanted to make a complaint of sexual assault to the BBC Personnel Department. Her colleague was told that making a complaint would be "not making the right decision". After some meetings, the allegation was not pursued. A15 was also later assaulted but did not complain as she felt that no one would listen to her.
Early 1980s	Savile grabbed B9, who worked with him on <i>Jim'll Fix It</i> , kissed her and put his tongue in her mouth when she handed him a document in his dressing room.
Early 1980s	Savile put his cigar between his legs and asked B14 to taste it after she delivered a script to him at The Langham Hotel.
Early 1980s	Savile first proposed for a knighthood by the then Prime Minister, Margaret Thatcher.

Date	Event
1981/1982	Savile greeted C18 at his flat in London by taking her hand and licking it with the flat of his tongue all the way from the fingertip to her wrist. He also asked her and her friend if they would like to strip off and go on the sunbed. They both declined.
Early 1983	A4 was invited to watch the making of a <i>Jim'll Fix It</i> programme at the BBC Theatre at Shepherd's Bush with her friend when she was 16. Savile locked her in his dressing room with him but they were interrupted.
11 to 13 April 1983	A series of three articles were published about Savile in <i>The Sun</i> newspaper for which he was interviewed by Dan Slater.
1984	C56 was touched indecently by Savile at a filming of <i>Jim'll Fix It</i> when she was eight.
1984	Savile ceased presenting <i>Top of the Pops</i> .
Mid-1980s	Savile made a lewd remark to B13, a studio manager, when he came in to record a programme. B13 reported the incident to a manager.
1985/1986	Savile raped C1 at his flat in Park Crescent. C1 was 15 at the time and was on work experience at the BBC in Broadcasting House.
1986	Savile indecently assaulted C31, then aged 13, in a room in Television Centre after the filming of a <i>Jim'll Fix It</i> programme.
1986	Savile indecently assaulted C7 when he was aged about 10 and sitting on the beanbags during a recording of <i>Jim'll Fix It</i> .
1986	Leisha Brookes made a complaint against Savile to the Merseyside Police.
March 1987	Savile left BBC Radio 1 and moved to the BBC World Service to present <i>The Vintage Chart Show</i> .
1987	B10 first met Savile when he was about 19. They met on a few occasions in the canteen at Television Centre where Savile was always physical with him. He pushed up against him, stroking him (over his clothes) and sometimes pinched his bottom.
1987/1988	Savile sexually assaulted C48, a presenter, in the lift in Television Centre.
1987 to 1989	Robin Smith witnessed Savile behaving inappropriately with a waitress at a restaurant in Stamford in front of other diners. He also witnessed two young girls coming out of Savile's flat in Park Crescent and a slightly dishevelled-looking Savile.
1988	Savile assaulted C11 at Television Centre where she had gone to watch a recording of <i>Jim'll Fix It</i> .

Date	Event
1988	Savile touched C21 inappropriately when she was 14 while she was preparing for an appearance on <i>Jim'll Fix It</i> and squeezed her very tightly after the show. Savile also rubbed himself against C22, C21's mother, while squeezing past her in the audience seats.
1988	While working on <i>Jim'll Fix It</i> , David Nicolson saw Savile in his dressing room with a young girl of about 16 in circumstances which suggested that they had just engaged in some sexual activity.
1988/1989	B11 experienced Savile's 'wandering hands' in the studio during a <i>Jim'll Fix It</i> programme. She was 14 or 15 years old.
1988/1989	C51, a junior employee at the BBC, was sexually assaulted by Savile in a small BBC canteen while her supervisor went to get them some coffee. She reported it to her supervisor when he returned.
Late 1980s	Savile appeared as a guest on the programme <i>Open to Question</i> . While appearing on the show, he persistently tried to get C43, a production assistant, on her own.
Late 1980s	A25 told by a colleague that Savile was 'a paedo'. She mentioned it to a female editor, whose response was that it was very tough to get on at the BBC as a woman and that, as a result, A25 might not want to 'rock the boat' by taking this any further.
October 1989	Savile left the BBC World Service.
1990	Savile received knighthood and papal knighthood.
22 July 1990	Lynn Barber wrote a feature on Savile in <i>The Independent on Sunday</i> regarding his knighthood and rumours about him.
Early 1990s	Savile made suggestive remarks to C3, then an assistant floor manager, while working on <i>Jim'll Fix It</i> . He also used to put his arm round her and would touch her breast if he could and once kissed her.
Early 1990s	Savile invited C36 on a few occasions to watch the making of <i>Jim'll Fix It</i> . In his dressing room, he would put his hand inside her knickers.
Early 1990s	A16 made a report of bullying to a personnel officer. She was told that there was no point in taking action if she wanted to stay with the BBC. She did not take her complaint further.
1991	Dr Anthony Clare interviewed Savile as part of his series <i>In the Psychiatrist's Chair</i> .
1994	<i>Jim'll Fix It</i> discontinued and Savile's role as a regular television presenter ended.
1995	Savile interviewed by Andrew Neil for the Channel 4 series <i>Is This Your Life?</i>

Date	Event
1997/1998	Savile made sexual invitations to and indecently assaulted C24, a technical runner, while he was waiting to go on the set of <i>The Sunday Show</i> in Manchester.
28 May 1999	Savile appeared on <i>Have I Got News For You</i> .
13 April 2000	The BBC broadcast the Louis Theroux documentary <i>When Louis Met Jimmy</i> .
27 July 2006	Savile indecently assaulted C23 at Television Centre where she was interviewing three past disc jockeys on <i>Top of the Pops</i> , including Savile, for a BBC Radio 4 arts magazine programme, <i>Front Row</i> .
30 July 2006	Final episode of <i>Top of the Pops – Top of the Pops – The Final Countdown</i> – broadcast, which was co-presented by Savile.
October 2009	Savile interviewed by Surrey police following three reports of historical sexual abuse at Duncroft School. The decision was taken not to prosecute him.
2010	Nick Vaughan-Barratt was asked to consider whether the BBC should prepare an advance obituary for Savile (then in poor health). Mr Vaughan-Barratt advised against that course, giving as his reason his knowledge of Savile from many years before and his view that Savile was “ironic, flawed and fascinating”.
2011	BBC <i>Newsnight</i> investigation took place into accounts of Savile’s abuse of teenage students at Duncroft School led by Meirion Jones.
29 October 2011	Savile died.
9 December 2011	BBC <i>Newsnight</i> investigation abandoned.
8 January 2012	First press report regarding the abandoned BBC <i>Newsnight</i> investigation and the BBC’s interest in allegations made by three women that Savile had behaved inappropriately with them at a school in Surrey during the 1970s.
August 2012	The press revealed that ITV was making a documentary about allegations that Savile had sexually abused teenage girls in the 1970s.
3 October 2012	ITV broadcast the documentary <i>The Other Side of Jimmy Savile</i> as part of the Exposure series, which described incidents of alleged sexual abuse by Savile in a variety of locations, including on BBC premises.
12 October 2012	The BBC announced that its Executive Board had decided to commission two independent reviews: one into the decision to abandon the <i>Newsnight</i> investigation (the Pollard Review) and one into Savile’s activities to discover whether he had abused young people on BBC premises and, if so, whether the BBC had known or ought to have known about it (the Smith Review).

Date	Event
22 October 2012	The BBC broadcast the Panorama programme <i>What the BBC knew</i> in which Karin Ward (who had also been interviewed in November 2011 by the BBC <i>Newsnight</i> team) described sexual abuse by Savile.
23 October 2012	BBC's <i>Respect at Work Review</i> established.
January 2013	Joint report <i>Giving Victims a Voice</i> published by the Metropolitan Police and the NSPCC into sexual allegations made against Savile.
2 May 2013	Report of the BBC's <i>Respect at Work Review</i> published.
6 May 2013	The BBC announced that a further investigation would be undertaken into the conduct of Stuart Hall as part of the Smith Review (the Hall investigation).
4 June 2013	The BBC announced that Dame Linda Dobbs DBE would lead the Hall investigation.
March 2014	GoodCorporation instructed to undertake an independent review the BBC's child protection and whistle-blowing policies and processes.
July 2015	GoodCorporation's conclusions published.

**Appendix 4
Senior Roles in BBC Radio and the World Service During Savile's Active Period**

Radio		1970	1975	1980	1985
Savile's Travels	Savile's Travels				
Speakeasy	Speakeasy				
The Double Top 10 Show	The Double Top 10 Show				
Jimmy Savile's Old Record Club	Jimmy Savile's Old Record Club				
Director-General	Sir C. Curran	Sir H. Greene	Sir I. Trethowan	Sir I. Trethowan	A. Milne
Managing Director, Radio	Sir I. Trethowan	F. Gillard	P. Newby	A. Singer	Sir R. Francis
Director of Programmes, Radio	P. Newby	G. Mansell	D. Muggidge	M. Sims	Sir D. Hatch
Controller, Radio 1 and 2	D. Muggidge	R. Scott	C. McLelland		
Controller, Radio 1			D. Chinnery	J. Beerling	
Controller, Radio 2			C. McLelland	Sir D. Hatch	B. Marriott
Head of Radio 1	M. White		D. Chinnery		
Head of Radio 1 Programmes					D. Davies
		1970	1975	1980	1985

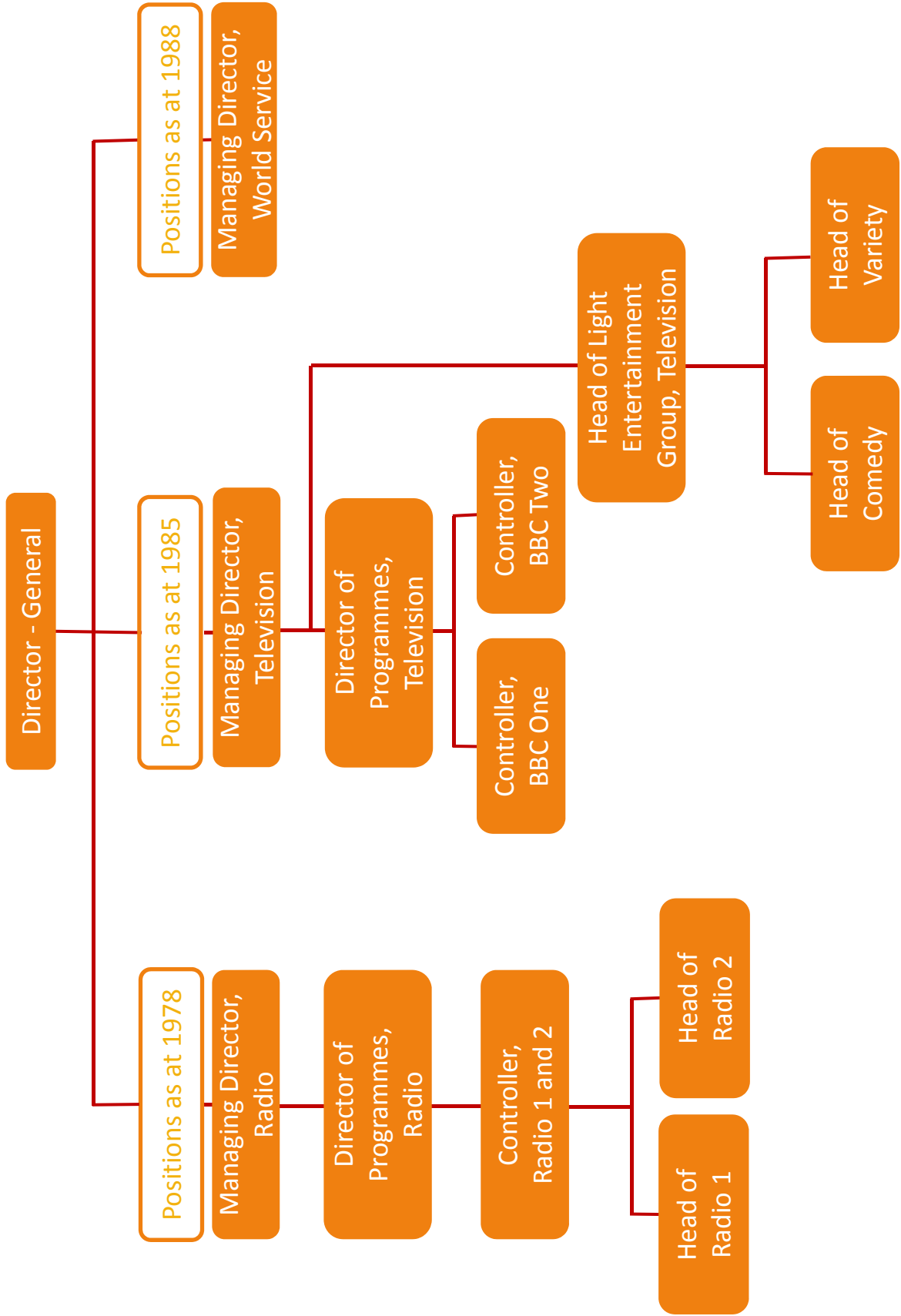
World Service		1987	1988	1989
Programs	The Vintage Chart Show			
Management**	Director-General	Sir M. Checkland		
	Managing Director, World Service	Sir J. Tusa		
		1987	1988	1989

* In view of the changes in nomenclature over the years, the majority of the stated management roles are as they were named at the mid-point in Jimmy Savile's BBC Radio career - 1978 (with the exceptions of: Controller, Radio 1; Controller, Radio 2; and Head of Radio 1 Programmes, which were roles that were introduced at a later date)

** In view of the changes in nomenclature over the years, the stated management roles are as they were named at the mid-point of Jimmy Savile's World Service career - 1988

Appendix 5 BBC Management Structure

(as at the mid-point of Savile's career in respect of BBC Radio, Television and World Service)



Appendix 6

Summary of Savile's Inappropriate Sexual Conduct in connection with his work with the BBC

Breakdown of Victims			
	Under 16⁽¹⁾	16 and over	Total
Female	21	36	57
Male	13	2	15
		Total:	72⁽²⁾

(1) Note that where a victim may have been 15 or they may have just turned 16, they have been treated as 15 for the purposes of compiling this data.

(2) Note that the number of incidents will be higher than 72; a number of victims were subjected to inappropriate sexual conduct more than once.

Age Range of Victims	
12 years and under	11
13 years – 15 years⁽³⁾	23
16 years – 19 years	17
20 years – 30 years	19
Over 30 years	6
Total:	76⁽⁴⁾

(3) Note that where a victim may have been 15 or they may have just turned 16, they have been treated as 15 for the purposes of compiling this data

(4) This figure is higher than the 72 victims because some victims were subjected to inappropriate sexual conduct by Savile at different ages.

Nature of Inappropriate Sexual Conduct			
	Female	Male	Total
Rape	6	2	8
Attempted Rape	1	-	1
Indecent / Sexual Assault excluding Rape	34	13	47
Less Serious Sexual Conduct	7	-	7
Inappropriate Consensual Intercourse / Touching	5	-	5
No Physical Touching	6	-	6
Not Overtly Sexual	2	-	2
Total:	61	15	76⁽⁵⁾

⁽⁵⁾ This reflects the fact that some victims were subjected to incidents of inappropriate sexual conduct of more than one nature.

Decade	Number of Victims
1950s	1
1960s	10
1970s	44
1980s	17
1990s	3
2000s	1
Total:	76⁽⁶⁾

⁽⁶⁾ This reflects the fact that some victims experienced inappropriate sexual conduct in more than one decade.

Programme	Number of Victims
Top of the Pops	19
Jim'll Fix It	17
Speakeasy	6
Savile's Travels	3
Clunk Click	3
Charity appeal/programme	2
Open to Question	1
Radio 1 Roadshow	1
The Sunday Show	1
Yorkshire Speakeasy	1
N/A	21
Total:	75⁽⁷⁾

⁽⁷⁾ This reflects the fact that some victims experienced inappropriate sexual conduct on more than one programme.

**Appendix 6
Victim Breakdown: Under 16**

Witness Code / Name	Male	Female	Age	Year of Incident	Location of Abuse ¹	Relevant Programme (if applicable) ³	Nature of Inappropriate Sexual Conduct	Relevant Paragraph(s) of Report	Total
1		F	14	1975	Saville's flat in London	Not Applicable	Indecent/Sexual Assault excl. Rape	5.170 - 5.177	
2		F	14/15	1988/1989	BBC studio	Jim'll Fix It	Less Serious Sexual Conduct	5.253	
3		F	15	1985/1986	Saville's flat in Park Crescent, London	Not Applicable	Rape	5.232 - 5.238	
4	M		Appx. 10	1986	BBC studio	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.248	
5	M		Appx. 10	1972	Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.98 - 5.102	
6	M		10	1973	Saville's dressing room at Television Centre	Top of the Pops	Rape	5.148 - 5.166	
7		F	15	1973	Saville's BBC dressing room	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.142 - 5.147	
8		F	14/15	1969	Saville's BBC dressing room	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.60	
9	M		15	1974/1975	BBC studio	Top of the Pops	Less Serious Sexual Conduct	5.186	
10		F	15	1969	BBC studio	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.62 - 5.65	
11	M		15	1976	BBC dressing room	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.192 - 5.194	
12		F	14	1988	BBC make-up room	Jim'll Fix It	Not Overly Sexual	5.252	
13		F	15	1968	Saville's hotel in London	Top of the Pops	Rape	5.12 - 5.22	
14		F	15	1969	Saville's dressing room at the Paris Theatre	Speakeasy	Indecent/Sexual Assault excl. Rape	5.23 - 5.29	
15	M		13	1986	Room at Television Centre	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.239 - 5.247	
16		F	13	1989	Room at Lime Grove	Not Applicable	Rape	5.31 - 5.46	
17		F	15/16	1971	Saville's camper-van	Top of the Pops	Inappropriate Consensual Intercourse/Touching	5.78 - 5.79	
18		F	15	Late 1973 - Mid-1974	Saville's dressing room at BBC Theatre at Shepherd's Bush	Clunk Click	Indecent/Sexual Assault excl. Rape	5.117 - 5.121	
19	M		15	1964/1965	Toilets in Manchester studios	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.54 - 5.55	
20	M		10/11	1976	Saville's BBC dressing room	Jim'll Fix It	Rape	5.181 - 5.182	
21		F	15	1970	Saville's BBC dressing room	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.66 - 5.67	
22		F	12	Early 1970s	Saville's dressing room at Television Centre	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.80 - 5.89	
23		F	12	1973	Saville's dressing room at Television Centre	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.148 - 5.166	
24	M		15	1976	Saville's BBC dressing room, Manchester	Not Applicable	Indecent/Sexual Assault excl. Rape	5.187 - 5.191	
25	M		13	Late 1975	Saville's dressing room at BBC Theatre at Shepherd's Bush	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.180	
26		F	14/15	1972 - 1973	Saville's dressing room at Television Centre	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.103 - 5.106	
27	M		10/12	1974/1976	Local church	Radio 1 Roadshow	Indecent/Sexual Assault excl. Rape	5.179	
28		F	15	Early 1974	Studio at BBC Theatre at Shepherd's Bush	Clunk Click	Indecent/Sexual Assault excl. Rape	5.122	
29		F	8	1984	BBC studio	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.230	
30	M		12	1972	BBC studio	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.95 - 5.97	
31		F	Appx. 8 - 11	1975/1976-1977/1978	Various rooms at Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.200 - 5.212	
32	M		9	1977	Saville's BBC dressing room Saville's dressing room/hospitality room at BBC Theatre at Shepherd's Bush	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.195 - 5.199	
33		F	15/16	1973/1974	BBC Theatre at Shepherd's Bush	Clunk Click	Indecent/Sexual Assault excl. Rape	5.123 - 5.134	

Witness Code / Name	Male	Female	Age	Year of Incident	Location of Abuse ¹	Relevant Programme (if applicable) ³	Nature of Inappropriate Sexual Conduct	Relevant Paragraph(s) of Report	Total
34		F	Appx. 13/14	1976-1978	Savile's BBC dressing room	Yorkshire Speakeasy	Indecent/Sexual Assault excl. Rape	5,289 - 5,292	
Total⁵	13	21							34

* Denotes witness who also experienced other inappropriate sexual conduct at age 16 or above which is shown on the table "Victim Breakdown: 16 & Over" but who has not been recounted in total numbers.

1 Location information is victim specific not incident specific.

2 Note that C35 may have been 15, or she may have just turned 16. For the purposes of compiling this data, she has been treated as 15 and accordingly included on this table.

3 Where "Not Applicable" is indicated, this means that there was either no programme associated with the incident, the individual cannot recall this information or identifying the programme could lead to the identification of the anonymised individual.

4 Note that Karin Ward may have been 15, or she may have just turned 16. For the purposes of compiling this data, she has been treated as 15 and accordingly included on this table.

5 Numbers include two hearsay accounts.

**Appendix 6
Victim Breakdown: 16 & Over**

Witness Code / Name	Male	Female	Age [range]	Year of Incident	Location of Abuse ¹	Relevant Programme (if applicable) ⁴	Nature of Inappropriate Sexual Conduct	Relevant Paragraph(s) of Report	Total
1		F	20 - 30	1974	Studio at Broadcasting House	Not Applicable	No Physical Touching	5.288	
2		F	20 - 30	1970	Savile's flat, Manchester	Speakeasy	Less Serious Sexual Conduct	5.71	
3		F	20 - 30 ³	1970/1971	Reception area at Egon House	Not Applicable	No Physical Touching	5.75, 11.69	
4		F	20 - 30	Early 1970s	BBC Club at The Langham	Not Applicable	Not Overly Sexual	5.76	
5		F	20 - 30	Early 1970s	BBC control room	Savile's Travels	Less Serious Sexual Conduct	5.77	
6		F	20 - 30	1974/1975	BBC premises	Speakeasy	Less Serious Sexual Conduct	5.167	
7		F	16 - 19	1976	BBC studio	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.183 - 5.185	
8		F	20 - 30	Early 1980s	BBC premises	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.229	
9	M		16 - 19 ²	1987	Canteen at Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.249	
10		F	16 - 19	1978	Over the telephone	Charity Programme	No Physical Touching	5.284 - 5.285	
11		F	20 - 30	Mid-1980s	Radio studio at Bush House	Not Applicable	No Physical Touching	5.231	
12		F	20 - 30	Early 1980s	A room at The Langham Hotel	Not Applicable	No Physical Touching	5.287	
13		F	20 - 30	Late 1960s	Canteen at BBC Manchester	Not Applicable	Less Serious Sexual Conduct	5.56	
14		F	Over 30	Early 1990s	BBC premises	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.256	
15		F	16 - 19	1970	Savile's camper-van	Speakeasy	Attempted Rape	5.68 - 5.70	
16		F	20 - 30	Mid-1970s	Egon House	Not Applicable	Indecent/Sexual Assault excl. Rape	5.178	
17		F	Over 30	1988	Room at Television Centre	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.251	
18		F	20 - 30	1969	Radio studio at Egon House	Charity appeal	Indecent/Sexual Assault excl. Rape	5.61	
19		F	20 - 30	1978	Savile's flat, London	Not Applicable	Rape	5.214 - 5.219	
20		F	20 - 30	1978	Corridor at Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.220	
21		F	16 - 19	1981/1982	Savile's flat, London	Top of the Pops	Less Serious Sexual Conduct	5.228	
22		F	16 - 19	1978	Studio at BBC Theatre at Shepherd's Bush	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.213	
23		F	Over 30	1988	BBC studio	Jim'll Fix It	Less Serious Sexual Conduct	5.252	
24		F	Over 30	2006	Just outside studio at Television Centre	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.262 - 5.266	
25		F	20 - 30	1997/1998	BBC premises	The Sunday Show	Indecent/Sexual Assault excl. Rape	5.259 - 5.261	
26		F	20 - 30	1972	Savile's camper-van	Not Applicable	Indecent/Sexual Assault excl. Rape	5.90 - 5.94	
27		F	20 - 30	Early 1970s	Savile's camper-van	Savile's Travels	Indecent/Sexual Assault excl. Rape	5.72 - 5.74	
28		F	16 - 19	1974	BBC Studio	Top of the Pops	Indecent/Sexual Assault excl. Rape	5.168	
29		F	16 - 19	1978/1979	Portable corporate hospitality cabin	Not Applicable	Indecent/Sexual Assault excl. Rape	5.221 - 5.227	
30		F	16 - 19	Early 1990s	Savile's BBC dressing room	Jim'll Fix It	Inappropriate Consensual Intercourse/Touching	5.257 - 5.258	
31		F	16 - 19	1964	Savile's flat, Salford	Top of the Pops	Rape	5.47 - 5.53	
32		F	16 - 19	Late 1968/Early 1969	Staircase in Egon House	Not Applicable	Indecent/Sexual Assault excl. Rape	5.57	
33		F	20 - 30	Late 1980s	BBC premises	Open to Question	No Physical Touching	5.286	
34		F	16 - 19	1973	BBC Radio studio at Paris Theatre, Regent Street	Speakeasy	Indecent/Sexual Assault excl. Rape	5.107	
35		F	Over 30	1987/1988	Lift in Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.250	
36		F	Over 30	1988/1989	Canteen at Television Centre	Not Applicable	Indecent/Sexual Assault excl. Rape	5.254 - 5.255	
37	Trainee	M	Appx. 16 - 19 ²	Mid-1970s	Savile's BBC dressing room	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.169	

Witness Code / Name	Male	Female	Age [range]	Year of Incident	Location of Abuse ¹	Relevant Programme (if applicable) ⁴	Nature of Inappropriate Sexual Conduct	Relevant Paragraph(s) of Report	Total
38		F	Appx. 16 - 19	1988/1989	Dressing room in basement at Television Centre	Jim'll Fix It	Indecent/Sexual Assault excl. Rape	5.325, 8.4 - 8.21	
*		(F)	16 - 19 20 - 30	1969 - 1977/1978	Savile's dressing room at Lime Grove and Television Centre/Savile's hotel in Brighton/Savile's camper-van/Savile's flat, London	Top of the Pops/Speakeasy/Savile's Travels	Inappropriate Consensual Intercourse/Touching	5.12 - 5.22	
*		(F)	16	1970	Savile's camper-van	Top of the Pops	Rape	5.23 - 5.29	
			16 - 19	1970s	Savile's dressing room at Television Centre/Savile's hotel in Brighton/Savile's camper-van/Savile's flat, London	Top of the Pops/Speakeasy	Inappropriate Consensual Intercourse/Touching		
*		(F)	16 - 19	1974 - 1975	Savile's BBC dressing room, Television Centre	Top of the Pops	Inappropriate Consensual Intercourse/Touching	5.103 - 5.106	
Total⁵	2	36							38

* Denotes witness who also experienced other inappropriate sexual conduct under the age of 16 which is shown on the table "Victim Breakdown: Under 16" but who has not been recounted in total number

¹ Location information is victim specific not incident specific.

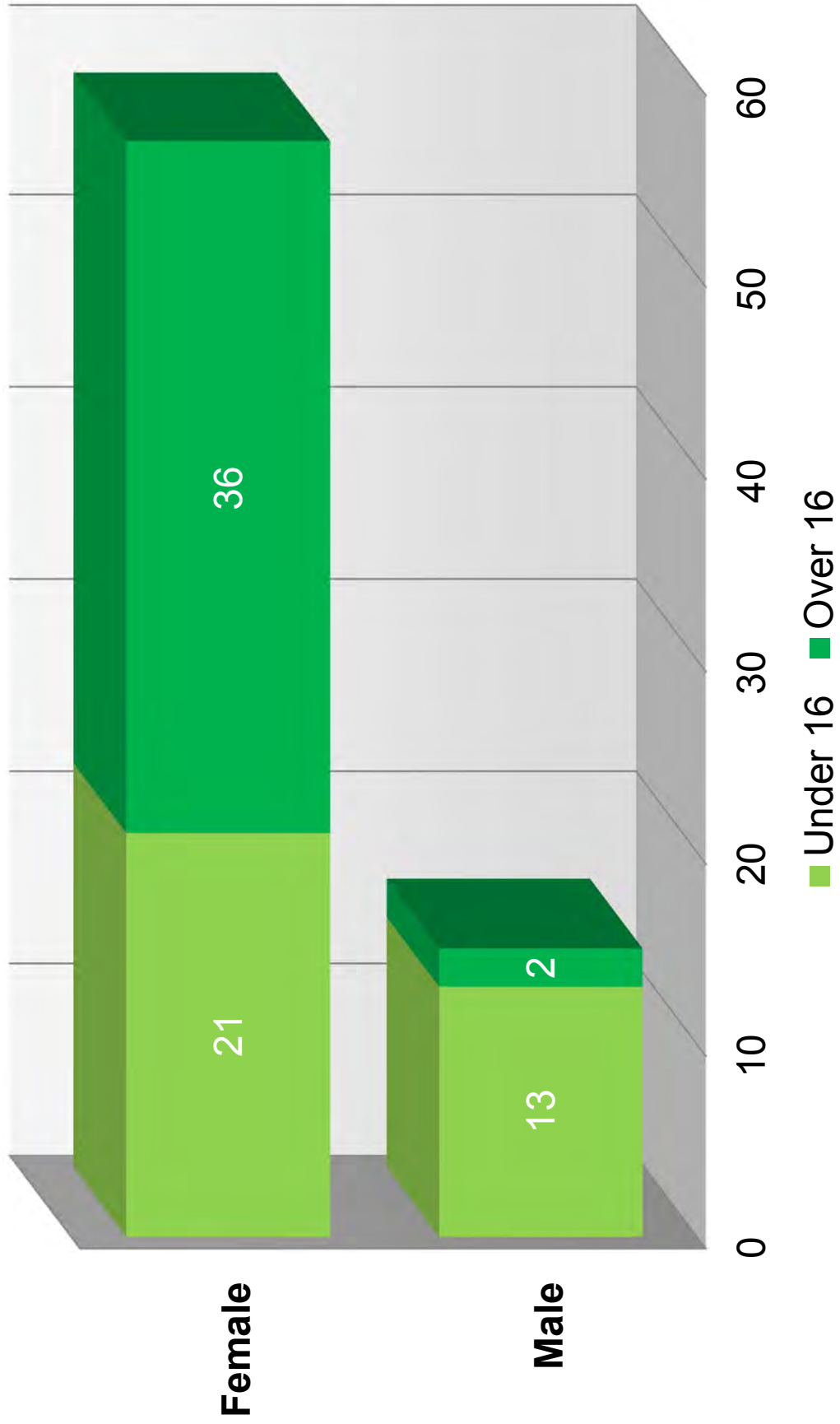
² Note that the legal age of consent for homosexual men was still 21 at this time.

³ External data used - Births Register.

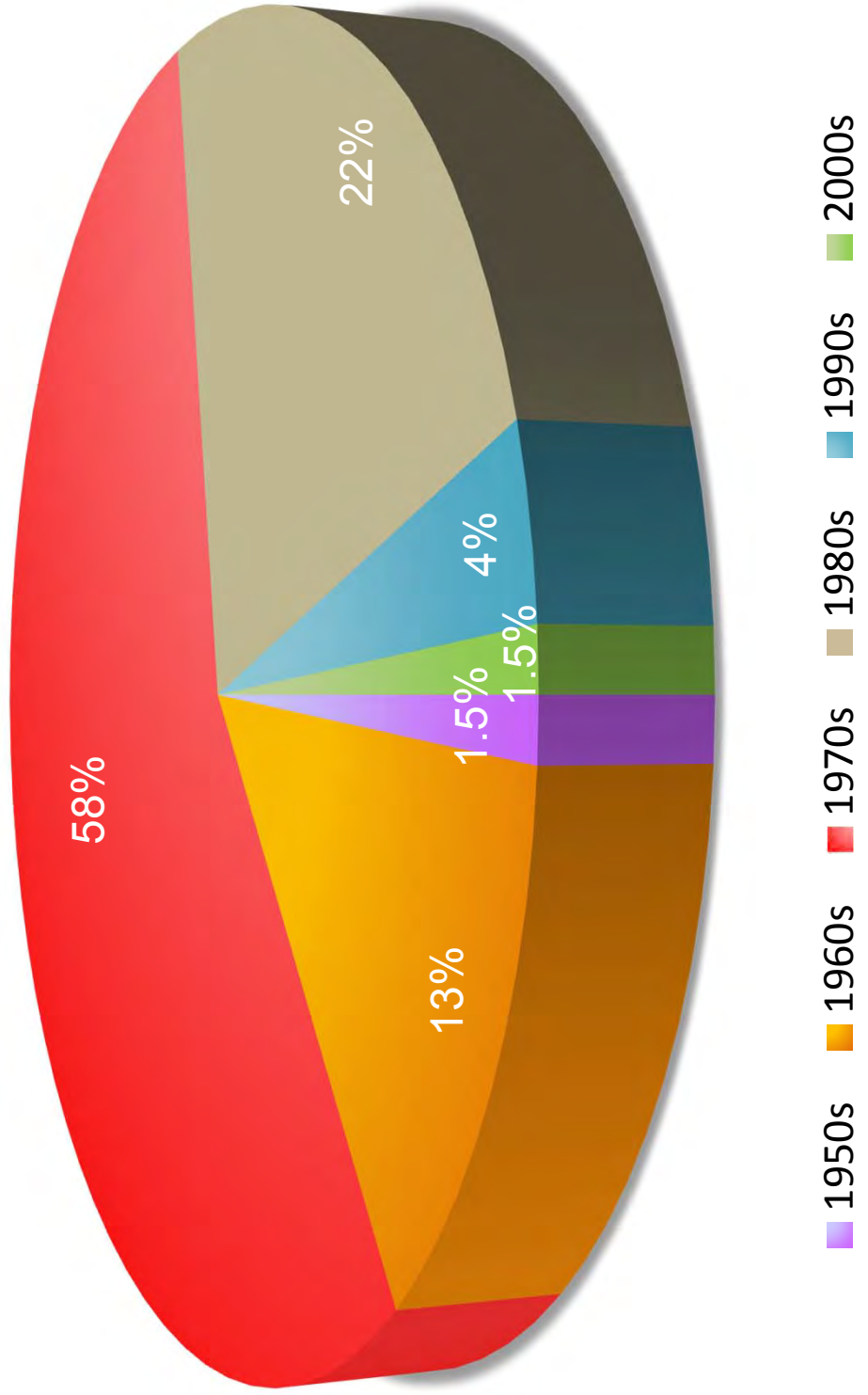
⁴ Where "Not Applicable" is indicated, this means that there was either no programme associated with the incident, the individual cannot recall this information or identifying the programme could lead to the identification of the anonymised individual.

⁵ Numbers include one hearsay account.

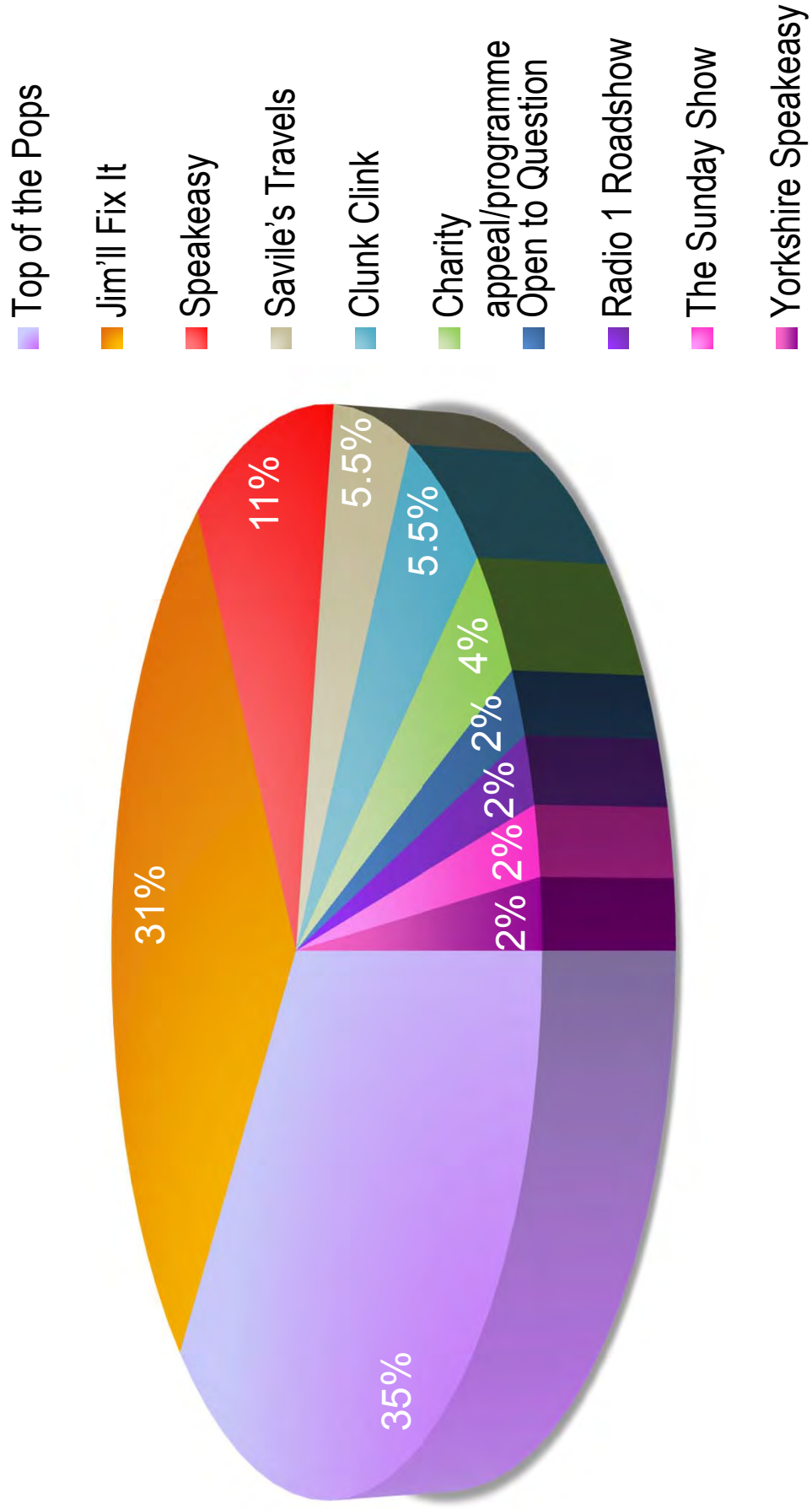
Breakdown of Victims by Gender and Age



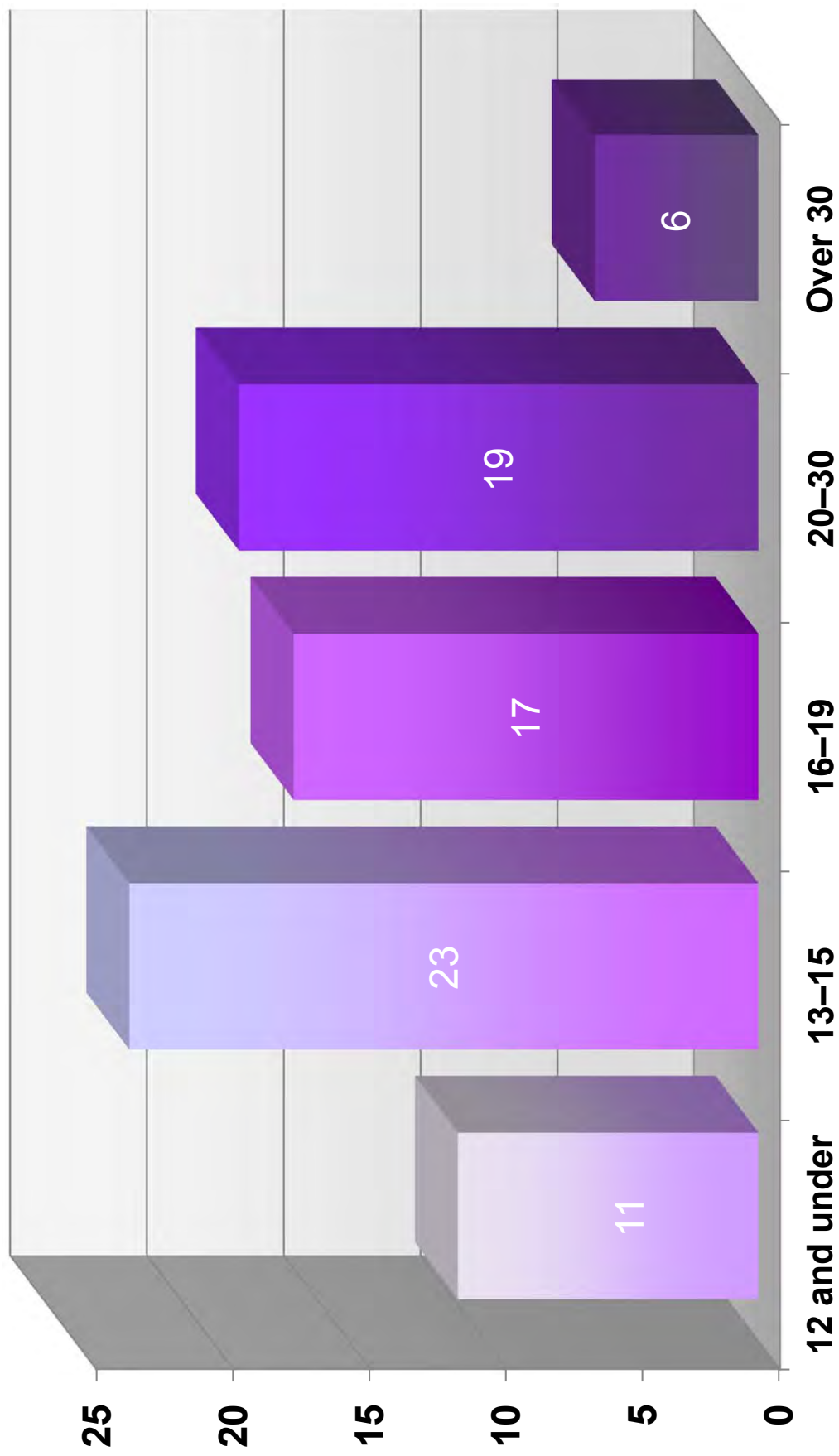
Breakdown of Victims by Decade of Incident



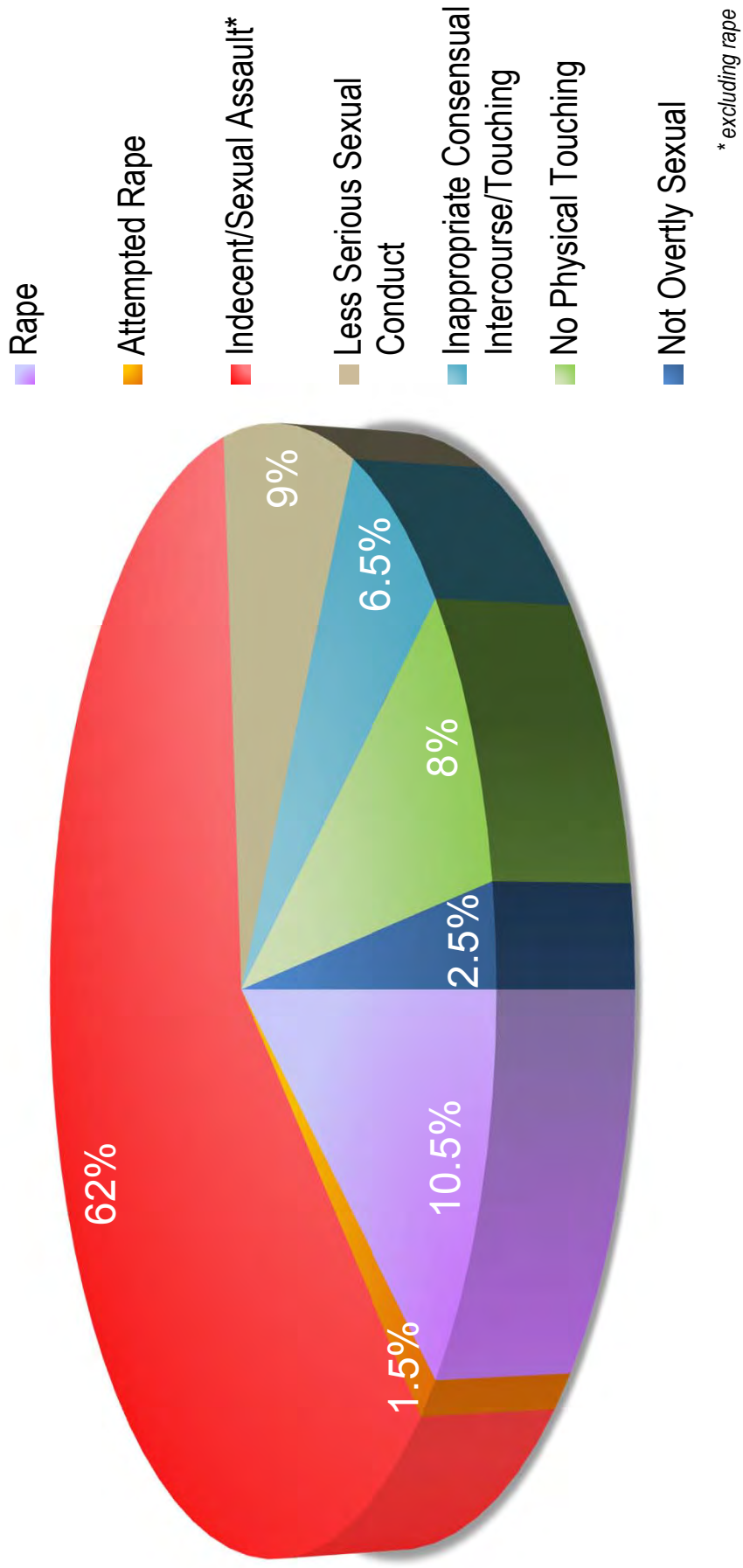
Associated Programme



Breakdown of Victims by Age Range



Breakdown of Victims by Nature of Inappropriate Sexual Conduct



**Appendices 1 – 8 of
The Stuart Hall Investigation Report**

APPENDIX 1

HALL INVESTIGATION: THE DAME JANET SMITH REVIEW'S PROCEDURE

The Work of the Review: early stages

1. In its initial stages, the Review's work entailed such practical matters as the creation of a website so that the general public could read about the Review's procedures and learn of its progress and the creation of an email address and dedicated telephone number (on which voicemail messages could be left) in order that witnesses or others could make contact with the Review directly and in confidence. It was recognised that members of the team would need to speak to witnesses about sensitive matters relating to sexual abuse so the Review immediately sought the assistance of the National Association for People Abused in Childhood (NAPAC) to provide suitable training for Review team members. The Lucy Faithfull Foundation was engaged to provide support for complainant witnesses.
2. Even before the Hall investigation had issued an invitation to witnesses to come forward, it began to receive letters, emails and telephone calls from people wishing to provide information. Unlike an inquiry set up by a government department under the Inquiries Act 2005, this Review had no statutory powers to order or compel anyone to attend to give evidence or to produce documents and therefore the Hall investigation was entirely dependent upon the cooperation of witnesses. The Review set up a website which went live on 14 November 2012 where information about the Review, update announcements and appeals for witnesses were posted. On 4 June 2013, an appeal for witnesses in respect of Hall was placed on the website. Target groups for the Hall investigation were:
 - people against whom Stuart Hall has admitted inappropriate sexual conduct in connection with his work for the BBC.
 - people who were the subject of inappropriate sexual conduct by Stuart Hall in connection with his work at the BBC.
 - people who knew of or suspected inappropriate sexual conduct by Stuart Hall in connection with his work for the BBC.

- anyone who raised concerns about Stuart Hall's sexual conduct, whether formally or informally, within the BBC.
 - people who worked for or with the BBC during the time that Stuart Hall worked there (currently believed to be between approximately 1958/9 and 2013), whether or not they were aware of any inappropriate behaviour and:
 - who worked with or for Stuart Hall or on programmes he presented or took part in (whether in junior or senior roles);
 - to whom Stuart Hall reported (directly or indirectly);
 - who were familiar with the culture or practices of the BBC locations where Stuart Hall worked during that time insofar as they may have been relevant to preventing or enabling inappropriate sexual conduct;
 - held senior positions at the BBC and who may have relevant information which would assist the investigation into the conduct of Stuart Hall, e.g. people who worked in human resources, directors or producers.
3. The Hall appeal for witnesses was also carried in the August 2013 issue of *Prospero*, the BBC magazine provided free of charge to BBC pensioners or to their spouses and dependents.¹
 4. The Hall investigation spent the first few weeks undertaking a scoping exercise to assess the range of evidence likely to be received and to adjust the proposed procedures to best facilitate the efficient taking of that evidence. The Hall investigation team liaised closely with the Lancashire Constabulary in respect of the investigation. In order to avoid compromising any future criminal prosecution, the Hall investigation informed the police of complainant witnesses called for interviews and agreed that should it receive information pertaining to the commission of a criminal offence by a living individual, it would consider providing the information to the police in accordance with the public interest principle.
 5. As the Hall investigation progressed, potential witnesses whom we wished to see were identified, besides those who had come forward voluntarily. Some of those identified were through the perusal of documents; others were mentioned by

¹ *Prospero*, August 2013, Issue 4, page 3.

witnesses while giving evidence. The Hall investigation tried to contact a large number of such people. Often, we found that a potential witness was dead; this was not surprising as we were investigating events which might have occurred forty or even fifty years ago. Sometimes we found that a witness was very old and in very poor health and, as a consequence, unable to assist us. Sometimes we were unable to locate a witness, even though we thought he or she was still alive. Of those whom we did find, not all were willing to attend and there was nothing the Hall investigation could do to compel those witnesses to give evidence.

6. Where appropriate, the Hall investigation consulted transcripts of evidence taken by the *Pollard Review*.

The evidence gathering process: witness interviews

7. The witness evidence was collected in a two-stage process. Initially, witnesses were screened over the telephone by a member of the Hall investigation team. A written note of the conversation was prepared. Those whose evidence appeared likely to be of particular significance to the Hall investigation were then formally interviewed, usually at the Secretariat's offices at The Broadgate Tower in London, although, on occasions, in Manchester. Only on a handful of occasions was it necessary to accommodate witnesses who were unable to travel. Witnesses could choose to be accompanied by a legal representative or by a relative or friend. Complainant witnesses were also offered the services of a 'supporter' from the Lucy Faithfull Foundation. Some witnesses were interviewed over the telephone or gave evidence in writing. Witnesses living abroad were, where possible, interviewed by videoconference. Before witness interviews commenced, the witness would be briefed by a lawyer member of the Hall investigation team as to the format of the interview.
8. In view of the sensitivity of the subject matter of the Hall investigation, evidence sessions were held in private. Complainant witnesses who wished to remain anonymous were permitted to do so and were given a code number (CH1 to CH22 for the Hall investigation). A few complainant witnesses were willing to waive their right to anonymity. However, in view of the essentially private nature of their evidence and the extent of the likely publicity when this Report is published, the

Hall investigation has decided that their anonymity should be protected at this stage and should leave it to them to decide whether to identify themselves publicly once the Report has been published. A number of witnesses who were not complainant witnesses but who requested anonymity were given a code number (AH1 to AH11 for the Hall investigation).

9. The witness interviews were recorded using Livenote and transcripts were prepared. Witnesses were informed that, where Dame Linda Dobbs wished to rely upon parts of their evidence in the Report, the relevant sections of their evidence would be summarised as opposed to publishing the entire transcript of their interview.

The Evidence Gathering Process: documentation

BBC Written Archives Centre

10. In addition to the oral and written evidence from witnesses in accordance with the procedure described above, the Hall investigation has also drawn on material from the BBC Written Archives Centre at Caversham (“the WAC”). The documentation which is held at the WAC is extensive. The WAC holds the written material that has been selected for permanent retention; this relates to all aspects of the BBC’s business since 1922 and includes contractual documents, Staff Lists, Handbooks, files of correspondence both internal and external, programme and policy material, together with a vast collection of scripts and press cuttings. Programmes and other electronic materials are stored in other off-site archives.
11. Members of the Hall investigation team visited the WAC on a number of occasions and, with the very considerable assistance of the WAC staff, undertook a series of targeted searches of the WAC database for relevant material. This database includes not only the material held at the WAC but also that held at other off-site archives. Such material includes documents which have already been appraised and selected for permanent retention but not yet transferred to Caversham and also some which are awaiting appraisal. Searches were conducted of the WAC’s database for permutations of Hall’s names, linked personnel and the programmes on which Hall worked from the relevant period. The BBC has destroyed many of its documents from that period as a matter of normal business practice. Despite

this, the documentation that does exist is substantial and a proportionate approach was taken to document searches. The Hall investigation also asked the WAC to carry out additional searches as and when the need arose.

Appendix 2

PRESS RELEASE – 4th June 2013

The Dame Janet Smith Review – Stuart Hall investigation

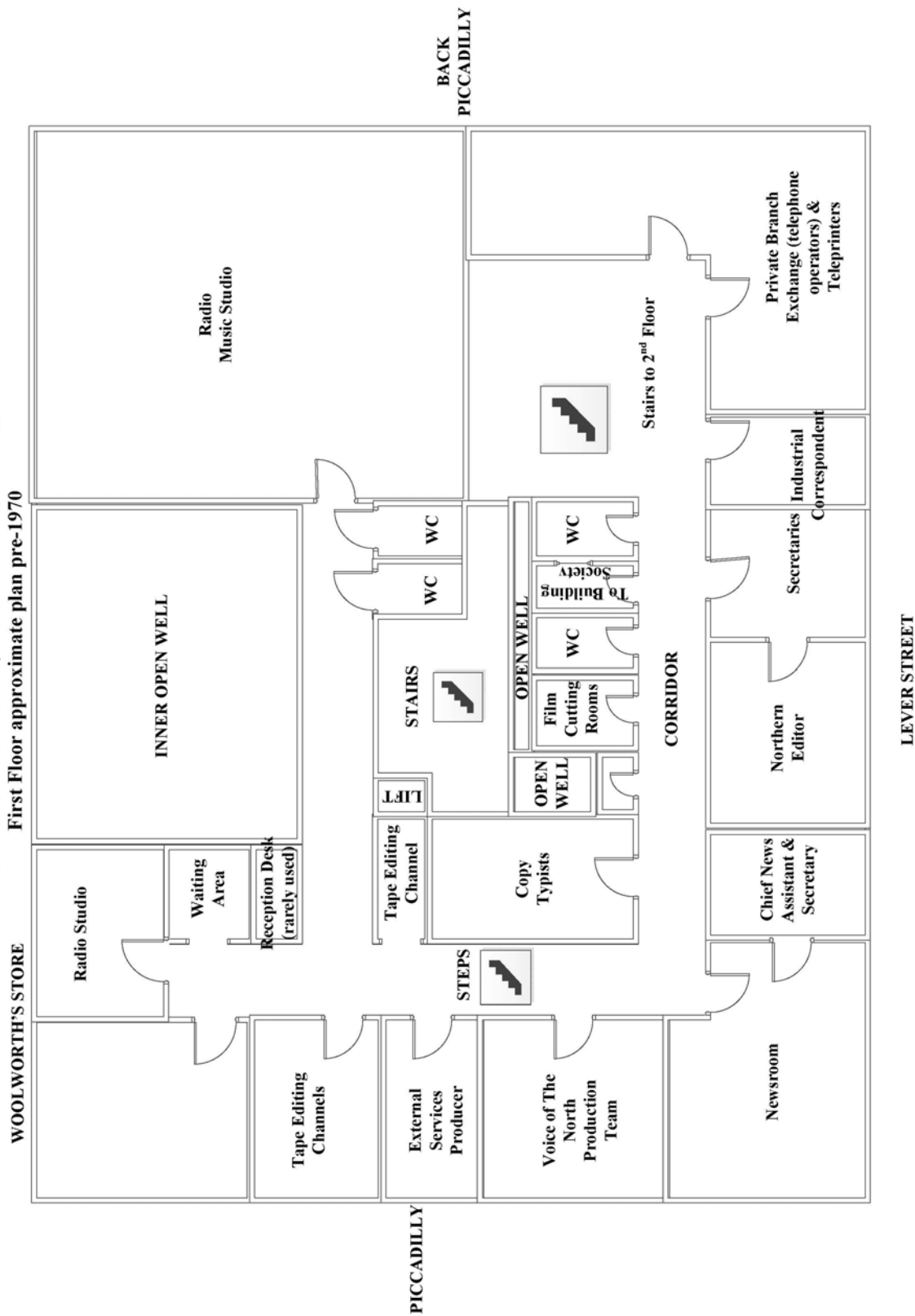
The Dame Janet Smith Review (which is independent from the BBC) has today formally been extended to cover an investigation into the conduct of Stuart Hall in connection with his work for the BBC. Dame Janet Smith has a potential conflict of interest in relation to Stuart Hall as a result of the fact that she knows personally an individual who was a member of senior management in BBC North West at the relevant time. Consequently, the Stuart Hall investigation is being chaired by the retired High Court Judge Dame Linda Dobbs DBE. Dame Linda's findings will be provided to Dame Janet Smith to inform her overarching conclusions in relation to the culture and practices at the BBC during the relevant time.

An appeal for witnesses in relation to the Stuart Hall investigation can be found on the Review's website at www.damejanetsmithreview.com along with terms of reference and contact details.

The website also includes details of organisations which can provide support for those affected by issues relating to inappropriate sexual conduct. The Review needs to ensure that it protects vulnerable witnesses, minimises the risk of prejudicing any relevant police investigations and encourages witnesses to come forward. Therefore, the website will be updated with general information from time to time but the Review cannot publish detailed information on its investigations.

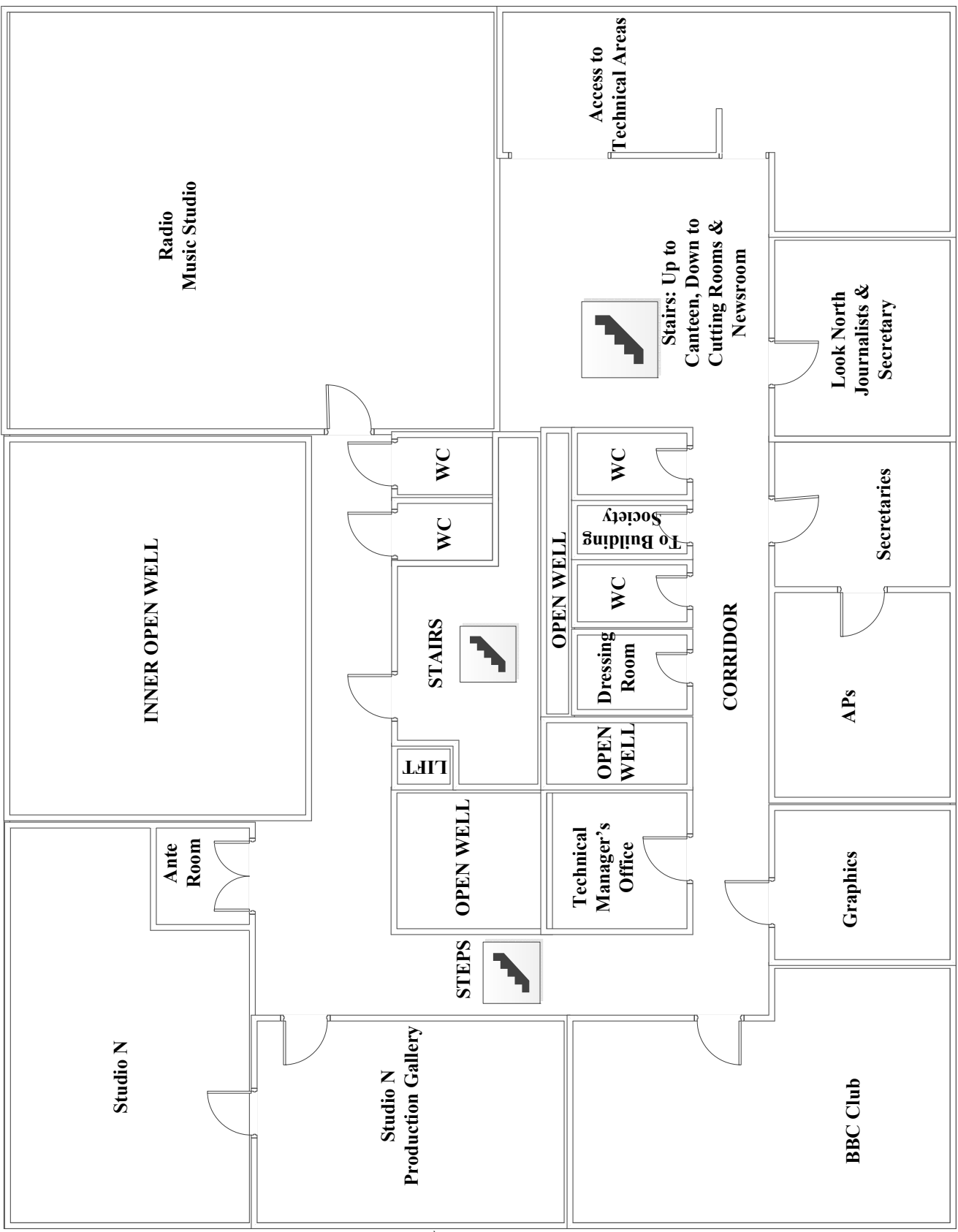
END

Appendix 3
BROADCASTING HOUSE, PICCADILLY GARDENS
 First Floor approximate plan pre-1970



BROADCASTING HOUSE, PICCADILLY GARDENS
Second Floor approximate plan 1965-1968

WOOLWORTH'S STORE

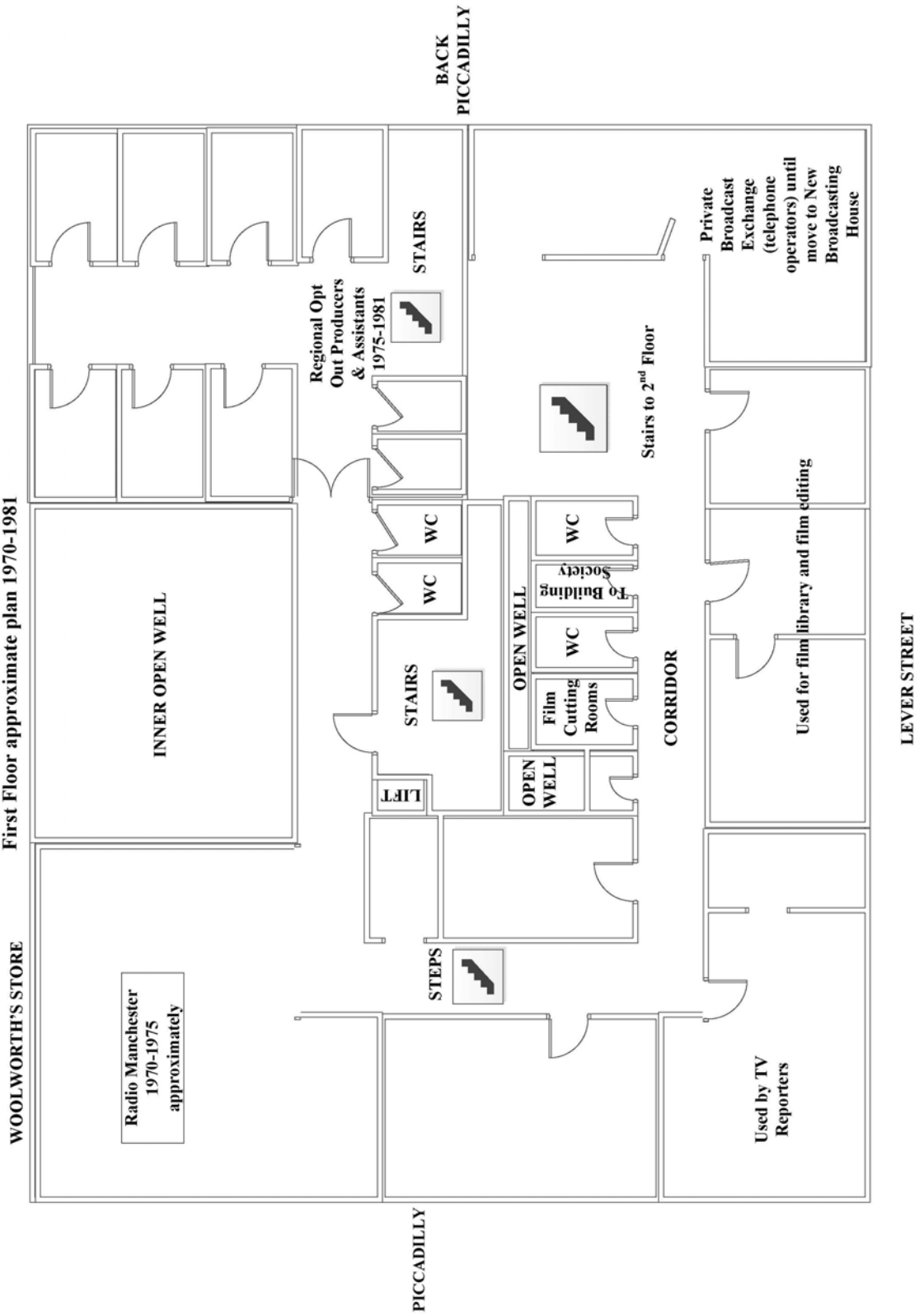


PICCADILLY

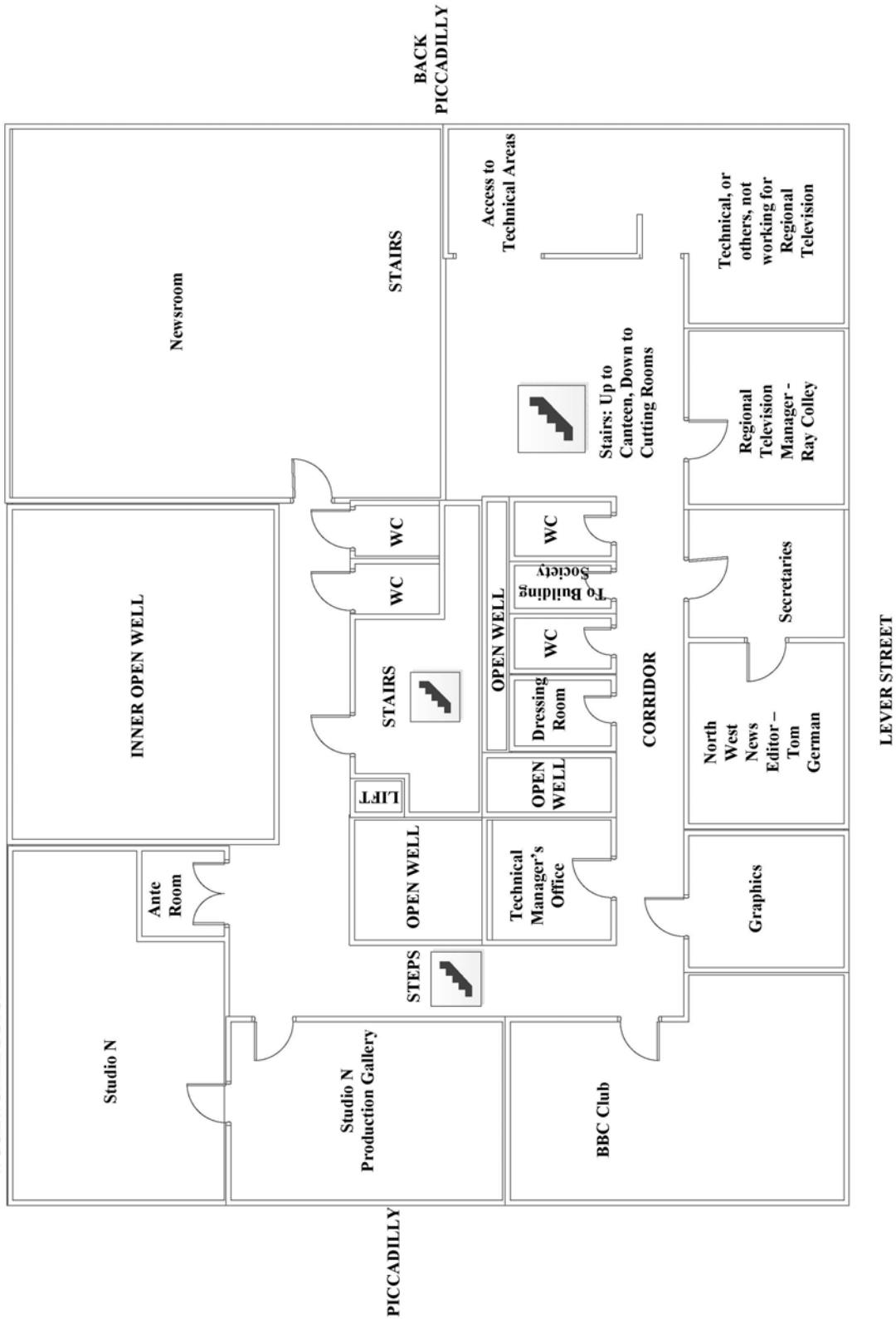
**BACK
 PICCADILLY**

LEVER STREET

BROADCASTING HOUSE, PICCADILLY GARDENS
First Floor approximate plan 1970-1981

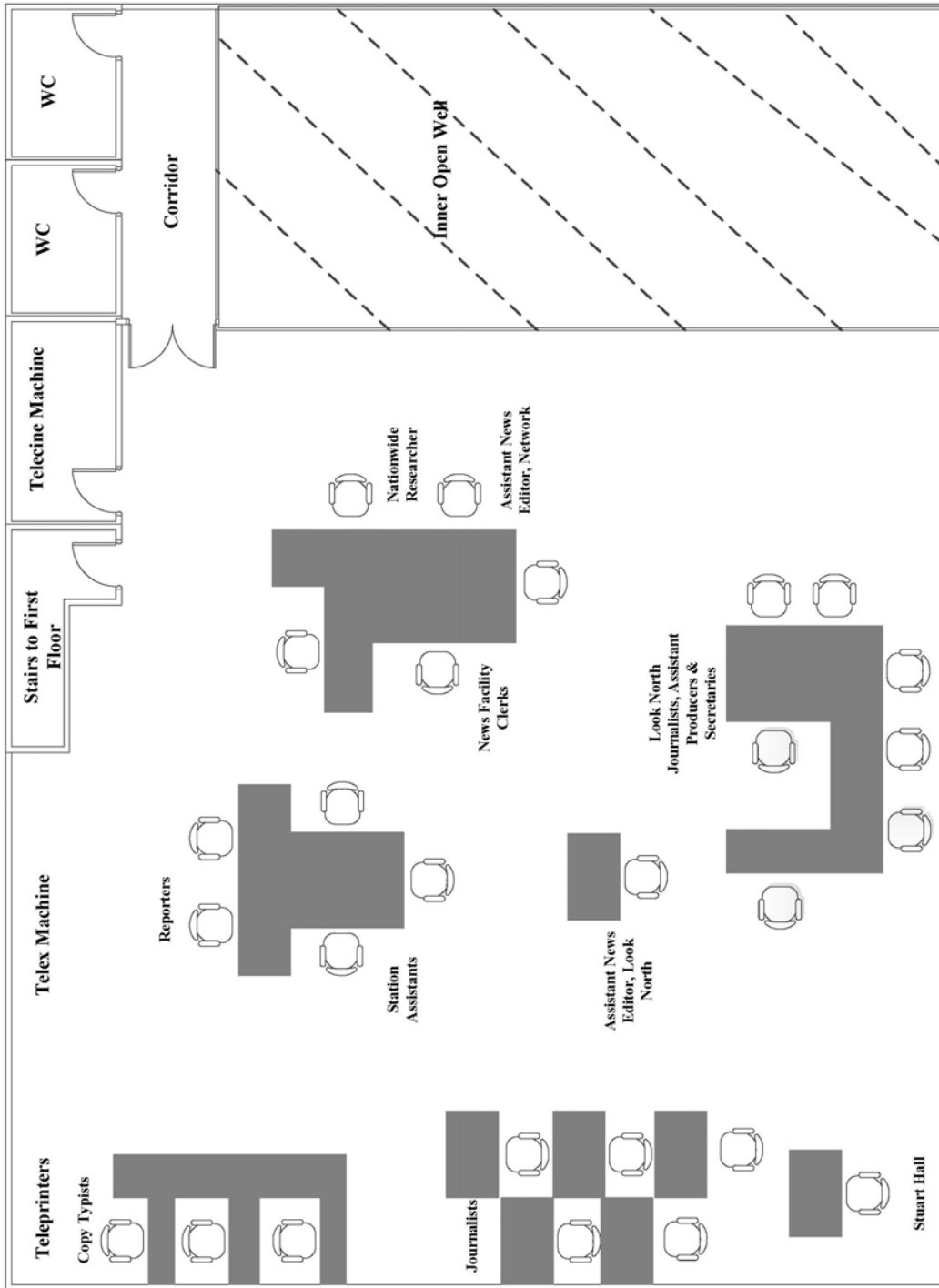


BROADCASTING HOUSE, PICCADILLY GARDENS
 Second Floor approximate plan 1968-1981



**BROADCASTING HOUSE, PICCADILLY
GARDENS**

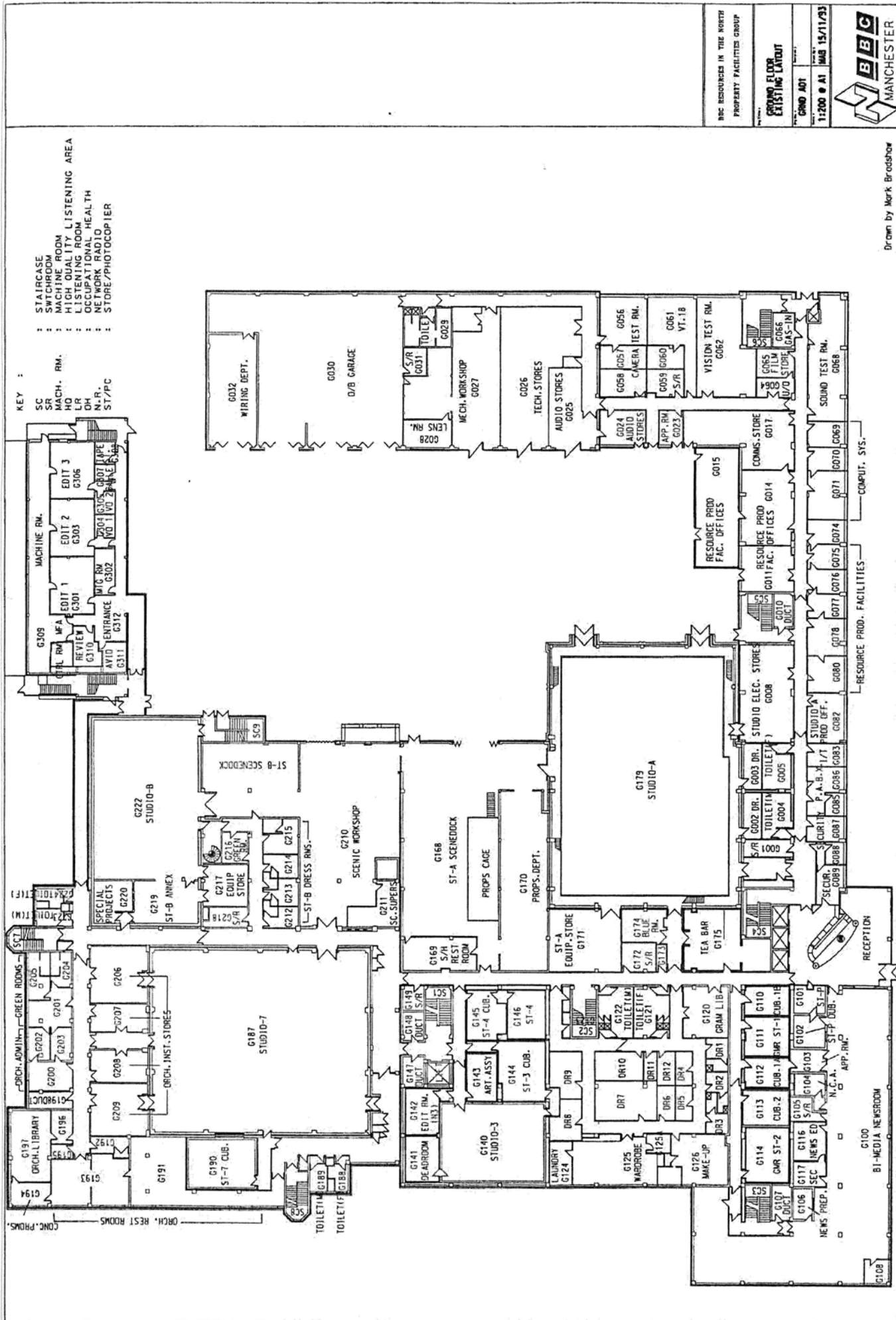
2nd Floor Newsroom - 1970s



BACK PICCADILLY

WOOLWORTH'S STORE

Appendix 4



BBC MANCHESTER
 GROUND FLOOR EXISTING LAYOUT
 1:200 @ A1
 15/11/93

Drawn by Mark Bradshaw

Attitudes and interactions are heavily influenced by which hierarchy each person is in

Creative Elite	Out of range	Stars	Love/hate dependency	Cash cows (while they still deliver)	Rivals (and sometimes colleagues)
Senior Managers	Bosses	Source of e-mails and initiatives	“Prefer power and politics to programmes”	Colleagues (and potential rivals)	Bureaucracy
Programme Makers	People who don't know they need help	Real bosses (who sometimes need refereeing)	Colleagues (and potential rivals)	People to be managed	Route to the audience
Programme Support	Unattainable 'inner circle' of shared services	Colleagues	“The back-office”	People to be handled by Prog. Makers	Largely unknown
Infrastructure Support	Colleagues	‘Second class citizens’ of shared services	At best hidden; at worst a waste of time	People who run things in the background	Largely irrelevant
	Infrastructure Support	Programme Support	Programme Makers	Senior Managers	Creative Elite

Someone from this hierarchy... 

... viewed by someone from this hierarchy

Appendix 6

Summary of Hall's Inappropriate Sexual Conduct in connection with his work with the BBC

Breakdown of Complainants by Age		
	Under 16	16 and over
Female	8	13
	Total:	21

Breakdown of Incidents by Age Range of Complainants	
12 years and under	2
13 years – 15 years	6
16 years – 19 years	10
20 years – 30 years	5
Adult (exact age unknown)	2
Total:	25⁽¹⁾

⁽¹⁾ This figure is higher than the 21 complainants because some complainants were subjected to inappropriate sexual conduct by Hall at different ages.

Breakdown of Incidents by Decade	
Decade	Number of Complainants
1960s	1
1970s	11
1980s	11
1990s	1
Total:	24⁽²⁾

⁽²⁾ This reflects the fact that some complainants experienced inappropriate sexual conduct in more than one decade.

**Appendix 6
Schedule of Complainant Witnesses**

	Year of incident	Complainant Witness Code	Age	Location	Count on indictment (where applicable)†	Plea/Verdict (where applicable)	Relevant Paragraphs of Report
1	1967/1968	CH4	16	Hall's car on the way back from the BBC	Count 1 Indictment 1	Plea - guilty	6.2 - 6.7
2	1971	CH9	21	BBC Manchester	N/A	N/A	8.4 - 8.6
3	1972	CH17	21	Promotional event that Hall was attending in an official capacity	N/A	N/A	8.7 - 8.9
4	1973	CH7	17	Hotel where Hall and BBC crew stayed during the filming of an episode of It's A Knockout	Count 2 Indictment 1	Plea - guilty	6.8 - 6.13
5	1973	CH18	26	Party after an episode of It's A Knockout was filmed	N/A	N/A	8.10
6	1974	CH10	16/17	Promotional event that Hall was attending in an official capacity	Count 3 Indictment 1	Plea - guilty	6.14
7	1974	CH19	17	On location during and after It's A Knockout was filmed	N/A	N/A	8.11 - 8.13
8	1976 /1977	CH3	15	CH3's home during visit by Hall and BBC crew as part of a BBC campaign; Hall's dressing room at BBC Manchester	Counts 10 - 11 Indictment 1	Plea - guilty	6.15 - 6.20
9	1976 - 1978	CH5	15 - 16	Hall's dressing room at BBC Manchester	Counts 1 - 9 Indictment 2	Verdict - not guilty	7.4 - 7.7
10	1978	CH8	16	Hall's dressing room at BBC Manchester	N/A	N/A	8.14 - 8.17
11	1979	CH15	18	BBC Manchester	N/A	N/A	8.18-8.20
12	1979 - 1981	CH21	13/14 - 15/16	Hall's dressing room at BBC Manchester	Counts 12 - 18 and 20 Indictment 2 Count 19 Indictment 2	Verdict - not guilty Verdict - guilty	7.8 - 7.15

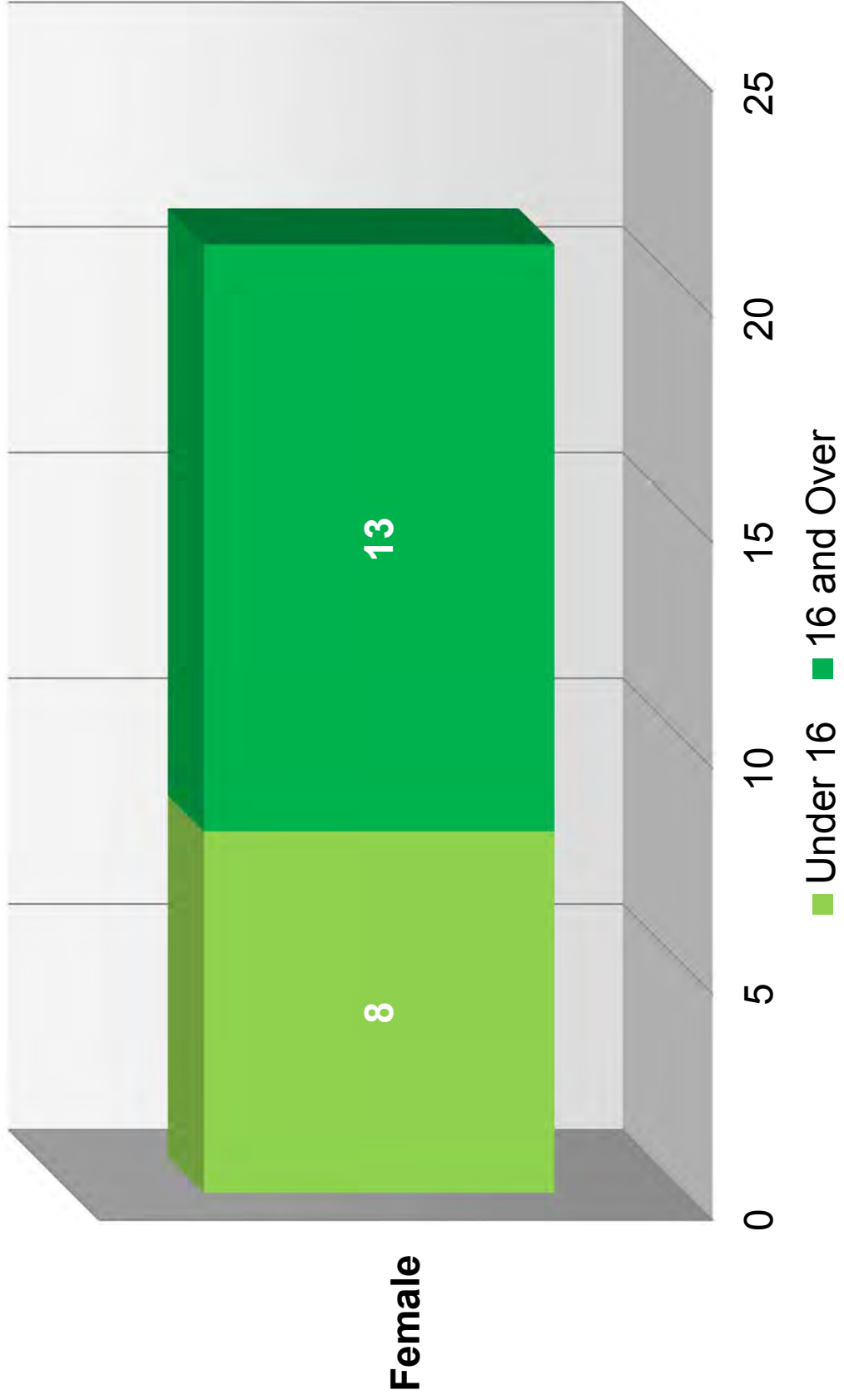
Appendix 6
Schedule of Complainant Witnesses

	Year of incident	Complainant Witness Code	Age	Location	Count on indictment (where applicable)†	Plea/Verdict (where applicable)	Relevant Paragraphs of Report
13	1981	CH11	11	Hall's home	Count 12 Indictment 1	Plea - guilty	6.23 - 6.27
14	1981	CH12	14	Hall's home	Count 13 Indictment 1	Plea - guilty	6.23 - 6.27
15	1981	CH13	13/14	Hall's home	Count 14 Indictment 1	Plea - guilty	6.23 - 6.27
16	1981	CH1	26	On location abroad where an episode of Jeux Sans Frontières was filmed	N/A	N/A	8.21 - 8.25
17	1982	CH14	10	Hall's home	Count 15 Indictment 1	Plea - guilty	6.28
18	1982	CH20	Unknown (Adult)	Restaurant where Hall was having lunch with another BBC Manchester employee	N/A	N/A	8.26
19	1982	CH3	21	BBC Manchester	N/A	N/A	6.21-6.22
20	Early to mid-1980s	CH22	Unknown (Adult)	BBC Manchester	N/A	N/A	8.27
21	1984	CH16	18/19	Hall's car; CH16's flat after assisting Hall at an It's A Knockout corporate charity event	N/A	N/A	8.28
22	1987/1988, 1991	CH6	14 18	Hall's dressing room at BBC Manchester; Hall's car; a restaurant where CH6 was working	N/A	N/A	8.29 - 8.34

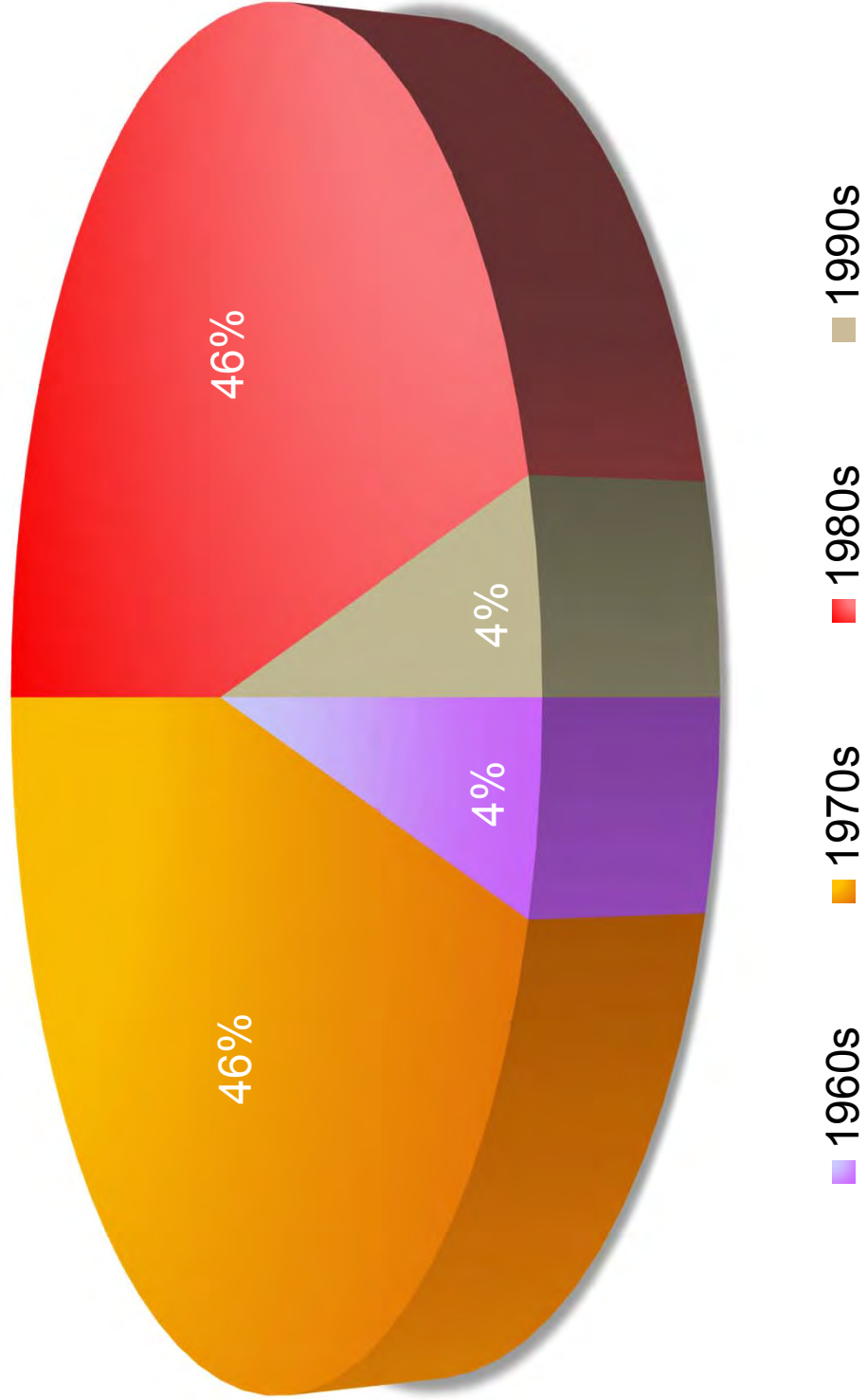
† **Indictment 1** – 17 counts of indecent assault and 1 count of rape against 14 complainants. Hall pleaded guilty to 14 counts of indecent assault on 16 April 2013.

Indictment 2 – 15 counts of rape and 6 counts of indecent assault against 2 complainants (CH5 and CH21). On 6 May 2014, Hall pleaded guilty to count 21 (indecent assault in relation to CH21). On 16 May 2014, Hall was acquitted of all counts in relation to CH5 (counts 1-9). In relation to CH21, he was acquitted of counts 12-18 and 20 but found guilty of one count of indecent assault (count 19).

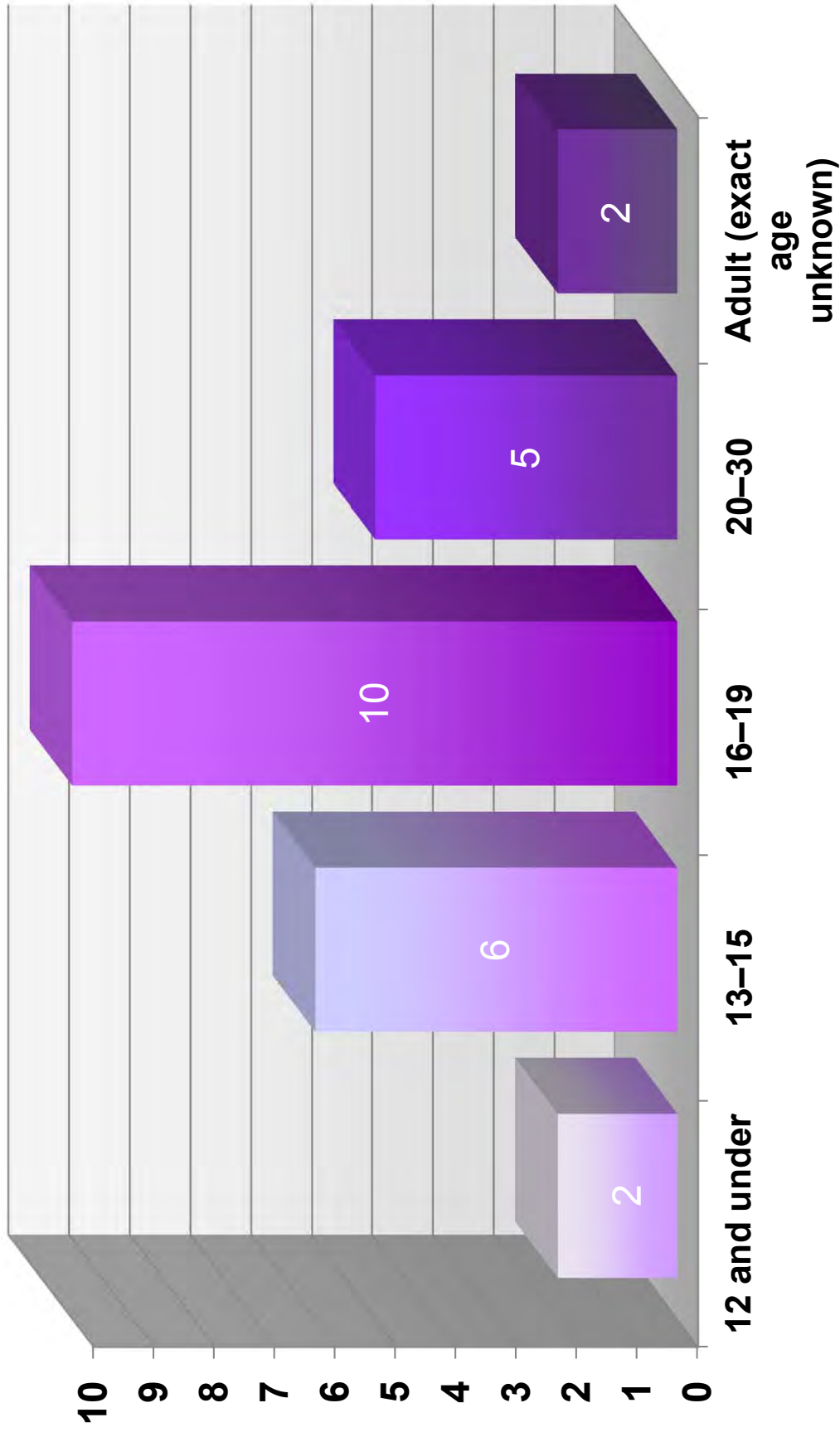
Breakdown of Complainants by Age



Breakdown of Incidents by Decade



Breakdown of Incidents by Age Range of Complainants



Appendix 7

Dramatis Personae

First Name	Surname/Code	Description (to include dates at the BBC and role during period relevant to the Hall investigation)
	AH1	A female newsroom employee at BBC Manchester
	AH2	A long-standing editorial member of staff who worked in the BBC Manchester television newsroom during the relevant period
	AH3	A member of the editorial team at BBC Manchester during the relevant period
	AH4	Former female employee at BBC Manchester
	AH5	Long-standing member of the BBC Manchester television newsroom
	AH6	Female journalist in the BBC Manchester television newsroom in the late 1980s. Also worked in the BBC radio newsroom in London
	AH7	A part-time female employee in the BBC Manchester newsroom from the 1990s
	AH8	Producer who joined the BBC in 1964
	AH9	An individual who worked on <i>It's A Knockout</i> in the 1980s
	AH10	A former referee on <i>It's A Knockout</i>
	AH11	A female who worked in a senior position at BBC Manchester in the 1970s and the 1980s
Michael	Alder	Joined the BBC in 1959. Head of Regional Television Development at the BBC between 1970 to 1977 and Controller of the English Regions between 1978 and 1986 - based in Birmingham
Yasmin	Alibhai-Brown	Journalist at <i>The Independent</i> . Received an anonymous letter from a woman who alleged that she had been abused by Hall as a schoolgirl in the 1970s. Passed the letter on to the police and subsequently wrote an article reproducing the letter and exposing Hall's sexual misconduct
Michael	Aspel	Television presenter of <i>This is Your Life</i> which featured Stuart Hall in an episode in 1999
Crispin	Aylett QC	Hall's defence barrister in the first and second criminal proceedings
Peter	Barlow*	A station floor manager at BBC Manchester between 1970 and 1987/88

* deceased

Note: A1 to AH11 – witnesses who were not victims of Stuart Hall but who have requested anonymity.

First Name	Surname/Code	Description (to include dates at the BBC and role during period relevant to the Hall investigation)
Lord John	Birt	Deputy Director-General of the BBC 1987-1992; Director-General of the BBC 1992-2000
Roger	Bolton	Joined the BBC in 1967 as a trainee. Became Head of Manchester Network Production Centre between 1983 to 1986
Michele	Brown	Worked at BBC Manchester as a television presenter (continuity) in 1971 for 6-9 months
Paul	Burden	A freelance reporter in the BBC Manchester television newsroom from 1969 to 1972
Derek	Burrell-Davis	Former Head of Network Production Centre, BBC Manchester, between 1971 and 1977
Dame Alexandra	Burslem	Worked at BBC Manchester from 1973/1974 until early 1978. Started in Presentation and then became a freelance director of <i>North West Tonight</i>
Caroline	Cannon	Former contestant on <i>It's A Knockout</i> in 1975
Gerry	Clarke	A messenger at BBC Manchester (1966 to 1967), news messenger for <i>Look North</i> and television news (1967-1974) and later regional station assistant (floor manager) (1974 to 2004)
Stella	Clarke CBE	BBC Governor between 1974 and 1981
Barney	Colehan*	BBC producer based in the North of England between the 1950s and 1980; producer and director on <i>It's A Knockout</i> between 1966 and 1976
Ray	Colley	BBC Regional Television Manager, North West from 1970 to 1986
Michael	Delahaye	Worked with Hall at BBC Manchester between 1972 and 1975, initially as a graduate news trainee on attachment from London in 1972 and then as a reporter on <i>Look North</i> and later as the BBC's Northern Industrial Correspondent based in Manchester

* deceased

First Name	Surname/Code	Description (to include dates at the BBC and role during period relevant to the Hall investigation)
Richard	Duckenfield	Journalist at the BBC from 1970 for 26 years. Worked in the BBC Manchester television newsroom 3 or 4 times per week from 1974 as the Merseyside-based reporter. From approximately 1984, was based at the BBC Manchester premises as the Merseyside correspondent
John	Ecclestone	Joined BBC Manchester in 1964. Head of Manchester Network Production Centre between 1977/1978 to approximately 1983.
George	Entwistle	Joined the BBC in 1989 as a Broadcast Journalism trainee. Held numerous posts including Controller of Knowledge and Director of Vision before becoming Director-General of the BBC from September 2012 to November 2012
Stuart	Flinders	A broadcast journalist for <i>North West Tonight</i> in the BBC Manchester television newsroom in 1990
Tom	German*	Joined BBC North (Manchester) as an External Services Producer in 1962. Became Regional News Editor, North West at BBC Manchester from 1970 to 1984.
Dominic	Grieve QC MP	Attorney-General of the United Kingdom. Referred Stuart Hall's original sentence to the Court of Appeal after which it was increased to 30 months on 26 July 2013
Peter	Griffiths	Worked in BBC radio with Hall for two summers in 1986 and 1987 whilst Hall was presenting sports programmes on Radio Two
John	Grist*	Controller of the English Regions based in Birmingham between 1972 and 1977. In charge of all of the BBC's radio and television operations outside of London
Dave	Guest	Regional journalist (1983) and producer (1984 to 1989) on <i>Look North West</i> . Later became acting editor on <i>North West Tonight</i> between 1990 and 1992.
Hazel	Hall	Wife of Hall
Tony	Harrison	Director of <i>It's A Knockout</i> between 1979 and 1980
Martin	Henfield	A reporter on <i>Look North West</i> in the BBC Manchester television newsroom from 1979 to 1988

* deceased

First Name	Surname/Code	Description (to include dates at the BBC and role during period relevant to the Hall investigation)
Olwyn	Hocking	Worked at BBC Manchester from 1981 until 1989, initially as a regional journalist. Progressed through the roles of acting producer, senior broadcast journalist, assistant news editor and the Head of News and Current Affairs
Peter	Holland	A regional journalist for <i>North West Tonight</i> in the BBC Manchester television newsroom from 1988. Progressed to on-screen reporter and later became a correspondent in radio and television
Nicholas	Hunter	Worked at BBC Manchester between 1966 and 1988. Joined as an Outside Broadcasting Sports Producer and stayed in Sports and Events until 1971. Moved to Light Entertainment (1971 to around 1976) and then moved back to Sports and Events in around 1976 until 1988. Worked with Hall on sports programmes in around 1970 and 1981/1982
Brigid	Hunter*	Late wife of Nicholas Hunter. Vision mixer on <i>Look North</i> in the late 1960s to early 1970s
Steve	Ireland	Joined BBC Manchester in 1975 as a regional journalist, later becoming an Assistant Regional News Editor in the late 1970s, producing <i>Look North/North West Tonight</i> . Progressed to Head of News, North West and Head of Regional Local Programmes in the early 1980s. Left BBC Manchester in the early 1990s
Robert	Khodadad	Film editor of <i>Look North/North West Tonight</i> at BBC Manchester between 1982 and 1985
Irene	Knowles	Joined BBC Manchester in 1965 as a secretary on <i>Look North</i> . One year later, became the secretary to the chief news assistant, then Tom German, and later Freddie Knowles until 1975, subsequently becoming a production assistant until 1991
Freddie	Knowles*	Chief News Assistant at BBC Manchester between 1967 and 1974. Assistant Regional News Editor (ARNE), North West region at BBC Manchester between 1975 and 1985
Cecil	Korer*	Producer at the BBC. Produced <i>It's A Knockout</i> between 1976 and 1979

* deceased

First Name	Surname/Code	Description (to include dates at the BBC and role during period relevant to the Hall investigation)
John	Leonard	Producer and executive producer at the BBC who worked with Hall on the BBC Radio 2 programme called <i>The Stuart Hall Show</i> in Manchester during the early to mid-1980s
John	Mapplebeck	Editor of <i>Look North</i> at BBC Manchester for one year in the late 1960s
Julie	Mardell	Contestant in an episode of <i>It's A Knockout</i> in Mansfield in 1977, aged 17 years
Diana	Mather	A presenter in the 1980s on <i>Breakfast News</i> at BBC Manchester
Linda	McDougall	A director and vision mixer of <i>Look North</i> between 1967 and 1974
Deborah	McGurran	A regional journalist in the BBC Manchester television newsroom from 1990 and 1995. Worked with Hall on a weekly <i>North West Tonight</i> feature called <i>Stuart Hall's Post Bag</i> for nine months in 1990
John	McManus	Assistant Regional News Editor (ARNE), North West region at BBC Manchester between 1975/1976 and 1982/1983, which included producing <i>Look North</i>
Sir Brian	Neill	Former Lord Justice of Appeal. Appointed by the BBC to conduct an independent investigation into the allegations of corruption at the BBC that featured in a series of <i>News of the World</i> articles in 1971
	Pannone LLP / Slater & Gordon	Law firm representing a number of complainants of sexual abuse by Savile and Hall
Jean	Paterson	Former secretary to the News Editor, Tom German, in the BBC Manchester television newsroom between 1971 and 1973
Nick	Pollard	Former Head of Sky News. Appointed by the BBC in October 2012 to lead an independent Review to establish whether there were any failings in the BBC management of the <i>Newsnight</i> investigation relating to allegations of sexual abuse of children by Jimmy Savile
Deborah	Robinson	A freelance and later broadcast journalist working at BBC Manchester from 1988 until 1997
Winifred	Robinson	Joined BBC Manchester in 1987 as a regional journalist. Later became a reporter and then presenter on <i>North West Tonight</i>

* deceased

First Name	Surname/Code	Description (to include dates at the BBC and role during period relevant to the Hall investigation)
HH Judge Anthony	Russell QC	Recorder of Preston. Judge in the first criminal proceedings against Hall in 2013
Phil	Sayer	A presenter on <i>Look North West</i> between 1983/1984 and 1991
Dr Peter	Scott-Morgan	Management Consultant engaged by the BBC in 2003 to conduct an investigation into the systems driving BBC culture
Cathy	Smith	A presenter and reporter at BBC Manchester from 1988 to 1992 on <i>North West Tonight</i>
Dame Janet	Smith DBE	Former Court of Appeal judge. Chair of The Dame Janet Smith Review set up by the BBC in October 2012 to conduct an impartial, thorough and independent review of the culture and practices of the BBC during the years that Jimmy Savile worked there
Andrew	Snell	Co-director of <i>Look North</i> at BBC Manchester, Piccadilly from 1968 to 1971. Also worked in various other departments at BBC Manchester
Karen	Stockton	Worked in the BBC Manchester TV newsroom from 1981 and trained to become a news transmission assistant. Left the BBC in 1986
Jean	Tetlow	Production secretary at BBC Manchester between 1978 and 1992
Mark	Thompson	First joined the BBC in 1979 as a production trainee. Director-General of the BBC from 2004 to 2012
David	Treadway	Production Unit Head of Radio 2 at BBC Manchester between 1982 and 1983. Worked with Hall on the radio show <i>The Stuart Hall Show</i> in the early 1980s
Gordon	Tucker	Chief News Assistant and later Assistant Regional News Editor (ARNE), North West region at BBC Manchester between 1969 and 1975/1976
David	Vine*	Original presenter and commentator of <i>It's A Knockout</i> from 1967 to 1971. Was also the original presenter of <i>Quizball</i> from 1967
Eddie	Waring*	Worked with Hall as a presenter on <i>It's A Knockout</i> between 1972 and 1981
Joanne	Whewell	Manager of Public Relations at BBC North West in the mid/late 1980s based in Manchester

* deceased

First Name	Surname/Code	Description (to include dates at the BBC and role during period relevant to the Hall investigation)
Hugh	Williams	Joined the BBC in the late 1960s and later became Head of Broadcasting, North West region between 1986 and 1990
Tony	Williams	Joined the BBC in 1962. Worked with Hall as a film editor on <i>Look North</i> (1973) and on <i>It's A Knockout</i> (1978 to 1979) and <i>Jeux Sans Frontières</i> (1979/1980) as a production assistant
Will	Wyatt	Joined the BBC in 1965 as a sub-editor in radio news. Occupied a number of senior positions, including Assistant Managing Director, Television (1988); Managing Director, Television (1991); Chief Executive, Broadcasting (1996) and Deputy Director-General. Retired from the BBC in 1999. Author of <i>The Fun Factory, A life at the BBC</i> , published in 2003

Appendix 8

Timeline

Date	Event
25 December 1929	Hall was born in Hyde, Cheshire.
1958	Hall married his wife, Hazel.
1959	Hall joined the BBC as a freelancer. He was a radio reporter on <i>Radio Newsreel</i> and a sports journalist with <i>Sports Report</i> .
1959	Hall was a guest on the BBC television programme, <i>Today's Sport</i> .
1959	The BBC's regional news operations in Manchester moved from Dickenson Road to Piccadilly Gardens in Manchester.
1959	Hall's first child, Nicholas, was born. Nicholas Hall died in his infant years.
1960	Hall appeared on a number of episodes of the BBC television programme, <i>Grandstand</i> and continued to make appearances on the show throughout his career.
1960	Hall's second child, Francesca, was born.
1962	Hall's third child, Daniel, was born.
1964	Hall was a reporter on the BBC radio feature, <i>Sport Spotlight</i> .
1965	Hall joined the BBC regional television news programme called <i>Look North</i> (which later became <i>Look North West</i> and then <i>North West Tonight</i>) as a freelance presenter.
1966	Start of <i>It's A Knockout</i> .
1967	Hall finished as a reporter on the BBC radio feature, <i>Sport Spotlight</i> .
Late 1960s/early 1970s	Hall presented the BBC television football quiz programme, <i>Quiz Ball</i> (originally presented by David Vine).
1967/1968	Hall indecently assaulted CH4, aged 15, in his car on the way back from the BBC studios in Piccadilly Gardens, Manchester.
1968	Hall hosted the pilot show of <i>A Question of Sport</i> .
July 1969	The <i>Broadcasting in the Seventies</i> Report was published, leading to an overhaul of the BBC structure and the creation of 8 new regions, one of which was BBC North West (1970).
1970	Ray Colley joined BBC Manchester as the Regional Television Manager for BBC North West. Within his first few weeks at BBC Manchester, he heard rumours about Hall to the effect that he had, in the past, brought women in and had sex with them in the dressing room. Mr Colley warned Hall that if he did not behave with absolute propriety inside the BBC, " <i>you won't be inside the BBC</i> ". (see paragraph 11.84 of the Report).
1970	Tom German became the Regional News Editor for BBC North West.
1971 - 1982	Hall became a regular presenter of <i>It's A Knockout</i> and its sister programme, <i>Jeux Sans Frontières</i> .
1971	Hall met CH9, aged 21, on the street and invited her back to the BBC studios for a screen test. *

* allegations concerning Hall which have not been admitted by Hall nor are they the subject of any charge on the indictment, and are therefore untested in court

† Hall was acquitted of all counts of rape and indecent assault on the second indictment in relation to CH5. He was acquitted of all counts of rape in relation to CH21, but convicted of two counts of indecent assault in respect of CH21. Hall admitted, however, in his defence statement, that he engaged in consensual sexual activity with CH5 and CH21 in his dressing room at the BBC Manchester studios.

Date	Event
Early 1971	The <i>News of the World</i> published a series of articles alleging corruption at the BBC, including allegations that teenage girls attending <i>Top of the Pops</i> and the BBC Club in London were being picked up and seduced by people associated with the programme.
1972	CH17, aged 21, met Hall at a beauty contest. She was later approached by a man describing himself as " <i>Stuart's BBC floor manager</i> " to ask if she wanted to go for a drink with Hall. *
May 1972	The Neill Report was handed over to the BBC's senior management following allegations of corruption at the BBC in the <i>News of the World</i> in 1971.
1973	Hall indecently assaulted CH7, aged 17, at a hotel where he was a guest with the <i>It's A Knockout</i> crew, having filmed an episode of <i>It's A Knockout</i> in the same town.
1973	CH18, aged 26, participated in an episode of <i>It's A Knockout</i> . Hall asked her to dance and upon finding out that she lived by herself, asked if he could go back to her home. *
1974	Hall indecently assaulted CH10, aged 16/17, at an event that he attended in an official capacity.
1974	CH19 appeared on <i>It's A Knockout</i> as a score girl. Hall would kiss her and the other score girls on her forehead. *
1976 - 1978	CH5, aged 15 years old, had sex with Hall on several occasions in his dressing room at the BBC Manchester studios. †
1976	Hall became a reporter on the BBC Radio 2 show, <i>Sport on 2</i> .
1976	BBC North West's premises at New Broadcasting House on Oxford Road, Manchester was officially opened. <i>Look North</i> remained at Piccadilly Gardens.
1976/1977	Hall indecently assaulted CH3, aged 15, at her house and in his dressing room at the BBC Manchester studios whilst filming a feature on <i>Look North</i> .
1978	Hall locked CH8 and himself in his BBC Manchester dressing room. *
1979 - 1981	CH21, aged between 13/14 and 15/16 years old, had sex with Hall on several occasions in his dressing room at the BBC Manchester studios. †
1979	CH15, aged 18, encountered Hall in a lift at BBC Manchester Piccadilly. He put his arm around her and made an inappropriate sexual comment. *
May 1981	<i>Look North West</i> moved from the Piccadilly premises to New Broadcasting House on Oxford Road, thereby completing the BBC North West move.
1981	Hall indecently assaulted CH11 (11 years), CH12 (14 years) and CH13 (13/14 years) at his house whilst the girls were attending elocution lessons with him.

* allegations concerning Hall which have not been admitted by Hall nor the subject of any charge on the indictment, and are therefore untested in court.

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Date	Event
1981	Hall indecently assaulted CH1, aged 26, abroad whilst filming an episode of <i>Jeux Sans Frontières</i> . *
1982	Hall indecently assaulted CH14, aged 10, at his house, some time after having met her at a recording of <i>It's A Knockout</i> .
1982	CH3, aged 21, had consensual sex with Hall in his BBC dressing room at Oxford Road. *
1982	CH20 met Hall whilst out for dinner with two male colleagues at BBC Radio Manchester. Upon putting her hand out to greet Hall, Hall moved his hand to his trouser zip, lowered the fastening and said " <i>shake this</i> ". *
1982	End of <i>It's A Knockout</i> and British team participation in <i>Jeux Sans Frontières</i> .
1982 - 1986	Hall presented the BBC Radio 2 show, <i>Three In A Row</i> .
Early - mid 1980s	Hall presented the late night BBC Radio 2 show, <i>The Stuart Hall Show</i> .
Early - mid 1980s	CH22, a female employee at BBC Manchester was groped by Hall. *
1984	CH16, aged 18/19, worked with Hall in the BBC Manchester television newsroom. Hall gave CH16 a lift home from an event that they were attending together during which he may have put his hand on her knee.*
1984	Tom German retired and left BBC Manchester.
1986/1987	Ray Colley retired and left BBC Manchester.
1987	Hall presented a special edition of <i>It's A Knockout - It's A Royal Knockout</i> .
1987/1988	CH6, aged 14, met Hall with a friend at a petrol station. Hall invited the girls to the BBC studios for elocution lessons. Hall asked the girls to read from an illustrated adult sex guide. Whilst in Hall's car, he indecently assaulted one of the girls and made inappropriate sexual comments. *
1990	<i>Sport on 2</i> became <i>Sport on 5</i> on BBC Radio 5, on which Hall continued to be a reporter.
1990	Hall left <i>North West Tonight</i> .
1991	CH6, aged 18, encountered Hall again in a restaurant where he followed her into the bathroom and indecently assaulted her. *
1992	Hall appeared on an episode of <i>Jim'll Fix It</i> .
1995 - 1998	Hall presented <i>Going, Going, Gone</i> , a BBC television antiques quiz show.
1999	Hall was the subject of an episode of <i>This is Your Life</i> .
2000	Hall published his book called ' <i>Heaven and Hall: A Prodigal Life</i> '.
2001	Hall hosted the BBC Radio 2 programme, <i>Stuart Hall's Hall of Fame</i> .

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Date	Event
10 December 2009	BBC Radio 5 Live presented a special tribute programme, <i>Stuart Hall Night</i> , live from Manchester City Stadium to celebrate Hall's 80th birthday and his 50 years in broadcasting.
2012	Hall awarded an OBE for services to broadcasting and charity.
16 October 2012	The Dame Janet Smith Review was set up by the BBC as an independent review to investigate the allegations of sexual abuse made against Jimmy Savile and the culture that existed at the BBC during the time that Savile was employed there.
5 December 2012	Hall arrested and charged with three offences of indecent assault that occurred between 1974 and 1984, involving three girls aged 9, 13 and 16/17 years.
5 December 2012	Hall suspended by the BBC.
22 January 2013	Hall re-arrested and charged with a further 15 incidents of sexual assault involving 11 complainants (aged 10 to 22 years) and spanning the years 1967 to 1986.
16 April 2013	Hall appeared at Preston Crown Court and pleaded guilty to 14 out of the 18 charges on the indictment. The pleas of guilty were to charges of indecent assault involving 13 victims (aged between 9 and 17) and spanning 19 years.
May 2013	The BBC terminated Hall's contract as a reporter on BBC Radio 5 Live.
2 May 2013	<i>The Independent</i> published an article by Yasmin Alibhai-Brown detailing a letter whose author alleged that she had been groomed and sexually abused by Hall.
6 May 2013	The BBC announced that due to a possible conflict of interest on the part of Dame Janet Smith, a separate investigation would be launched into the activities of Hall although its findings will form part of The Dame Janet Smith Review.
4 June 2013	The BBC announced that Dame Linda Dobbs DBE would be chairing the investigation into Hall.
17 June 2013	Hall sentenced to 15 months imprisonment in respect of the 14 counts of indecent assault to which he pleaded guilty on 16 April 2013. The other 4 counts to which Hall pleaded not guilty were ordered to lie on the file.
26 July 2013	Following a referral by the Attorney-General to the Court of Appeal arguing that the sentence was " <i>unduly lenient</i> ", Hall's sentence was doubled to 30 months.
15 July 2013	Announcement that the police were investigating 5 further allegations of sexual assault, including the rape of a 12-year old girl, alleged to have taken place two decades ago.
22 October 2013	Announcement that Hall was to be stripped of his OBE.
23 October 2013	Hall arrested and charged with 7 counts of rape of CH5 between 1976 to 1978, and 8 counts of rape and 1 of indecent assault of CH21 from 1976 to 1981.

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Date	Event
28 February 2014	Hall pleaded not guilty to all 20 counts on the indictment at the plea and case management hearing.
6 May 2014 - 14 May 2014	Hall tried in respect of the 20 counts of rape and indecent assault on the indictment. A further charge of indecent assault against CH21, aged 13, added to the indictment. Hall pleaded guilty to this charge.
16 May 2014	Hall found guilty in respect of one charge of indecent assault against CH21, aged 14/15, and not guilty in respect of all other charges in respect of CH5 and CH21.
23 May 2014	Hall sentenced to serve a further 2 years and 6 months in prison for the two counts of indecent assault against CH21 for which he was found to be guilty.
December 2015	Hall released from jail on licence.

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