

VOLUME TWO

**THE NATURE OF CORPORATE IDENTITY:
AN EXPLANATORY STUDY UNDERTAKEN
WITHIN BBC SCOTLAND.**

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**A THESIS SUBMITTED FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY**

**in
The Department of Marketing
University of Strathclyde**

1996

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A P P E N D I C E S

FIGURE 1.0 FACSIMILE OF SCOTLAND ON SUNDAY'S FRONT PAGE EXCLUSIVE BY STEVE BRIGGS REPORT "THINKING OF THE UNTHINKABLE"

BBC Radio Scotland has lost 40% of its listeners over the last 18 months, and a complete revamp of the network is being considered in an attempt to stem the slide. Radio Tweed is expected to be the first casualty of a review of all its radio outstations.

Although Radio Scotland's lagship current affairs programmes *Good Morning Scotland* and the Saturday morning *Newsweek Scotland* along with morning show *Head On*, are holding their share of the listening public, the big turn-off takes place as the morning news on. Listeners return to the station for the afternoon *Newsdrive* programme but desert the station again after the 6pm news.

BBC executives are also con-

Report reveals BBC out of tune with listeners

considering a confidential report, *Thinking the Unthinkable*, which highlights serious strategic weaknesses in BBC Scotland's television and radio output. The brightly-worded marketing report, commissioned by the BBC from Scottish Marketing Projects of Strathclyde University, concludes that the BBC in Scotland is:

- Reactive and insular;
- Has a poor standing in the eyes of the public;
- Has a demoralised staff;
- Does not take its own image seriously;
- Is paralysed by paying too much attention to its present

EXCLUSIVE

By Steve Briggs and Kenny Farquharson

difficulties and possible threats to its future;

- Has a weak and confusing visual corporate image.

Although the BBC is still to react to the report's findings a thorough re-think of Radio Scotland's output is already under way which will lead to another shake-up of its schedule. Neil Fraser, the head of Radio Scotland, will tomorrow address the shell-shocked news and current affairs department.

BBC controller Pat Chalmers

Report reveals BBC out of tune with listeners

vehemently denied yesterday that closing Tweed or the other outstations — Radio Highland, Nan Eilean, Orkney, Shetland, Solway — is an option. He also denies any shake-up is planned. The figures showing a 40% fall in Radio Scotland's listenership since the beginning of last year were produced by Joint Industry Committee for Radio Audience Research (Jicar).

"In the past year or so, they have made programme changes and I'm sorry to say, it appears they have willfully alienated their natural audience," a senior Scottish marketing consultant said yesterday.

However, Radio Scotland

are concerned that the independent radio stations, such as Radio Highland, which it declined to release but which it claims indicate it still has a market share of around 20%.

Joyce MacMillan, the Glasgow Herald radio critic, said: "Scotland on Sunday's columnists believe Radio Scotland must solve its identity crisis. The problem is that in the long network left in the UK which is meant to be all things to all people, covering the whole spectrum."

But it has no commitment to popular radio and no resources to develop quality programming.

GRAPHIC BY IAN ROY

FROM: Secretary, Scotland
SUBJECT: MARKETING PROJECT
TO: Marketing Associate

26 June 1990

John —

Avril will discuss dates with you this week so that a mutually useful time can be found for your presentation to SMB. This may prove a little difficult as a number of people are talking vaguely about leave "sometime in September"!

I think a half-hour talk-and-slides presentation should aim to identify areas for change in three tiers: immediate and cheap, mid-term and low-cost, long-term with full funding. In the present climate cost effectiveness will be crucial.

As I said when we spoke, there are those who need converting to the lasting value of a corporate identity and self confident marketing style, so you will need to sell your product. But I'm sure you're well capable of doing that and would enjoy the challenge!

Kath.

(Kath Worrall)

FIGURE 1.0 CONTINUED (SECOND OF THREE PAGES)



BBC
S C O T L A N D

BRITISH BROADCASTING CORPORATION
BROADCASTING HOUSE
QUEEN MARGARET DRIVE
GLASGOW G12 8DG
TELEPHONE: 041-330 2345
TELEX: 779221
FAX: 041-334 0614

10 October 1990

Dear John

A note to confirm your presentation to SMB will take place on Monday 22 October 1990 at 3.00 pm. As requested I have ensured that a projector, screen and over-head projector will be available. The meeting will be held in Conference Room 4, Broadcasting House. Mike Brown will also be present.

I hope all is well with you. I look forward to seeing you on the 22.

Yours sincerely

(Avril Morton)
Assistant to the
Broadcasting Council for Scotland

Mr John Balmer
Department of Marketing
University of Strathclyde
Stenhouse Building
Cathedral Street
GLASGOW

FIGURE 1.0 CONTINUED (THIRD OF THREE PAGES)

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3145 GW BH

Tel
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date 27/10/89

Subject: TELEVISION PROGRAMME REVIEW BOARD

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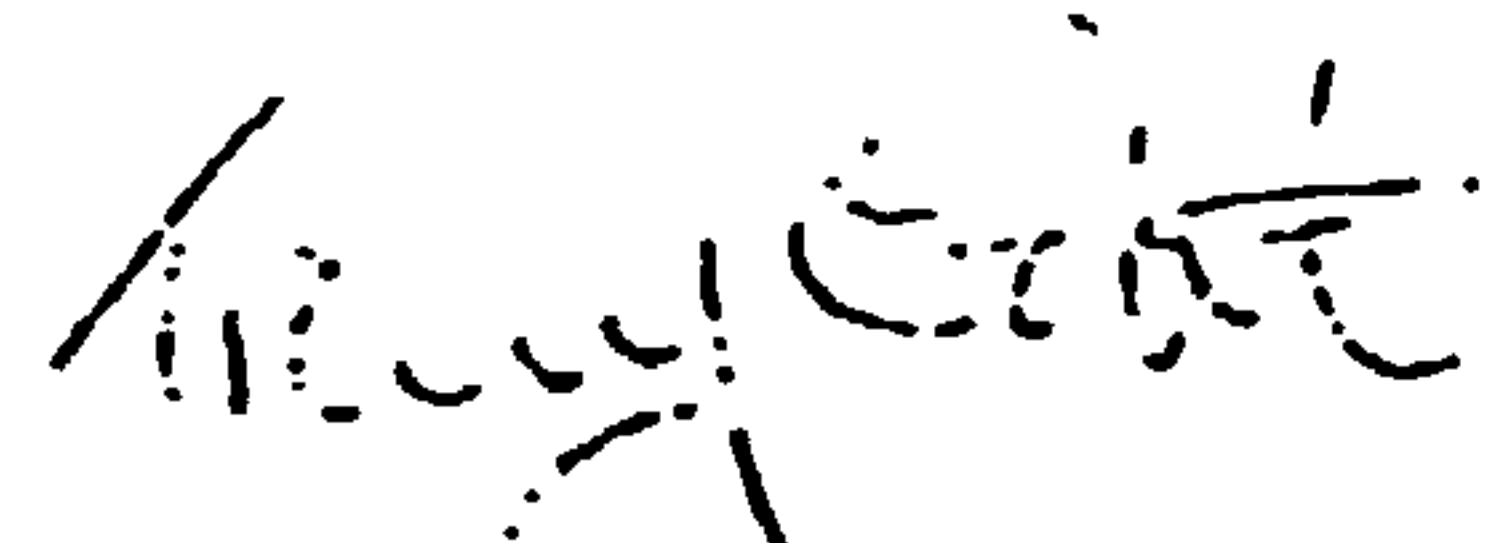
CC: Catering Manager
House Foreman

The next meeting of the Television Programme Review Board will be held on Thursday, 2 November 1989 at 10.30 am in Conference Room 4.

Mike Brown, Special Assistant to Secretary, Scotland and John Balmer, Marketing Associate will also be at the meeting.

Can you please let me know if you wish to join them for lunch in Conference Room 2/3 at 1.00 pm.

Many thanks.



(Tracy Gibb)

FIGURE 1.2: FACSIMILE OF NOTIFICATION OF THE WRITER'S PRESENCE AT THE TELEVISION (PROGRAMME) Review Board of BBC Scotland.

TELEVISION PROGRAMME REVIEW BOARD

Distribution List

GLASGOW

C.S.
H.A.S.
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P. & P.O.S.
Sen.O.B.S.M./F.M.
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Manager Contracts
H.D.Tel.S.
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Stuart Miller
Michael Simpson
May Bowie
Mike Abbott
Alex Young
Grigor Stirling
Jim Hossack
H. Gaelic Television
John Smith
Donalda MacKinnon

GLASGOW

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Ian Christie
Charles Nairn
Liz Scott
Justin Adams
Polly Phillips
H.M.A.U.Tel.S
Hilary Boulding
Ken MacGregor
Mike Newman
Dave Batchelor
May Millar
Eleanor Aitken
Christina Macaulay
Caroline Roberts
Paul Gallagher
Michael Jacob
Andrea Miller
H.C.U.Tel.S.
Phil Differ
Anne Somers
E.N.C.A.T.S
D.E.N.C.A.T.S.
Bill Gilchrist
Matt Spicer
Bob Millar
Brian Currie
Atholl Duncan
Dennis Cosgrove
Mike Tosh
Gordon MacMillan
Neil MacDonald
Bill Boyes
Desmond Wilcox
Alex McCall
Subtitling Unit Man.
E Force Co-ordinator

ABERDEEN

Manager Aberdeen
Arthur Anderson
John Macpherson
Nick Ibbotson

From: Senior Assistant, Management Section
Policy and Planning Unit

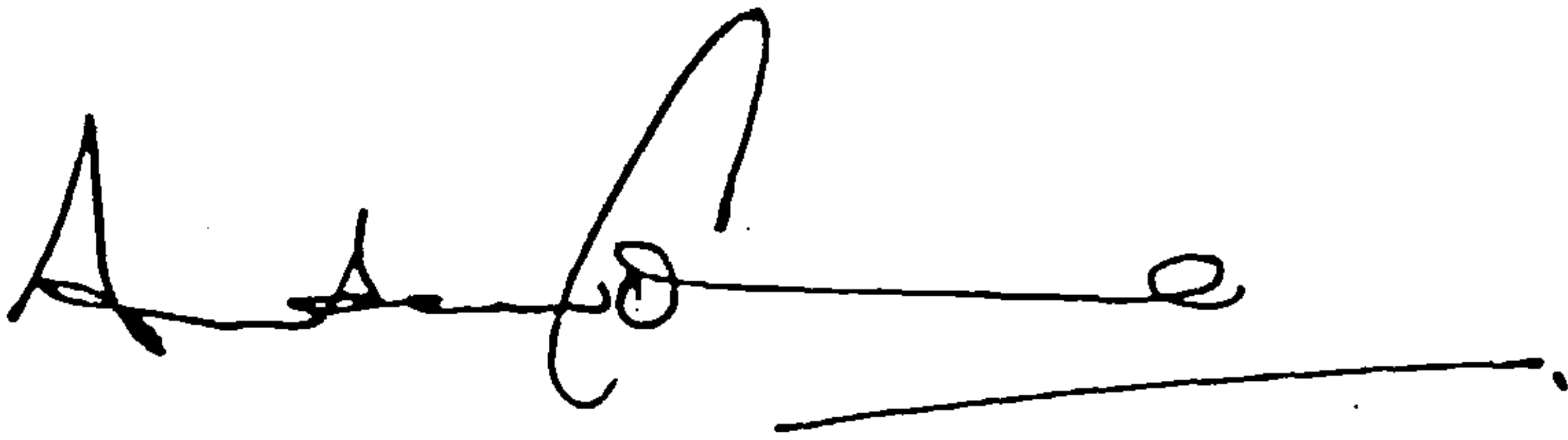
**Room &
Building:** 621 BH Tel Extn: 4996 Date: 13.12.89

Subject: BBC AND THE COMMUNITY BRIEFING PAPER

To: John Balmer

Now that I have completed as much of my 'grand tour' as time allows and am rather more sedentary, I wanted to take the opportunity to thank you very much indeed for all your help with my briefing. As well as being very interesting and useful, it was also extremely enjoyable.

I was glad to have the opportunity to meet you, and hope we shall meet again soon.

A handwritten signature in black ink, appearing to read 'Andrew Corrie'. The signature is written in a cursive style with a long horizontal line extending to the right. Below the signature is a solid horizontal line.

Andrew Corrie

AC/EAH

FIGURE 1.3 FACSIMILE OF LETTER OF THANKS REGARDING THE WRITER'S ASSISTANCE TO A PAPER ON THE BBC AND THE COMMUNITY

Auntie Beeb ready to escape the Kremlin

THE Kremlin image is about to change. Tired of being Aunt Sally, Auntie Beeb is fighting back. Out goes the defensive, stoney-faced attitude, in comes a new positive mood, fuelled by a government truce, unofficially declared when Margaret Thatcher left office.

Previously lambasted for treachery over reporting of the Falklands and Belgrano, and the US bombing of Libya, the BBC hierarchy is emerging from the laager and talking again of quality public service broadcasting, commitment to the arts and culture and investigative journalism.

On the way, it has to save £75m a year to pay for wage rises and programmes. Fourteen hundred jobs will also go, 200 of them in Scotland.

Twelve months ago, BBC Scotland controller Pat Chalmers sat down to save just under £2m as part of his contribution to Funding the Future. On Tuesday, the redundancy period runs out and 442 posts will have disappeared. A further 60 will be scrapped by 1993 to meet a government requirement that 25% of programmes must go to independent contractors.

Chalmers says he has had a difficult and unpleasant task to undertake. "It has been achieved as painlessly as possible and without any rancour and unpleasantness. We are only grateful that we've done it with dignity."

The unions do not necessarily share his view and are firmly of the belief that quality is bound to suffer. They point to the closure of the film unit, for example, which was, for long, an ideal training ground. There are also concerns about morale.

Chalmers says: "I haven't myself perceived any drop in quality on the screen and on the air, although people are having to work harder and under different conditions."

"But we achieved the cuts without having to cut output — although only just; we wouldn't have had to take much more out of the system to have made cuts in both radio and TV. It's not been easy but I've not seen any change in quality on screens and airwaves and that's where it counts."

"As for morale, I've been in the corporation 30 years and every time you ask people they say morale is low. I accept that in certain areas, from time to time, there may be problems but I don't believe that generally morale is low."

At BBC headquarters in Queen Margaret Drive, Glasgow, — likened to the Kremlin, even by Chalmers — it has been a year of intensive navel-gazing.

Glasnost is a part of BBC Scotland policy after the more defensive line adopted during the Thatcher years, as **Bill Mackintosh** reports

A specially-commissioned study by Scottish Marketing Projects of Strathclyde University found the BBC was reactive and insular; has a poor standing in the eyes of the public; has a demoralised staff; does not take its own image seriously; pays too much attention to its present difficulties and possible threats to its future, and has a weak and confusing visual corporate image.

The BBC accepts some of that criticism and is planning much more consultation with viewers and listeners to find out what they think, as well as explaining what it hopes to do. There are also moves to smarten up the image, on the outside at least, with new signposting.

"Some of that survey was a little bit naive — some of it was painfully true. We're putting up new signs to make us look more friendly, we're setting up a new telephone inquiry service and we're going out more to meet the public."

"We'll be spending more on on-screen promotion, because we're conscious we are slightly stoney faced and people find us a little remote."

At the same time, Radio Scotland has carried out its own review of news and current affairs and is proposing changes to improve its respected *Good Morning Scotland* programme as well as increasing con-

tributions from the smaller stations dotted around the country and revamping weekly programmes.

Radio journalists are concerned that some of the proposals will blur the lines between reporters and technical staff, who will be asked to handle much more raw material. They are also railing at plans to cut the six o'clock and 10 o'clock news bulletins to five minutes each. The BBC says the moves will merely make the best use of resources.

Chalmers is generally happy with the performance of a service which costs £42m a year, half of it on staff costs, and which broadcasts 9,500 hours of radio each year. Despite a dip in the BBC's share of television viewers, last year it broadcast almost 800 hours of programmes, making 170 hours for the network.

He points to the flagship news programme *Reporting Scotland*, which he says has been more than bettering the combined might of the other two companies in Scotland. There have also been very good reviews for *Focal Point*, drama, music and arts which had suffered in the past.

"Comedy is the thing I am most proud of and, over 10 years, we have developed a comedy department and brought it to the heights. I am terribly chuffed that it has grown from very small beginnings to international recognition."

Sport is another area he feels has done well, with an increase in output to nearly 200 hours a year.

The competition with the independent sector, bullishly typified by Scottish Television, is good for viewers, he says.

"In a sense, we are in two different markets serving the same nation but doing different things. ITV makes money fundamentally, that's its job and our job is to make programmes. "We're not in the business of competing over the number of hours we produce. We'll be trying to improve the quality of our output, as well as the range, and I won't be counting hours. We'll be counting on and insisting on is that the quality of our output will be maintained. It wouldn't be difficult to zap the hours by dropping the quality or the nature and the style of programme-making we're doing. I don't want to do that. I think people have an expectation of BBC programmes generally and my programmes in Scotland. The BBC is committed to making programmes within Scotland and that reflect Scotland. So Chalmers: "We must reinforce and nurture our own culture and reflect it elsewhere and inform other people with a sense of it."

TV franchise battle hots up

SCOTTISH MPs are to meet the Independent Television Commission this week to discuss the implications of the new Channel 3 franchise applications in Scotland, writes *Sue Coultis*, *Media Correspondent*.

As part of the process of public consultation the MPs will be commenting on the whole range of the applications including the programming, quality, regional coverage and the amount of Gaelic input.

Three companies have applied to the ITC for a licence to provide television services in the North of Scotland region — C3 Caledonia PLC, Grampian Television and North of Scotland TV. Comments from the public have to be sent to ITC by June 26.

The contenders are now

battling to win over viewers. Both Grampian Television and North of Scotland Television are running adverts in the local press as well as touring the region meeting local council officials, businessmen and the public.

NTV has signed up 14 independent programme producers including Noel Gay Television and Big Star in a *Wee Picture*, fronted by Stuart Cosgrove, who will produce a weekly entertainment programme for NTV. Cosgrove is now planning to open studios in Perth.

The three bidders have also been asked to put their ideas forward to both the Institute of Directors and the Chartered Institute of Marketing and to the STUC, which has also invited Border and Scottish Television.

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APPENDIX 1.5.

1.5. The BBC: its Creation and Constitutional Documents.

The precursor of the British Broadcasting Corporation was the British Broadcasting Company which was established in 1922. It operated as a commercial concern and was established by a consortium of radio manufacturers to bolster sales of radiograms by providing a radio service. In 1927 the status of the BBC changed when it was granted a Royal Charter and became a Corporation: The British Broadcasting Corporation.

The Corporation operates under two constitutional documents - a Royal Charter and a License from the Home Secretary. The Royal Charter is granted by the Crown under its non statutory powers. The BBC's Charter is determined by the government of the day. (Barendt 1992).

The importance of the Charter is that not only is it the source of the Corporation's legal existence but it sets out the BBC's powers and responsibilities. For instance, the Charter requires the appointment of a Board of Governors. With regard to the National Regions of Scotland, Wales and Northern Ireland there is a similar requirement to establish National Broadcasting Councils.

Since the granting of the first Charter in 1927 the Charter has been revised several times. Most of the BBC's Charters were conceived as lasting for ten years. However, more recent charters have been granted for twelve and in some cases for fifteen years. The present Charter was granted in 1981 and is due for renewal in 1996.

The other constitutional document of the Corporation is a "*license and agreement*". This is made between the BBC and the Government Minister having responsibility for broadcasting (at the time of writing this being the Secretary of State for National Heritage) Barendt (1992) stated that the License and Agreement is more important than the Charter.

The license sets out the terms and conditions under which the Corporation may broadcast. For instance the Corporation cannot express its own views on matters of current affairs or public policy. One clause in the License and Agreement which has been exercised in recent years has been

the government's right to ban a programme or particular type of broadcast, e.g. the decision taken in 1988 to ban interviews with supporters of terrorist organisations in Northern Ireland.

Clause twelve of the License is important in that it provides one of the distinct features of the BBC's identity, it forbids the Corporation from advertising or relying on commercial sponsorship. Another characteristic of the BBC, its supposed impartiality, is not enshrined in any constitutional document. Rather, as Barendt explains, it is a self imposed rule introduced by the BBC's governors.

It is the Corporation's reputation as a public service broadcaster which has made it one of the most distinct broadcasting institutions. In a British context, since 1993 only BBC and Channel 4 have been required to offer programmes as public services. (HMSO 1992 p14).

The future constitutional arrangements when the present Royal Charter expires in 1996 have been the subject of much debate. Towards the end of 1992 the government produced a Green Paper on the future of the Corporation (HMSO 1992) with the BBC outlining its own vision in its document "*Extending Choice*" (BBC 1992).

1.5.1. Governing and Managing the BBC.

Control of the BBC rests with its twelve governors who are appointed by the Queen in Counsel. The powers of the governors are considerable and include the appointment and removal of BBC staff. A particularly dramatic example of this was the removal of the Director General of the BBC - Alistair Milne - in 1987. The day to day management of the Corporation is undertaken by the Corporation's principal executive officer - the Director General - and a board of management. To the outsider the BBC's operational structure and corporate hierarchy appears to be byzantine in complexity. This can be seen in the BBC's Board of Management which comprises a Director General, a Deputy Director General, an Adviser to the Director General, a Chief Executive, 5 Managing Directors and 4 Directors. A little down the corporate hierarchy are 20 or so Controllers. Further complication is caused by the BBC's love of acronyms in identifying managerial positions. Whilst the acronym *DG* is widely recognised as referring to the position of Director

General, other acronyms are not so obvious: *A HD Tel S* indicates the position of Assistant Head of Drama Television Scotland.

1.5.2. Funding

The Corporation's licence income in 1991-92 was £1.486.1 millions (HMSO 1992). Additional income comes from grants from the Foreign and Commonwealth Office, from the Open University and from BBC Enterprises. (BBC Annual Report 1991 p5). Income from these other sources totals £40.7 million (HMSO 1992 p30).

The most significant income comes from the Home Office and is generated by television license fee. This funds the Home Services of both BBC television and radio. The radio license was abolished in 1971.

Funding also comes from the Foreign and Commonwealth Office - this income supports the BBC's World Service. A third source of funding is the Open University for the services provided for the University by the BBC. Lastly, the corporation generates considerable income from "*BBC Enterprises*" which sells BBC programmes, magazines etc. Pre tax profits for BBC Enterprises in 1990 were £6 million whilst for 1989 this was £14 million. (BBC Annual Report 1991 p74).

1.5.3 Staff

The Corporation used to employ around 24,000 staff. It was planned that this figure would drop to below 20,000 by the end of 1993 (BBC 1991 p9). In part this was a result of cost saving exercises and because of BBC's obligation to allow a minimum of 25% of programmes to be made by independent production companies.

The attraction of working for the Corporation is considerable. It being estimated that some 80,000 people apply for positions within the BBC every year. (BBC Annual Report 1991 p69).

1.5.4 The BBC's Audience

The reach of the BBC's broadcast output is considerable. Of all those that watch television in Britain nearly 94% watch some BBC television in any week. Some 58% of all radio listeners will listen to the BBC in the course of a week. (HMSO 1992 p7).

Even the broadcast output for the Open University generates a considerable audience. Whilst there is a target of audience of 100,000 students reading for Open University degree courses, typically four million people watch these programmes in an average week. (BBC Annual Report 1991 p62).

The Corporation's largest audience is that for the World Service (radio). This service has the biggest audience of any broadcaster in the world with there being an estimated 120 million listeners worldwide not including China where audience research is not permitted.

1.5.5 Range of Activities

The scope of the Corporation's activities are considerable. Although often described as a monolith it has more in common with a conglomerate (HMSO 1992 p24). The BBC commissions and makes radio and television programmes; it provides studios, equipment and staff to make programmes; it transmits programmes; it gathers news; is a provider of educational services; it is a patron of the arts; undertakes social and technical research; it trains production and engineering staff; it publishes books and magazines; it sells its programmes to other broadcasting organisations and raises finance for co-productions.

It is its broadcast services which give the Corporation its greatest reputation. This includes a two channel television service and a five station radio service. In addition it offers a World Radio and a World Television service. With regard to '*regional*' television transmission, Scotland, Wales, Northern Ireland and the four English regions broadcast television programmes for their own area. There was a total of some 16,639 hours of broadcast television output in 1990. (BBC Annual Report 1991 p79).

In contrast the five radio stations offer predominantly generic broadcasting, this ranges from popular music on Radio One, light music on Radio Two, classical music and drama on Radio Three, to news and speech based broadcasts and education and sport on Radio Four.

The 'national' regions of Scotland, Wales and Northern Ireland have their own national radio stations: BBC Radio Scotland, BBC Radio Cymru/Wales and BBC Radio Ulster.

In addition there are thirty five local radio stations serving England and seven community stations serving Scotland. In addition Wales, Northern Ireland, Guernsey and Jersey have community stations.

There was a total of 252,772 broadcast radio hours in 1990. (BBC Annual Report 1991 p79).

In addition the Corporation plays an important role with regard to serious music; the BBC has five orchestras. These being *The BBC Symphony, The BBC Philharmonic, The BBC Scottish Symphony Orchestra; the BBC Welsh Symphony Orchestra and the BBC Concert Orchestra*. In addition the Corporation commissions some thirty new works every year and runs the popular Sir Henry Wood Promenade Concerts held primarily in the Royal Albert Hall in London every summer.

The overseas broadcasts of the Corporation are another important activity. This being covered in more detail in the following section.

1.5.6. The BBC World Service

The world service broadcasts in thirty six languages. This ranges from the hourly weekly broadcast in Sinhala, to nine hours of Swahili, twenty hours in Mandarin, forty six in Russian and two hundred and five hours in English. Just as British listeners traditionally turn to the BBC at times of crisis so do many overseas listeners. For example 37% of radio listeners in Cairo and Alexandria in Egypt tuned into the BBC World service during the Gulf Crisis of 1991. (BBC Annual Report 1991 p58). The World Service has subscription agreements with Radio New Zealand and British Forces.

In March 1991 the BBC extended its World output with BBC World Service Television News. At present it only broadcasts to Europe but it is anticipated that by the end of the century it will be broadcasting around the globe. The former head of BBC Scotland who was Controller Scotland during the writer's period of research in Glasgow, took up a senior

position with this service in early 1992. With regard to world television transmission the Corporation provides programmes for Finland, Germany, Greece, Poland and Czechoslovakia. For instance Czech and Polish television both carry BBC 1's six o'clock news.

Another function of the World Service is its monitoring unit based at Caversham in Berkshire. The monitoring unit listens, records and reports news generated from radio stations around the world. Some 280 million words and over 700,000 stories being processed in a typical year. (BBC Annual Report 1991 p57).

APPENDIX TWO.

THE BBC AND BBC SCOTLAND: A REVIEW OF THE LITERATURE

2.0 Abstract

This section looks at the literature and the available research covering (a) the BBC, and more specifically (b) BBC Scotland. As such this chapter is divided into two parts reflecting the above. With regard to the BBC in its totality there is a vast literature, this being epitomised by Higgin's (1983) bibliography. Three writers are of importance with regard to the BBC in the context of this dissertation namely Briggs (1961, 1965, 1970, 1979, 1985), Burns (1977) and Madge (1989). Lord Briggs produced the authoritative history of British Broadcasting whilst Burns and Madge examined the management style and internal culture operating within the BBC in London.

The most significant research - that of Burns - is of limited value. This is because Burns had no intention of his research material being regarded as data or of his methodology being the subject of scrutiny. However, the conclusions reached by Madge and Burns were revelatory in that they showed the BBC was ambivalent towards public service broadcasting; lacked public accountability; was excessively secretive and had internal divisions. They concluded that the BBC's identity was contrived. From the literature review it is apparent that there had been little in the way of primary research undertaken within the Corporation. The same was true of BBC Scotland. Moreover, the literature dealing with BBC Scotland is sparse and is of limited value. For instance, there does not exist a history of BBC Scotland. Thus, in the context of his review of the literature the writer concluded that his research was significant in a number of regards. First because the writer had systematically collected and analysed data on the Corporation in order to satisfy the requirements of an academic audience; second because it is the only piece of primary research undertaken within BBC Scotland; third, no other researcher within the Corporation appears to have enjoyed the same degree of access.

The first part of the literature review examines the literature dealing with the BBC in its totality.

2.1 Part A: The BBC Literature Review in Context

The British Broadcasting Corporation (BBC) has an extensive literature. An indication of this was given by Briggs (1961) who noted that there were 6,500 items in the BBC archives relating to his first book which deals with the BBC and its formative years. Of particular note is the work of Higgin's (1983) who edited a bibliography covering the Corporation and broadcasting in general.

The literature dealing with the Corporation has been broken down by the author into various categories: (a) *historical*, (b) *biographies and autobiographies*, (c) *the organisation's own publications*, (d) *Statutes, Royal Commissions, Parliamentary Reports*, (e) *Government, BBC and other reports and inquiries in the public domain*, (f) *confidential internal documents*, (g) *newspaper articles and books written by journalists* and (i) *non-historical academic research*.

This review will refer to the most significant literature.

(a) *Historical*

The most authoritative work covering the history and development of the Corporation has been that of Lord Asa Briggs, Master of Worcester College, Oxford. Briggs' history of British broadcasting runs to four volumes: (*vol 1*, 1961, *vol 2*, 1965, *vol 3*, 1970, *vol 4*, 1979).

In addition to the above Briggs published a text on the first fifty years of the BBC. Much of his writing specifically dealt with the BBC. Briggs (1985) referred to other sources relating to the history broadcasting including Black (1972). In addition Briggs listed those texts specifically dealing with the various facets of the Corporation's history and work. For instance, on music - Kenyon (1981), Hill and Rees (1944), on drama - Gielgud (1957), on variety and radio comedy - Took (1981), news - Goldie (1977), on religion - Dinwiddie (1968) and so on.

(b) *Biographies and Autobiographies*

A number of autobiographies have been written by leading figures within the BBC. Of particular interest are those of former Director Generals including Milne (1989) and Reith (1949).

Lord Reith has become the subject of a good deal of attention in the literature as a result of his important role during the Corporation's formative years. For example there exist a number of biographies of Reith including that by Milner (1983). Reith's importance is reflected in this chapter with a section being devoted to the Corporation's first and greatest Director General.

In addition, biographies have been written on other Director Generals of the BBC such as Ferris biography of Sir Huw Wheldon (1990).

(c) The Corporation's Own Publications

These are extensive. The BBC has produced an annotated bibliography edited by Higgins (1983) which includes the BBC's own publications, speeches and lectures. Of particular importance to this section are the Annual Reports and Accounts and the BBC's in house magazine 'Ariel'. Also of note is the consultation document "Extending Choice" (1992) which contains the Corporation's response to its future role post the 1996 Royal Charter.

(d) Statutes, Official Reports etc.

There are numerous documents falling into this category including Letters Patent granting armorial bearings (1927); and the BBC's Royal Charter (1983). Within the BBC's annotated biography there are more than 1,200 official government publications relating to broadcasting. In addition between 1923 and 1972 some eighty official reports dealt with broadcasting in Britain. The recent Green Paper "The Future of the BBC" (1992) is also of note.

(e) Non Official Reports

A number of political bodies and consultancies have produced reports on or for the Corporation including The Adam Smith Institute (1984); Green (1991), The Centre for Policy Studies; and The Incorporated Society of British Advertisers (1993).

(f) Internal Documents

A number of these were made available to the writer. They dealt with BBC Scotland and with the Corporation in its entirety. The latter will be

dealt with in the second section of this literature review. These documents included the following.

- BBC (1989) *Working Towards a new BBC Advanced Practitioners' Report*.
- Clark B (1990) *Corporate Internal Communications Report for BBC Senior Management*.
- Stanley-Jones GC Managing Director Regional Broadcasting. *The BBC's Regional Broadcasting Paper for the BBC*. (date not given).
- BBC (1993) Staff Survey, Ariel, July.

(g) Newspapers

The Corporation receives a good deal of coverage in the quality press (*The Daily Telegraph*, *Financial Times*, *The Independent*, *The Guardian*, *The Scotsman* and *The Times*) in the form of articles and letters to the editor. In addition the weekly magazine covering broadcasting '*Broadcast*' devotes a good deal of attention to the corporation.

Mention can also be made here of those books written in a journalistic style such as Leapman's (1987) "*The last days of the Beeb*".

2.2 Primary Research: the work of Burns

The literature review revealed there had been little in the way of primary research undertaken within the Corporation, there being two notable exceptions: Burns (1977) and Madge (1989). Burns research will first of all be discussed.

Professor Tom Burns, a sociologist, undertook research within the corporation in 1963 and 1973 resulting in his book "*The BBC: Public Institution and Private World*" (1977). His findings were described as controversial by Briggs (1985 p324). Burn's research was concerned with professionalism within the BBC: this being his research interest at the time. Burns concluded that professionalism was in the ascendancy within the Corporation, e.g. the tendency to professionalise jobs. His research entailed interviewing well over two hundred people with some twenty one of these interviews being recorded. Burns line of questioning focused on four areas (a) *the different commitments within the organisation*, (b) *the different social systems*, (c) *the system of internal politics*,

(d) the career system and (e) the interaction of these systems. Burns stated that his research methodology had more in common with anthropology than sociology. Whilst Burns research is an invaluable source it is open to a number of criticisms.

2.2.1 Burns Research: Criticisms

Four criticisms can be levelled at Burns research:

- (a) his non-academic, methodological approach,*
- (b) his limited access within the BBC*
- (c) the emphasis given to his pre-understanding.*

Each of these will be explained in more detail .

(a) His methodological approach is the major criticism of his research: it is unsatisfactory from an academic perspective.

Thus, there is very little explanation of how the data was collected, analysed and interpreted. This lack of rigour and the limitations of the research were commented upon by Burns in his book.

"There is no question, therefore, of the interviews - or rather, the records and transcripts made of them - serving as 'data', to be subjected to analysis and interpretation at a later stage". (1977).

(b) The access and scope enjoyed by Burns was limited.

His research was restricted to London and to, moreover, four sections of the Corporation: technical, schools, staff administration and light entertainment.

(c) Too much emphasis was placed on his pre understanding, eg. of the increased professionalism within the BBC.

However, Burn's findings are not without significance and as such are discussed in the next section.

2.2.2 Burn's Conclusions

Burns research reached a number of other conclusions. Six are detailed in this section: *(a) the growth of professionalism; (b) confusion with regard to Public Service Broadcasting; (c) the myth of the BBC identity; (d) the "BBC"*

type: a front; (e) the importance of the "BBC" type underpins the normative system; (f) the lack of social acceptance and identity of the BBC.

(a) *The Growth of Professionalism.*

This was Burns major finding. He concluded that there was increasing professionalism of roles within the Corporation.

(b) *Confusion with Public Service Broadcasting.*

Burns concluded that there was ambiguity with regard to the above with confusion over whether broadcasting should be for the public good and public service or whether it should just keep people happy.

(c) *The BBC as myth.*

The BBC had cultivated its own importance as a protective disguise. Burns stated that the BBC had

"behaved as though born of an impregnable centuries old tradition, its history appears as one of unqualified and continued success". (p296).

(d) *The "BBC Type": a front.*

Burns described the "BBC type" as being a front. This front is cultivated so as to impress their seniors (p45).

(e) *The "BBC Type": underpins the normative system.*

The perseverance, and consistency of the BBC's styling of conduct (this 'front') was important in that it was the essence of the corporation's normative system.

(f) *Lack of social acceptance and identity.*

Burns concluded that the corporation did not have clear social acceptance and identity and concluded that the

"BBC is even now I believe, comparatively immature and unformed (p296).

The next section examines the research undertaken by Madge (1989) and as detailed in his book.

2.3 Madge's Findings

Madge concurred with Burns regarding the Corporation's confusion about public service broadcasting and the ascendancy of professionalism. Madge also came to a conclusion regarding the myth of BBC quality and BBC accountability and questions the unique status of the BBC's national identity.

(a) BBC Accountability and BBC as Religion.

Madge commented that broadcasters cultivated envy and awe whilst trying to exude a bonhomie with their congregations. Further that the BBC only valued the public in so far as it was expedient. Employees were only accountable to the BBC hierarchy.

"They need ordinary people to accept the rite and the mysteries of their enactments". (p2)

"The truth about accountability is that the BBC neither wishes to be, nor can be fully accountable". p27

(b) A sense of national identity.

The following quote represents Madge's view with regard to the above

"The BBC has remained attached to its sense of being a 'national' broadcaster as if ITV despite its strong regionalism does not have a national character and distinct identity". p216

The next section examines the role of Lord Reith who was successively the BBC's first General Manager, Director and Director General. Such a view is invaluable to an understanding of the BBC and its original corporate identity.

2.4 Lord Reith and the BBC's identity

No review of the literature of the BBC and the question of the organisation's identity can ignore the pivotal role of Lord Reith. Reith may be seen as the architect of the Corporation's identity.

In this section examining the influence of Reith the following will be examined: Reith's attitude towards the public; his vision of the BBC, its identity and his attitude towards staff.

2.4.1 Reith and the Public

Reith saw the public as being open to growth and development and this underpinned much of his thinking on the BBC. This Reithien concept became known as public service broadcasting (PSB) a mix of entertainment, information, education and improvement. This 'Reithien' vision being alluded to by Kumar in MacCabe (1986 p53) who explained that Reith used the Corporation's broadcasting monopoly and thus its influence

"to instruct and fashion public opinion, to banish ignorance and misery, to contribute richly and in many ways to the sum total of human well-being."

Reith eschewed the notion that programme content should be determined by means of statistically measurable preferences or targets. This led to Reith being lampooned for adopting a paternalistic attitude. Reith defended this position in the following, somewhat magisterial manner.

"It is occasionally indicated to us that we are apparently setting out to give the public what we think they need - and not what they want - but few know what they want and very few know what they need. In any case it is better to overestimate the mentality of the public than to underestimate it." Lord Reith in Briggs (1961 p238).

2.4.2 Reith's Vision for the BBC

The literature revealed that Reith wished the BBC to become one of the great institutions of State: a great British institution. The literature not infrequently placed the BBC in this light. For instance a comparison is often made between the Corporation and an established church. Smith in MacCabe (1986 p87) stated that

"In the 1930s Reith came to think and feel about the BBC as if it were a kind of national church, its producers a priesthood and himself a kind of cardinal or pope, at times even perhaps a Messiah".

This comparison with the sacerdotal image of the Corporation was taken up by the press. *"The Times"* in Milner (1983 p219) described the entrance of Broadcasting House, in the following manner:

"In the entrance hall a carved stone proclaims that the BBC is dedicated to 'Almighty God - John Reith being the First Director General'. God's Director General one assumes".

The sacerdotal nature of the BBC is not as far fetched as it might first seem. Madge (1983 p138) explained that at one point Reith was anxious that the BBC should be given a Royal Charter which would give the Corporation a

"Monopoly under God".

An example of Reith's vision of the status of the BBC can be seen in a letter he wrote to Prime Minister Baldwin at the time of the public strike during the Great Depression. Reith was writing in response to Baldwin's request to broadcast to the nation.

"Assuming that the BBC is for the public interest and the Governors are appointed to serve the public interest it follows that the government must serve the BBC too". (Reith in Madge 1989 p33).

Within the literature there appeared to be a consensus that Reith's vision largely came to fruition. Smith in MacCabe (1986) described how the Corporation became something like the final arbiter on questions of British culture. Smith explained that the idiom of *"BBC English"* was created in order to overcome variations in regional dialect whilst the *"BBC Hymnbook"* was published, so as to circumvent the problems of the diversity of christian doctrine within Britain. Madge (1989 pp213-221) went further than Smith and concluded that the BBC was of great importance in a number of regards. He remarked that the BBC was more important than the Church of England and the Royal Family. It was part of Britain's cultural heritage with the BBC's history being inextricably linked to contemporary Britain (p10). Furthermore the Corporation was part of Britain's democratic processes and constitutional arrangements. MacCabe (1986 p109) concluded the Corporation's

adherence to the Reithian philosophy resulted in the BBC becoming the epitome and culmination of British National Culture.

More recently this point was taken up by the Secretary of State for National Heritage (HMSO 1992 p5) who concluded that *"In many ways, the BBC has both embodied and communicated our national heritage"*.

If the above comments are true then the identity of the BBC takes on an added importance. This would imply that managing the BBC's identity would affect not only the Corporation but the nation as a whole. This would further imply that the underlying philosophy of the BBC should be applicable to the nation as a whole.

Returning to Reith's vision for the BBC it can be seen that this was essentially a vision for radio. Madge (1983 p9) made the point that the Corporation's zenith was sometime between 1930 and the 1960s when the Corporation was largely concerned with radio; more particularly with a certain kind of radio, that found on Radio Four.

2.4.3 Reith and BBC Staff

Reith in creating the corporation's identity focused initial attention on staff. Reith was anxious above all else, that there should be a feeling of loyalty amongst staff. Given this he felt that everything else would follow. An important part of this process was Reith's creation of a kind of domestic diplomatic service otherwise known as *'Administration'*. Burns stated that the Administrative wing of the Corporation was imbued with the following characteristics.

"intellectual, based on the values, standards and beliefs of professional middle classes, especially that part educated at Oxford and Cambridge". (Burns 1977p42)

The importance of staff and internal structure to the Corporation was observed by Malcolm Muggeridge (Muggeridge 1940). He portrayed the BBC as a very secretive, exclusive, powerful and sinister institution.

"the BBC came to pass silently, invisibly, like a coral reef, cells busily multiplying until it was a vast structure, a conglomerate of studios, cool passages along which many passed to and fro; a society with its kings and lords and commoners, its laws and its dossiers and revenue and easily suppressed insurrections". (Briggs 1985 p.vi)

The next section reveals what the writer believes is a succinct expression of Reith's philosophy and desired culture for the BBC. As far as he is aware this is not covered in any detail in the literature.

2.4.4 "Quaecunq̄ue": Towards an understanding of Reith's vision

In reviewing the literature the writer found what may be seen as a succinct expression of Reith's desired Corporate Identity and corporate values. The source being in one of the two mottoes of the Corporation.

The BBC has two mottoes *"Nation Shall Speak (Peace) Unto Nation"* and *"Quaecunq̄ue"* as detailed in *"The Guide to the BBC"* (1991 p49). The first motto was devised by Dr Rendell one of the first governors of the Corporation in 1927 and was adopted in the mid 1930s. *"Quaenunq̄ue"* translated as *"Whatsoever"* was the motto which Reith selected and it is the latter motto which is of interest. This is shown on the following page. Documents in the College of Arms, London, seen by the writer, showed that Reith's motto was formally minuted by the College. However the Board of Governors preferred the original motto and decided that it should be the one to be in common usage. Whilst this at first seems a small point Milner's (1983) text details Reith's annoyance at the decision to use the original motto as Lady Reith related when he arrived home.

"John was so upset he developed indigestion, a rare affliction for him. He took three tablespoonfuls of syrup of figs, though Muriel begged him not to".(Milner 198 p169).

This begs the question why Reith should be attached to *"Quaecunq̄ue"*. Both BBC mottoes had their source in Scripture. Reith as a strict Presbyterian would have had an intimate knowledge of Scripture and

thus the source of his preferred motto takes on a greater significance. As such the scriptural text was examined.

"Quaecunque" is taken from St. Paul's Epistle to the Phillippians chapter 4 verse 8 and *"Quaecunque"* or *"Whatsoever"* refers to the following passage in its entirety.

"Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report: if there be any virtue, and if there be any praise think of these things". (King James Version of the Bible 1967).

The above, on its own, gives a reasonably clear picture of the values Reith wished to instil in the BBC. However the writer examined a number of commentaries and footnotes on the above passage. He found the footnotes in the Douay Bible (1956) to be revelatory. The following summarises the commentary of this Pauline text.

"QUAECUNQUE"

<i>Text</i>	<i>Commentary</i>
<i>"Whatsoever things.....are true:</i>	<i>rectitude of mind and sincerity of heart.</i>
<i>.. are modest:</i>	<i>gravity in manners, modesty in dress and decency in conversation.</i>
<i>.....are just:</i>	<i>in dealing with others to be fair and honest.</i>
<i>.....are holy:</i>	<i>Chastity and sanctity - for those in religious vows. (clearly not so relevant! Although Reith did demand high moral values. eg, Reith demanded that Eckersley, a senior manager resign over an extra-marital affair.</i>
<i>...are lovely:</i>	<i>to practice those good offices in society that procure us the esteem and good will of our neighbours.</i>
<i>...are of good report: (fame)</i>	<i>by our conduct and behaviour we should edify our neighbours and give them good example by our actions.</i>
<i>Text taken from St. Paul's Epistle to the Phillippians chapter 4 verse 8. Commentary from The Douay Bible (1956).</i>	

This text and explanation appears to encapsulate three important characteristics Reith wished to instil within the Corporation: the "BBC manner", public service broadcasting, and reputation - the BBC's status as a great and respected national institution.

There is no denying the importance of this motto to Reith. Reith stipulated that it should be this motto which should appear in the entrance of Broadcasting House. (Milner 1983 p189). When Reith was

elevated to the peerage the motto he selected for his armorial bearings was "*Quaecunq*ue". The writer obtained a facsimile of the armorial bearings from the Court of the Lord Lyon, Edinburgh, which is shown in the following page.

The above may be compared with the BBC's recent document "*Extending Choice*". This identified four roles for the BBC in the future: inform the national debate; express British culture and entertainment; create opportunities for education and provide effective communication between the United Kingdom and abroad (BBC 1992 p19). In other words to "*inform, educate and entertain*": qualities which are encapsulated in Reith's motto. However, the passage from which "*Quaecunq*ue" is derived is more comprehensive than the four roles described above as it indicates the values to be shared among personnel and moreover the relationship with the public and the normative role of the BBC in the life of the nation.

The "*Reithien*" motto may be seen to represent many of the qualities and values which were traditionally associated with the Corporation. It may also be seen as representing the traditional image the British wish to hold of themselves. The paradox is that this expression of Reith's philosophy is hardly, if ever, mentioned in the voluminous literature on the Corporation.

The next section examines the literature dealing with the relationship between BBC headquarters and the regions as well as the Corporation's branding policy.

2.5 Regional Broadcasting and Branding

For the purpose of this dissertation the author has identified two areas which are of interest (a) the BBC and Regional broadcasting and (b) the BBC and branding.

(a) *The BBC & Regional Broadcasting*

Whilst the efficacy of regional broadcasting is now firmly established within the Corporation and is enshrined in chapter ten of the Corporation's Royal Charter (1983), this was not always the case. For instance, the efficacy of regional broadcasting was, for example,



questioned in the BBC's formative years, (Briggs 1961 p396), and again in the post war period. Thus tensions between the centre and the regions have been an on going concern. More recently the rationale for regional broadcasting has been explained by Geraint Stanley Jones, the BBC's Director of Regional Broadcasting.

"The purpose of regional broadcasting is to report, celebrate, articulate and generally represent that part of a people's sense of identity which derives from the place and region where they live. It is as simple and as complicated as that."
(BBC International Document)

This idea of regional broadcasting being a paradigm of cultural values is almost Reithian. This would imply that the normative role of the BBC in the cultural and constitutional life of the nation is to be extended to the countries and regions making up the United Kingdom. There are other statements which lend support to the above and which, suggest a disparity between the interests of BBC Headquarters and those in regional broadcasting.

"If I am right and much television becomes increasingly rootless - with the possible exception of news - then it must surely be a prime aim of public service broadcasting to make good that omission".

(b) BBC and Corporate Positioning.

The literature has, over recent years, demonstrated that the BBC has attempted to communicate its distinctiveness. This can be seen in articles dealing with the Corporation's recent change of visual identity: with the BBC adopting a clearer 'endorsed' system and clearer on-screen identities. The latter being undertaken by the visual identity consultants Nambie Bairn and Co. who were responsible for Channel Four's identity.

There are a number of strategic reasons why the Corporation has become increasingly concerned with branding. These reasons include emphasising the scope and breadth of the Corporation's work in order that the license may be seen to represent value for money; to demonstrate the cohesiveness of the BBC and thus make the possibility of the piecemeal 'privatisation' of the Corporation less likely. Lastly, to

strengthen the Corporation's position prior to the renewal of the Royal Charter in 1996.

This increased emphasis on a quasi monolithic branding structure is of importance to the national regions in that in emphasising the oneness of the BBC weakens the identity of the regions. Thus, the new branding policy of the Corporation represents something of a paradox for the regional management boards. This conflict of interest was articulated in an internal BBC paper by the Director of Regional Broadcasting who stated

"In these days of increasing competition we need to stress more strongly and in vision the BBC origin of our programmes. Question to be resolved - how do we incorporate the BBC logo".

Continuing he stated that

"Regional identification is also important. Combining the two will not be easy but must be achieved."

From the literature the writer concludes that the Corporation has undergone several changes of identity. These will be discussed in more detail in the next section.

2.6 The BBC's Changing Identity

The BBC has undergone several periods of change which may be described in the following manner:

(a) Technical Identity (1923-1927)

The literature showed that the Corporation was not founded as an important British or cultural institution or as a far sighted measure of sociological planning but as a means of overcoming technical difficulties caused by the scarcity of wavelengths. Eckersley (1942 p46) - one of Reith's senior managers - commented that

"(the BBC) existed so that the wireless trade could profit by selling receivers" .

This identity may be said to have existed since the BBC's foundation in 1923 (as the commercial British Broadcasting Company) until the granting of the BBC's first charter in 1927.

(b) Reithien Identity (1929-1960s)

With the granting of a Royal Charter in 1927 the BBC (now the British Broadcasting Corporation) underwent a dramatic change. It was during the three decades that the traditional image of the Corporation was nurtured by Lord Reith.

The main tenet of the BBC was its emphasis on public service broadcasting which as the recent Green Paper (HMSO 1992 p14) on the BBC pointed out was formed in the belief that broadcasting frequencies as a scarce public asset should be used for the public as a whole in order to provide services which combine information, entertainment and education.

In addition, Reith saw the BBC as being the summation of British culture and as such it occupied a unique place among British institutions. The following quote by Milner illustrate these points

"Reith decided to remove broadcasting from the clutches of the business fraternity, and place it where it belonged - on the altar of God" (Milner 1983 p112)

"an additional established church, a source of authority over the language, an arbiter of cultural taste, a national musical impresario and a reinvigorator of national dramas and songs". (Milner 1983 p62)

Underpinning the BBC's institutional role was what became better known as *'the BBC type'*. Burns (1978 p99) described the senior members of this group as

"a cultural corps d'elite, cementing in a very English way the worlds of gentility, government, the higher professions and the high table in a social combination of the well connected."

2.6.1 *The Problems Facing the Corporation*

From the literature it appears that the Corporation has a confused identity. The literature reveals differences of opinion as to what the BBC's identity should be. The following quotes demonstrate something of the confusion with regard to the Corporation's present position. These quotes illustrate the BBC's lack of purpose; its confused objectives; the relevance of Reith's vision; the need to differentiate between the services of the BBC; the BBC as an institution.

(i) *The BBC's lack of purpose.*

"(The BBC) ... enfeebled by what seemed a chronic lack of purpose" (Leapman "The Last Days of the Beeb" 1987 p11).

(ii) *The BBC's Confused Objectives.*

"... the lack of clarity of the BBC's aims and objectives and the apparent inability of Managers and staff alike to grasp the message behind the Five Year Plan..." (BBC Internal Report 1989).

(iii) *Differentiation between the BBC as an institution and as a service.*

"...we do have to separate the institution of the BBC from the service, what they do. Put pressure on the institution, don't start hacking the service". (G Dyke, London Weekend Television. ("The Independent", 16 November 1991).

(iv) *The relevance of Reith's vision*

These three quotes illustrate the argument that Reith's vision is no longer apposite for the BBC.

(a) *The need to replace Reith's vision*

"(The Department of National Heritage).. would welcome some statement recognising the need for a new vision replacing that of Lord Reith who founded the Corporation". (The Independent 9th May, 1992).

"These networks (Radios 3 & 4) are two of the last locations in British life of that impulse to privacy which is traditionally associated with literacy; and since the Olympian paternalism of Lord Reith (accountable only to God) has long been the stuff of fossils, this may be the oddest survival of all". (M Cropper, "The Times", January 14th 1992).

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"The paternalism of John Reith, whose aim was to give people what he considered good for them rather than what they fancied they wanted, would command little sympathy today". (BBC Annual Report 1992 p2).

In contrast the following three quotes demonstrate the desire to nurture the Reithien legacy. The present Director of the BBC would appear to hold this view and thus be in disagreement with the BBC's Chairman.

(b) *The need to nurture the Reithien Legacy.*

"Radio 4, a subtle, hybrid distillation of national eccentricities and Reithien paternalism, is utterly our own and is now, of course, seriously threatened. (B Appleyard, The Independent, 6 January 1991).

"All around the world, the BBC is synonymous with high-quality programmes and first-class production values". (Lord Briggs et al 1992).

"The BBC at its best has not pandered to the public. Pandering is what you get in an intensive commercial environment where people are consistently worried about their audience share." (John Birt, "The Guardian", 28 November, 1992).

(c) *Perhaps the BBC should take Radio Scotland as a model and resume its historic role of providing a kind of cultural focus for the nation, a central repository of shared values, rather along the lines of Matthew Arnold's idea of a clerisy". (Bradley "The Daily Telegraph", 7th October 1989).*

The latter provides a natural link to a review of the literature which deals specifically with BBC Scotland. First of all the main conclusions drawn from the literature on the BBC in its entirety will be discussed.

2.6.2 Literature Review of the BBC: conclusions

In summary the literature review revealed the following.

- the lack of empirical research undertaken by an academic in management. This is symptomatic of the BBC being an inherently secretive organisation.

- research undertaken by Burns (1978) and Madge (1989) who may be criticised for lack of rigour in their methodological approach. Burns pointed out that he did not intend his research to be the subject of analysis and academic scrutiny
- much of the significant literature examines the Corporation from an historical perspective, eg. the works of Lord Briggs
- there is a difference of opinion as to whether the Corporation has an identity. Burns (1977) affirmed that the BBC does not, whilst MacCabe (1986) concluded that the BBC's identity culminated under Reith
- there is a consensus that the Corporation has exerted an major impact on British Society and culture
- the writer concludes that Reith's preferred motto for the Corporation, eg. "*Quaecunq̄ue*" (which is occasionally used on its grant of arms and was used by Reith in a personal capacity) may be seen as a succinct expression of the standing enjoyed by the Corporation and the manner in which BBC personnel were to conduct themselves.

2.7 BBC Scotland Literature Review: Introduction.

The second part of the literature review specifically deals with BBC Scotland.

As with the previous section the writer has broken the literature down into a number of sections. These being (a) *historical*, (b) *biographical and autobiographical accounts*, (c) *BBC publications*, (d) *Statutes, Royal Commissions, Parliamentary Reports*, (e) *Government, BBC and other reports and inquiries in the public domain*, (f) *Confidential Internal Documents*, (g) *Newspaper Articles* and (h) *research commissioned by BBC Scotland*.

Each of the above categories will be examined in the following sections.

2.7.1 Literature Review: Sources

No concise account of the history of broadcasting in Scotland exists. This observation was made by Lord Briggs (1985 p407). The lack of any text specifically dealing with BBC Scotland seems surprising in light of the important role Scots have played with regard to the history of broadcasting, eg. Logie Baird (inventor of television), Alistair Milne (a recent Director General) and Lord Reith.

However there are a number of sources dealing with particular facets of BBC Scotland's history.

(a) BBC Scotland: historical accounts

Whilst there does not exist a history of BBC Scotland - facets of BBC Scotland's work have been placed in an historical perspective. For instance, there is "The history of the BBC Scottish Symphony Orchestra" (Purser 1987); "The First 15 years of Scottish Broadcasting" (ed Burnett 1938); "The First Twenty Five Years of Radio Broadcasting in Scotland" (Dinwiddie 1948) and "A Pictorial History of the First Thirty Years of Broadcasting" (BBC 1953). In addition there are pamphlets which contain speeches made by Reith and others to celebrate forty years of broadcasting in Scotland (BBC 1963) and more recently fifty years of broadcasting in Scotland (BBC 1973). However, for the most part this information is of little interest with regard to the focus of research for this thesis.

(b) Biographical and Autobiographical Accounts.

There are a number of sources falling within this category including Falconer (1978) a former head of Religious Broadcasting in Scotland; Hetherington (1992) a former Controller Scotland; Lockhart (1973) a well known Scottish broadcaster; and Macleod (1947) describing the organisation in its formative years.

Two autobiographical publications are also of note in that they are both written by former Director Generals of the BBC who are of Scottish descent: Milne (1988) and Reith (1949).

Milne's account is of additional interest in that he was a former Controller Scotland. Milne devoted a chapter of his book to his period as head of BBC Scotland pp 45-56.

More recently Alistair Hetherington (1992) wrote about his period as Controller Scotland 1975-1980.

(c) BBC Scotland Publications

The Corporation has produced little in the way of published material dealing with the BBC in Scotland. Examples include "*BBC Scotland - Serving the Nation*" (1988); a BBC Fact sheet on BBC Scotland (1981); and "Transmitter Development in Scotland BBC" (1976).

Occasional leaflets and brochures are produced including that for the opening of the restored studios in Edinburgh (1990).

(d) Statutes, Royal Commissions, Parliamentary Reports.

For the main such documents are normally concerned with the Corporation in its entirety. However, there are some documents of note. For example Chapter Ten of the BBC's Royal Charter (1983) specifically deals with the National Broadcasting Councils and broadcasting in the three national regions.

Other sources which may be included in that category include the Report of the Committee on Broadcasting Coverage HMSO (1974).

In addition the two reports by the Saltire Society which made recommendations for broadcasting in Scotland (1944, 1946) may usefully be included in this section.

(e) BBC Scotland: Internal Documents

During the period of research at Broadcasting House Glasgow the writer was given access to a number of internal documents.

The following list being some of the most significant items.

BBC (1988) *Radio Scotland Objectives* Report to The Broadcasting Council for Scotland.

BBC (1989) *Public Service Broadcasting* The Broadcasting Council for Scotland.

BBC (1980) *Radio Scotland Seminar: Strachur* Syndicate Reports.

(f) Newspaper Articles

As part of the literature review a regular review was kept of relevant articles in the Quality Scottish and British Press. The press cutting service existing within BBC Scotland made this task particularly easy.

(g) Research Commissioned by BBC Scotland.

Among the research commissioned by BBC Scotland were the following:

BBC (1989) *Scotland Channel Image and Presentation*, BBC Broadcasting Research Special Projects Report.

BBC (1989) *Radio Scotland* Broadcasting Research Special Research Projects Report.

McCann Matthews Millman (1989) *BBC Scottish Symphony Orchestra: Marketing Audit and Report* First Draft.

System Three Scotland (1992) *Attitudes to the Media in Scotland* Commissioned by The Broadcasting Council for Scotland.

In addition the writer examined earlier research commissioned by the Broadcasting Committee for Scotland. The most notable example being the research undertaken by System Three (1974) for the broadcasting Council for Scotland into attitudes with regard to Broadcasting in Scotland.

(h) Texts dealing with Scottish history and institutions.

As the identity of BBC Scotland is inextricably linked to the country of Scotland an examination was made of several texts on Scotland. Among

the texts referred to are those by the Daiches (1977), Kellas (1980), and Nairn (1967).

The following sections outline some of the significant points derived from the literature.

2.8 BBC Scotland's Literature: Principal Themes

The literature review reveals that historically there has been some tension between Glasgow and London; that the desirability for a dedicated Scottish broadcasting Service has been questioned; that press criticism of BBC Scotland has been a constant feature over the last seventy years and also the difficulty of articulating the nature of Scottish culture through broadcasts without referring to stereotype images.

The literature dealing with recent developments within BBC Scotland suggests there being a divide between Glasgow and the community stations: with audience research showing confusion over the link between Radio Scotland and the Community Stations. This has led to confusion with regard to BBC Scotland's identity. For the main the public equates BBC Scotland with BBC 1 television rather than with Scotland's principle bi-media broadcasting service.

The following sections briefly illustrate the literature covering the above points.

2.8.1 BBC and Regional Broadcasting

The desirability of regional broadcasting was mooted from the very earliest days of the BBC (Briggs 1985 p131).

Eckersley one of Reith's senior managers noted in 1929 that

"The Regional Scheme exists to give certain Regions programmes having Regional significance or, to put it another way, local culture". (Briggs 1965 p306)

However the status of regional broadcasting has at various times been in doubt. For example, neither Wales or Scotland were mentioned in broadcasting plans post World War Two.

More recently the objectives of regional broadcasting were identified by a Director Regional Broadcasting in the following way stating that its function was

"to report, celebrate, articulate and generally represent that part of a people's sense of identity which derives from the place and region where they live".

However, over recent years the status of the regions has been far from secure.

A statement made by Geraint Stanley-Jones (former Managing Director of Regional Broadcasting) noted that the BBC in the future will diminish at the grass roots level in favour of the national. Geraint-Jones goes on to say that

"(the BBC) is organisationally better suited to the national than to the regional; so it isn't surprising that the Corporation has been caught throughout its existence in the dilemma that, on the one hand public service broadcasting must involve regional broadcasting, and on the other the belief that it is complicated, expensive and troublesome."

This unease can be shown with particular regard to the London-Glasgow relationship which is the basis of the next section.

2.8.2 The London-Glasgow relationship.

Historically the London-Glasgow relationship appears to have been fraught. From a Glasgow perspective the BBC's London headquarters were seen as ambivalent to events within Scotland.

Briggs observed that whilst Scotland and Wales were countries rather than regions they had always figured in the Regional plans of the Corporation.

A more recent source Milne comments on this very point (1988 p52). Milne noted that when he took over as Controller Scotland the atmosphere between BBC Scotland and London was in his own words *"not happy"*.

The reason why there is this tension can be explained by the organisational structure of the Corporation and the fact that the status of Regional Broadcasting has at various times been questioned.

Again, with reference to another recent source Hetherington (1992 p82) voiced his frustration that BBC Scotland was not treated as a Directorate within the Corporation and noted that even though he was head of the BBC Scotland (Controller, Scotland) he was, nevertheless accountable to many BBC figures including seven Directorates.

Giving an example of the difficulties this bureaucratic structure can cause Hetherington relates how he was required to notify 58 BBC managers based in England in order to get clearance to spend £800 for a new style of typeface for TV titles and credit. (Hetherington 1992 p10).

In an historical context the literature demonstrates that there has been considerable frustration in the London-Glasgow relationship. Milne (1988 p32) with reference to a former Director General stated that the latter regarded Scotland as his own particular form of Siberia.

Lord Briggs (1985 pp78-79) also referred to the tensions between Glasgow and London. Briggs cited the critic, George Richards who wrote disparagingly about the way Sir Allan Powell (Chairman of the Board of Governors) treated Scotland.

"The chairman of the Board of Governors tends to think of Scotland in terms of the Metropolitan Asylums he formerly served so well as an administrator".

However Glasgow's relationship with London appeared to be somewhat schizophrenic, with there being by necessity a good deal of politicking.

Leapman (1987) noted that controlling a BBC Region is a deft balance act. On the one hand is the desire to contribute as much as possible to network for the sake of prestige and morale, whilst on the other hand wanting to gain maximum autonomy from London.

If this was the case then the present structures operating within the Corporation appear to have institutionalised the schizoid relationship.

2.8.3 Quality of Output and Press Criticism

Press criticism of BBC Scotland and the quality of its output has been a common feature throughout the organisation's history.

Criticism has not simply been limited to the press. As the following quotations demonstrate a Chairman of the BBC's Board of Governors, a Controller Scotland, an official report and internal documents of BBC Scotland all comment upon the poor quality of programming.

Placing criticism of BBC Scotland in an historical perspective *"The Scotsman"* noted on 21st July, 1945 that

"In Scotland criticism of BBC programmes had for long been "almost a national pastime".

More recently Hetherington (1992) related the concern of Lord Swann as chairman of the Board of Governors with regard to the quality of programmes in Scotland when he was appointed Controller Scotland.

"(Lord Swann) made it clear that there must be a rapid improvement in quality and quantity".

Hetherington commented that the criticism of stodgy output was justified and also referred to the Annan Report which concluded that BBC Scotland's output was mediocre.

There have been more recent examples. An internal document relating to radio broadcasting stated that

"at times our output is inferior to that produced elsewhere". (Strachur Weekend Conference for Radio Managers 1989).

Particularly damaging was BBC Scotland's television coverage of that quintessential Scottish celebration 'Hogmanay', which heralded Glasgow's year as European City of Culture in 1990. This caused one journalist to write

"As an example of Scotland's cocky ability to teach others how to bring in the New Year the whole affair was an embarrassment. The only relief for cringing viewers was the knowledge that the live broadcast of the fiasco was restricted to north of the border". ("The Sunday Times" 7th January, 1990).

2.8.4 Radio: Relationships within Scotland

Internal documents also revealed there to have been tensions between Radio Scotland and the local radio stations. This was exemplified by the nomenclature of these stations; the local stations had variously been called "community" and sometimes "out" stations. The label "out stations" referred to the fact that such stations 'opt out' of Radio Scotland broadcasts at various times during the day. One internal document of BBC Scotland contained the following

"The use of the term 'out stations' contributed to a feeling of mistrust, of 'them' and 'us' whether the 'them' was Glasgow or Inverness, and the 'us' was Orkney or Glasgow". (Strachur Weekend Conference for Radio Managers 1989).

2.8.5 Radio Scotland's concern with image.

The literature revealed that one of the major concerns of Radio Scotland - if not its major concern - was its identity. One internal document stated that

"The prime objective is to give Radio Scotland a clear identity. This will mean the development of clear presentation of the station identity on the air and in print".

However there is evidence to suggest that Radio Scotland's identity was expressed in its diversity. In other words the Reithien concept of Public Service Broadcasting applied in a Scottish context.

2.8.6 Audience Perceptions

Among the public there appeared to be confusion as to BBC Scotland's identity. Research undertaken by System Three concluded that BBC Scotland was regarded as the BBC in Scotland rather than a service in its own right; as being strongly British and as being equated with television.

Importantly BBC Scotland was not seen as being part of the Scottish way of life but as essentially a British channel.

The BBC's own research on Radio Scotland showed the public as regarding Radio Scotland as being '*traditionally Scottish*'. In addition there was confusion over the links between Radio Scotland and the community stations. Furthermore many respondents were unaware that Radio Scotland was part of the BBC.

2.8.7 The Identity of Scottish Broadcasting

Expressing Scotland's identity in broadcast output appears always to have been problematic. This problem being noted by a number of sources who note the reliance on 'traditional' cultural forms in expressing Scotland's identity. The following two quotations from the BBC illustrate this dilemma.

"there are no tools which the artist can inherit from the past which are not tainted, warped, blunted by the uses to which they have been put". (Scottish Reels 19).

"There was a broad consensus that a significant proportion of our potential audience see Radio Scotland as having a traditional tartan and bagpipe image". (Strathur Weekend Conference for Radio Managers 1989).

This raised the question as to what is meant by Scottish culture. A number of internal documents of BBC Scotland deal with this point.

While these documents expressed BBC Scotland's dissatisfaction with how it was seen, there was no clear vision as to how it wished to be seen. One internal document went so far as to question the feasibility of one channel reflecting Scotland in its entirety.

"given the diverse nature of Scottish life, any attempt to define any single, all-embracing image was doomed to failure". (Strathur Weekend Conference for Radio Manager 1989).

2.9 The literature on BBC Scotland: Conclusions

A number of conclusions were drawn from the literature on BBC Scotland.

- (a) *BBC Scotland was one of the least researched parts of the Corporation: to date it is the only national region which has not had its history published. Furthermore no academic research in management appears to have been undertaken on BBC Scotland.*
- (b) *Criticisms of BBC Scotland's output have come from inside and outwith the organisation and have been a common feature throughout its history.*
- (c) *Historically the London-Glasgow relationship has been difficult.*
- (d) *BBC Scotland's relationship with London was schizophrenic. As a region BBC Scotland desired maximum independence whilst at the same time wished their programmes to be part of the network broadcast.*
- (e) *There were conflicts between the community radio stations and Radio Scotland.*
- (f) *There was some doubt as to what extent BBC Scotland can realistically represent a Scottish identity.*
- (g) *Research showed there to be confusion among the Scottish public regarding BBC Scotland's identity.*

2.10 Comparisons between the BBC and BBC Scotland

The literature revealed clear differences in the perceptions and status accorded to the BBC and to BBC Scotland. Explained very simply the BBC is seen to be a major British institution in a way that BBC Scotland is not seen in a Scottish context.

This is intriguing because British culture is less defined than Scottish culture. Yet, the BBC clearly regarded itself as being a British institution par excellence. Madge (1989) concluded that the Corporation was more important than the Established Church (in England) and the Royal Family. Furthermore that the Corporation was part of the British

Democratic process. MacCabe (1986) stated that the Corporation has become the epitome of British National Culture.

From the literature BBC Scotland was not seen as holding such a pivotal rôle in Scottish culture and life. Yet, of all Scottish institutions BBC Scotland is the one which is best placed to assume this role. The perceived lack of importance of BBC Scotland to Scottish culture affords one explanation why there does not exist a history of BBC Scotland and why there does not appear to have been any research undertaken within the organisation by a management academic.

The literature revealed that historically there had been criticisms of the quality of BBC Scotland's output. This being indicated by the Chairman of the BBC Board of Governors, a Controller Scotland, staff and the printed media. Unlike the BBC in its entirety BBC Scotland does not have an established favourable image.

2.11 Summary

The literature on the BBC is extensive. Of particular note has been the contribution of Lord Briggs who wrote an in depth history of British broadcasting: for the most part this represents a history of the BBC.

The literature revealed the important role of John Reith in determining the characteristics and reputation of the BBC. In several respects Reith's vision came to fruition. Madge (1989) concluded that the BBC was one of Britain's most important institutions in that it was part of Britain's democratic processes and constitutional arrangements and as such was more important than the Monarchy or than the Established Church in England. MacCabe (1986) along with Madge noted the Corporation's importance to the cultural life of Britain.

However, the literature revealed that there was little in the way of empirical research undertaken within the Corporation by an academic. Two texts dealt with periods of research undertaken within the BBC (Burns 1977 and Madge 1989). The most notable research to date which also is of particular interest to this dissertation was that of Burns. He concluded that professionalism had grown within the Corporation and that the BBC's identity was largely a myth. However, the impact of

Burns research was weakened by his methodological approach. This was because Burns did not intend that his data should be subject to analysis.

In contrast the literature on BBC Scotland is not extensive. For example there is no published history of the BBC in Scotland. This seemed surprising in view of the pivotal rôle of Scots in British Broadcasting, eg. Lord Reith, Logie Baird and Alasdair Milne. In an historical context the literature on BBC Scotland revealed tensions between Glasgow and London. This was aggravated by the need for a distinct Scottish output being questioned; criticism of the nature and quality of broadcasts and the difficulty of communicating Scottishness.

With regard to recent developments the literature revealed divisions and increased tensions between Glasgow and the community stations (local radio stations). In addition audience research showed that there was confusion over the different identities of radio broadcasting in Scotland, eg. between Radio Scotland and the seven local stations. Furthermore research revealed that the public equated BBC Scotland with BBC 1 television rather than with Scotland's principal bi-media broadcasting service.

A number of insights have surfaced as a result of the literature review. They relate to Reith's vision for the BBC and the identification of periods of change regarding the Corporation's identity.

With regard to Reith's vision for the BBC the writer concluded that this was epitomised in Reith's adoption of "*Quaecunq̄ue*" as the Corporation's motto. (The BBC rarely used this motto although its use is still sanctioned (BBC Annual Report 1991). The most commonly used motto is "*Nations shall speak peace unto Nations*". An examination of the Pauline text from which "*Quaecunq̄ue*" is derived showed it to epitomise three characteristics Reith wished to instil within the Corporation: the "*BBC manner*", the principle of public service broadcasting and the BBC's position as a great and respected institution. Its importance to Reith is illustrated by it being adopted as his own motto when he was created a Knight of the Royal Victorian Order.

Further insights relate to the changing identity of the Corporation which are identified as follows:

- (a) *Technical Identity (1923-1929).*
- (b) *Reithien Identity (1929-1960s).*
- (c) *Ascendancy of the Professional Identity (1960-1990).*
- (d) *Schizoid Identity (1990-).*

Lastly, the author's research is significant in that it is

- (i) *the only piece of academic management research undertaken within the Corporation over a period of time where the writer has systematically analysed data.*
- (ii) *the only piece of primary research undertaken within BBC Scotland and appears to be the only research of its kind which has taken place within any of the BBC's three national regions (the other two being Wales and Northern Ireland).*
- (iii) *no other researcher within the Corporation appears to have been given the same degree of access, eg. having a position as a quasi honorary member of staff working on the senior management floor of the organisation.*

2.12. An examination of the concepts of corporate image, corporate identity, the corporate brand, corporate personality and corporate culture.

2.12.1. The concept of the corporate image.

The concept of the corporate image receives the greatest attention in the literature. It is unclear who can be credited for discovering the concept (Kennedy 1977 p150). What is apparent is that recent interest in the concept grew during the 1950s with the writings of Boulding (1956) and Martineau (1958).

Boulding's book *'The Image'* of 1956 was influential in that he noted that humans have to deal in images. He concluded that image determined behaviour. He stated

"For any individual organism or organisation, there are no such things as 'facts'. There are only messages filtered through a changeable value system."

Boulding stated the obvious but he appears to have been the first to articulate this view. Some two years later Martineau (1958) addressed the question of image management and concluded that organisations should give this serious attention. Martineau's paper resulted in a spate of articles being written on the area in the 1960s.

Taking a retrospective view of the area the writer concludes that the concept of the corporate identity has, in recent years, eclipsed that of the corporate image. This is because ever since the 1970s many writers tend to refer to an organisation's corporate identity rather than to its corporate image. This has led the writer to conclude that some writers refer to the concept of the corporate image and corporate identity *as if they were one and the same*. The writer is of the view that they are *distinct* concepts: corporate identity is to do with *corporate reality* whereas corporate image is concerned with *corporate perception*. This ambiguity in the use of the two concepts may be seen in the conceptual and prescriptive models published by Abratt 1989, Dowling 1986 (*revised* 1993) and Kennedy 1997. All of the models claim to be concerned with corporate image formation but would appear rather to be concerned with the creation of a *corporate identity*. However, whilst the concept of the corporate image

has in recent years been eclipsed by reference to the corporate identity it is the concept of the corporate image which has received the greatest attention in the literature and which is still assigned a good deal of importance by writers.

The writer finds that the following definition of corporate image as encapsulates the main characteristics of the concept.

"(Corporate image is) the net result of the interactions of all the experiences, impressions, beliefs, feelings and knowledge that people have about a company." (Bevis in Bernstein 1984 p125).

However, the concept of the corporate image poses a number of problems. The writer has identified *four* difficulties mentioned by writers within the literature. *First*, there are the *multiplicity of interpretations* assigned to the concept. For instance Budd (1969) noted that the Random House Dictionary includes twenty definitions of image; Kennedy (1977) with specific reference to corporate image identified twenty one definitions.

Second, the concept is *ambiguous*. Martineau (1958) in Dickson noted that corporate image was problematic because it is a complex and diverse concept. Crissy (1971 p77) stated that it was a complex phenomenon; Dowling (1986 p109) found it to be illusive whilst Gates and McDaniel (1972 p22) said it was shrouded in mystery.

Third, the concept has *negative associations*. Bernstein (1984) noted that image, in common parlance, meant falsehood; Olins (1979) remarked that it implied the use of sophisticated techniques of manipulation and was seen as being pretentious, and sinister. Schafhauser (1967 p51) observed that reference to image-makers is generally taken as being an insult rather than a compliment.

Fourth, Kennedy (1977 p15) concluded that the concept has grown to enormous proportions without any *systematic foundation* (eg. the notion that there is such a thing as "image management" and that a favourable c

corporate image can be acquired by relying on elements of the marketing communications mix, eg. advertising).

The Dutch academic, Van Riel (1995) usefully divides writers on corporate image into *three* groups which are (a) *social critics*, (b) *analytic writers* and (c) *those interested in utility*. *Social critics* view images from a social or sociological standpoint. Writers belonging to this group include Boulding (1956), Alvesson (1990) and Morgan (1986). The latter explains how people view organisations and argues that individuals see an organisation as a machine or as a person. Furthermore, he identifies those writers who adopt an analytic approach. They argue that a company can be viewed as a "*brain*" in that it is capable of self regulation and learning; as a culture with shared meaning; as a political system; or as an instrument of oppression. Therefore many writers concentrate on what constitutes an image and explain how it might be measured. Writers who are categorised as belonging to this group included Poiesz (1989), Wierenga and Van Raaij (1987), Verhallen (1988), Beijk and Van Raaij (1989), and Reynolds and Gutman (1988). Those writers who are interested in *utility* are classified into two categories by Van Riel. The first group includes those writers who are interested in company image. The second group includes those who are interested in how to use information to create the best image amongst members of target groups.

The writer also wishes to acknowledge that over recent years there has been interest in the related concept of corporate reputation. Not only can this be seen in the regular ranking of companies with the most favoured reputations (Fortune - USA, Time - Europe, National Business Bulletin - Australia) but in articles linking reputation and corporate strategy (Weigelt and Camerer 1988) and in the link between corporate performance and corporate reputation/image (Fombrun and Shanley 1989). With regard to the reliability surveys Van Riel (1995) points out that they are of limited value since they tend to rely on the opinion of experts, i.e. is based on their criteria for what is a good or bad reputation).

The importance of corporate image was explained by Bernstein (1984) who remarked that managers should be concerned with image not because they want to manufacture it but because they need to discern

how an organisation's signals are being received and how these perceptions square with the manager's own image of the organisation.

The author is of the view that corporate image is important for the simple reason that the acquisition of a favourable corporate image is an important corporate objective. (*The writer's pre-understanding of corporate image is based on the view that a favourable image is likely to mean that an individual is more predisposed to buy a company's products and services or to work for such company etc*). However, his pre-understanding, of the area is that the acquisition of a favourable corporate image is dependent upon an understanding of, and, where appropriate, the nurturing by management of a distinct corporate culture which reflects the corporate mission and philosophy and as such becomes one of the dominant cultures within the organisation (*i.e. the desired corporate personality*) which results in the desired corporate identity (*i.e. where the innate character of the organisation mirrors the corporate strategy and philosophy*).

2.12.2. The concept of the corporate identity.

Since the 1970s the concept of the corporate identity is referred to with increasing frequency in the literature and to a considerable extent the concept has eclipsed that of the corporate image. There are early references to corporate identity for example Newman (1953) discussed the identity of Macy's in New York.

As the writer explained earlier, whereas corporate identity is concerned with corporate reality, corporate image is concerned with corporate perception. However, of all the concepts in use within the area the corporate identity causes the greatest confusion. This is because whilst some writers give a distinct meaning to the concept others refer to it as if it were interchangeable with the other concepts in use. Crosier in Baker (1991) made this point and stated that management is probably confusing corporate image with corporate identity. The word identity has its roots in the Latin word *idem* which means "same" and there may be a connection with another Latin word "*identidem*" which means repeatedly - the same each time (Bernstein 1984).

From this explanation it is apparent that there is a difference between the use of the word "identity" in purely linguistic terms and the way it is

used by leading corporate identity *consultants and scholars*. The *linguistic* route places the emphasis on *consistency*, whilst leading corporate identity consultants and scholars referring to an organisation's corporate identity tend to be describing the *distinct attributes* of an organisation, e.g. "*what it is*".

As such, it follows that *many* different types of identity are to be found, i.e. *an identity where the organisation's identity reflects the corporate strategy and philosophy and is underpinned by a supporting culture*. There will be other types of identity, eg. where the organisation's identity will be *unwanted* in that it might be at variance with an organisation's espoused mission and philosophy. In addition, organisations are likely to have *multiple identities* which reflect the structure of the business (e.g. *the existence of subsidiaries and their identities*). There is also the example of those organisations which have found it difficult to establish a distinct identity against the presence of a strong *generic identity*: the case of the British Building Society Movement is a case in point as explained by Balmer and Wilkinson (1991).

Taking the discussion further it is also plausible that there can be differences between an organisation's identity (or identities) and its image. For instance, whilst an organisation's identity (*the reality*) might be favourable the general image (*perception*) might be bad. (*This might be attributable to a poor corporate communications policy*). The opposite is also plausible, e.g. the recent criticisms levelled at the social and environmental policies of "The Body Shop" (Entine 1995). It is also possible that whereas the image of an organisation's subsidiary might be favourable the image held of the holding company could be negative. Furthermore, a negative *generic image* might impact unfavourably on what might be a positive corporate identity. It follows that organisations should strive to achieve a positive corporate image which reflects the corporate identity. There is little advantage in an organisation having a favourable corporate identity if the corporate *image* (*the general perception of the organisation*) is bad. Furthermore, where organisations have a favourable corporate image but an unfavourable corporate identity there is the constant danger that the reality of the organisation may be discovered. The situation is complicated by the fact that different groups

might hold different perceptions (*or images*) of an organisation (*e.g. customers, employees, investors, suppliers, competitors, the government etc*).

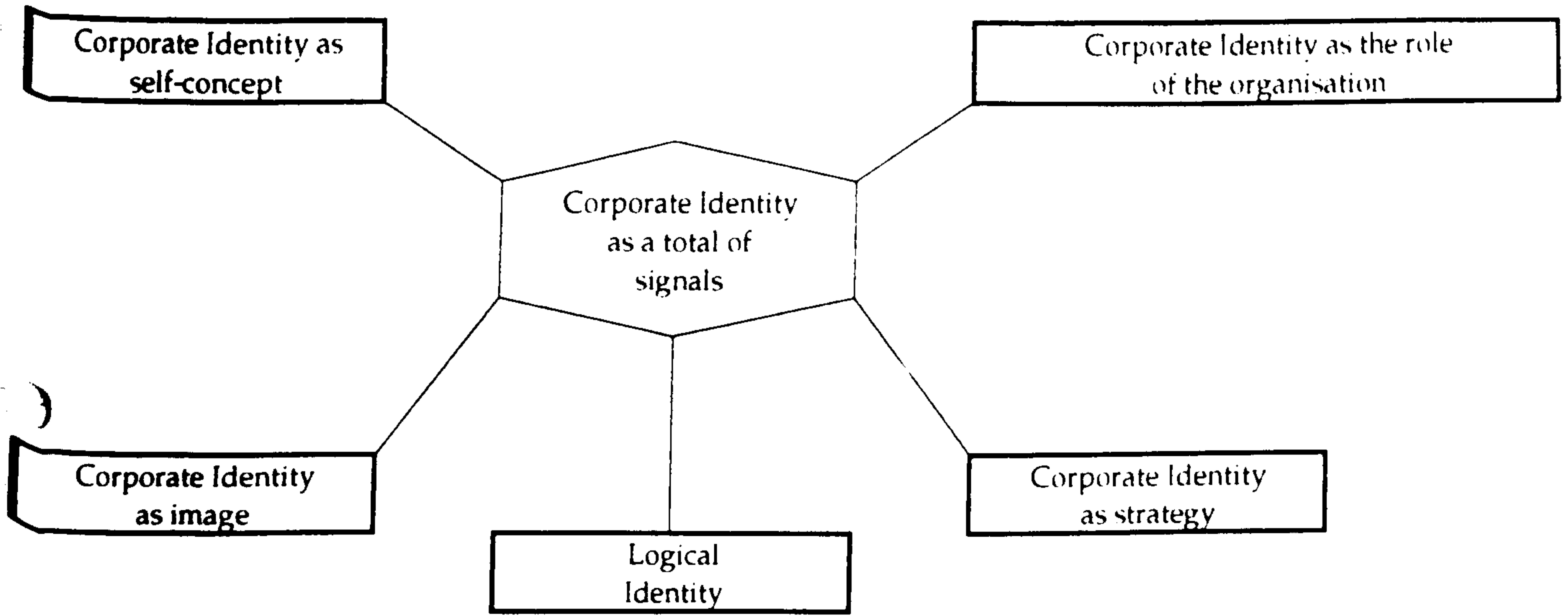
Kammerer (1988) contributed to the debate on corporate identity and identified *several* interpretations of it, *e.g. it can be seen as (a) an ideal image, (b) as a strategy or (c) as the effect of strategy*. The writer's pre-understanding of strategic corporate identity is not dissimilar from that of Kammerer except that the writer would wish to emphasise the importance of the corporate philosophy and would state that the ideal image should be one of the main objectives of a corporate strategy. Van Rekom has used Kammerer's work in order to consider other interpretations of identity given by philosophers, sociologists, cultural anthropologists and psychologists. The Dutch scholar Van Rekom concludes that corporate identity can be described as '*the total of signals an organisation emits*', and operationally this means everything an organisation does. *Figure 2.0* represents his six approaches to this area. The author dissents from Van Rekom's definition of corporate identity. In his definition given above Van Rekom appears to view corporate identity only in terms of corporate communications or *the outputs* of a corporate identity. The writer is of the view that Van Rekom's quotation describes *how* an organisation's identity may be *recognised*. (However, some organisations are adept in limiting their corporate communications, *eg. when adopting a 'branded structure'*. See *Olins categorisation in Section 2.3.4 dealing with the Corporate Brand*). Van Rekom does not appear to articulate the essence of corporate identity which the writer postulates is what the organisation "*is*".

The Japanese have also shown interest in the area of Corporate Identity. The Japanese writer Sakai (1990) states that the concept of identity consists of three elements (1) self-desire (*or what you want to be*) (2) self assessment (*or what you are*) and (3) others assessment (*or how you are perceived*). Sakai is of the view that corporate identity requires a degree of balance between these elements.

The writer is of the view that Sakai rather than defining corporate identity outlines a basic process for *analysing* an organisation's identity. However, Sakai does state that corporate identity refers to the unique values and distinctiveness of an corporation. Sakai goes on to state that

VAN REKOM (1993)

Figure 2.0



these distinct qualities are shared with all of the audiences concerned with the continuation and further growth of the corporation. This definition of corporate identity appears to be similar to the writer's pre-understanding of corporate identity in that it acknowledges the importance of a wide ownership of corporate values both within and outside an organisation.

The author feels that Sakai's explanation represents an outline of the basic tenets of corporate identity management in that account is taken of organisational reality (*self assessment*), the organisation's mission and public perception.

Within Japan the question of identity has also occupied the Mitsubishi Research Institute (1993) which is engaged in corporate identity consultancy. As with Sakai they take an holistic approach to corporate identity management and break corporate identity into internal and external concerns. The Mitsubishi Research Institute states that there are three facets of identity with regard to the internal environment. (a) mind identity (*the organisation's objectives*); (b) the strategic identity (*the strategy developed to acquire a market identity*) and (c) the behaviour identity (*how the organisation behaves*). With regard to the external environment the Institute notes the importance of the public's experience of personnel and of visual symbolism. It is emphasised that in order for an organisation to achieve external consistency there must be internal consistency. The above views have a good deal in common with some of the writings on the area which have appeared in English, viz Abratt's (1989) model of the corporate image management process.

Van Riel (1995 p48) in his forthcoming text lists several methods which may be used to analyse a corporate identity. In addition to the more usual visual and communication audits he notes Bernstein's cobweb method, Lux's star method, Van Rekom's laddering technique and Keller's Mannheimer CI test. Whilst these methods may be of merit their impact is likely to be limited until (a) there is a consensus as to what is meant by corporate identity and (b) until academic empirical research has explained the nature of the area.

For his part the writer concludes that corporate identity has *three* distinguishing features.

First, as the writer has already argued, the concept of the corporate identity is fundamentally concerned with reality, i.e. what an organisation is (an image of an organisation may be 'real' but a perception of an organisation does not necessarily have to be grounded in reality).

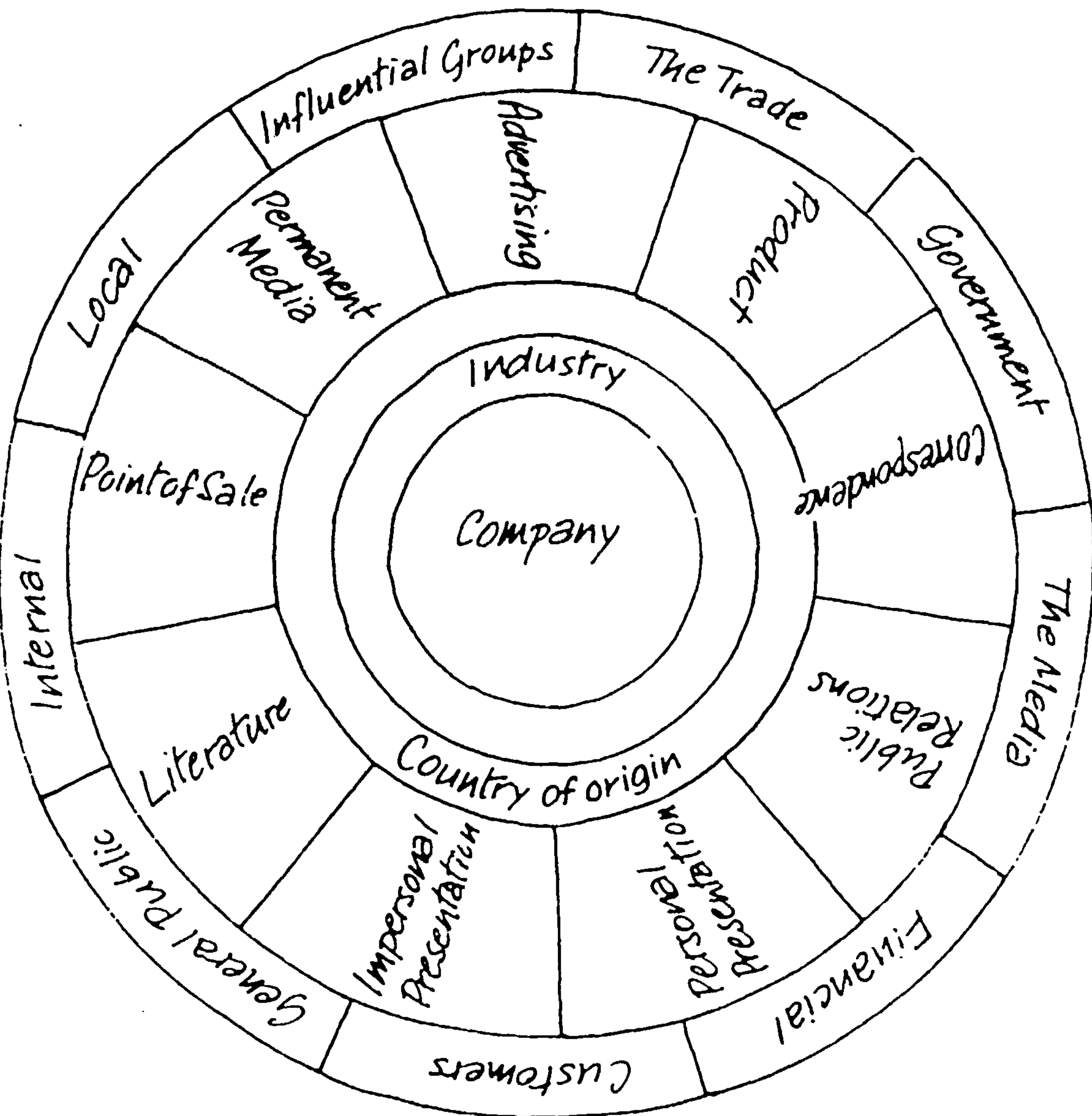
Second, that corporate identity is multi-faceted. This was noted by Olins and Peters in Cobb (1988). Olins concludes that corporate identity is a mix whilst Peters states that it is multi-disciplinary. Birkigt and Stadler (1988) identify the elements of corporate identity as personality traits (*a predisposition to act in a particular way*), acts of behaviour, communications or symbols. A good deal of the literature stresses the importance of corporate communications in image formation. This point was also made by Kennedy (1977).

Third, corporate identity literature gives greater emphasis to the internal environment than the concept of the corporate image. (The latter is largely concerned with the perceptions of an organisation's external audiences although it does encompass the views of personnel). The emphasis on the internal environment can be seen in Olins (1989) description of how an identity is reviewed. He stated that interviews are held both within and outside the organisation; there is a communications audit which establishes how an organisation talks and listens; there is a design audit which deals with visual communications, and a behavioural audit which reveals what an organisation is like to deal with.

2.12.3. The Corporate Brand

The corporate brand is a concept which has found increasing favour among marketers and tends to be used as an alternative to the concept of the corporate identity (Bernstein 1994, King 1991). One advantage of the concept of the corporate brand is that, at least in the British context, it is *not* confused with *visual identification*. The concept has the additional advantage that it raises the question of how the traditional marketing mix, and indeed the marketing communications mix, can be applied to the company as a whole. What becomes apparent from this is that the marketing mix, when applied to organisations in their totality, needs to

FIGURE 2.1: BERNSTEIN'S MODEL



be extended in order to encompass questions of *strategy, image, identity, and behaviour*. For its part the *corporate* communications mix is more complicated since unlike the *marketing* communications mix it may be directed at all *and certainly at many of* an organisation's publics and uses many more channels of communication. In effect, everything an organisation does "communicates", whereas, the communication effort of a typical product brand is built around the marketing communications mix. At the corporate level consideration should be given to *Total Corporate Communications*, (i.e. the many facets of corporate communications to diverse publics. King (1991) usefully describes the differences between product brands and company brands. A few are given here. He notes that the "*consumers*" of the company brand are more diverse; that there are more points to contact; that staff are integral to corporate brand building and that personnel director has a rôle in its management. However, whilst the concept of brand management as applied to products has received a fair degree of attention (Aaker 1991, Kapferer 1992 and De Chernatony and McDonald 1992), the corporate brand has *not* received the same degree of attention.

Bernstein (1984 p118) in *Figure 2.1* which shows a model of his corporate communications wheel points out that the corporate communications manager has a total of 81 combinations of medium and audience. This reinforces King's point mentioned above that the consumers of the company brand are different and are more diverse. (Multiply 9 audiences with 9 channels).

King (1991) in an article appearing in *The Journal of Marketing Management* noted the importance of the corporate brand. He argued that the company brand will become the main discriminator with regard to consumer choice. King states that consumers will give less attention to the functional benefits of a product or service and will devote more attention to the assessment of the people in the company; their skills, attitudes, behaviour, design style, language, greenism, altruism, modes of conduct or what King collectively calls "*the whole company culture*."

Kapferer (1992 p123) observes that more and more companies are refusing to remain hidden behind their product brands. He points out that Unilever is starting an endorsement policy in Europe (*see Olins'*

categorisation below) and as such adds its corporate name, albeit in small print, under the product brand names of *Persil, Jif, Sun and Sunlight*. The reason for the growth of the endorsed approach is that the company wishes to capitalise on the benefits derived from their product brands.

Olins (1991) classifies corporate branding policy into *three* main types. The *monolithic* identity refers to those organisations which use one visual style - and more or less a single system of communication. Typically, such companies operate within focused areas of business. The second type is referred to an *endorsed identity*. Here, subsidiary organisations are allowed to communicate with their distinct publics and to have their *own* visual style: typically the formal and visual forms of communication take precedence over the corporate form. Lastly, the *branded identity* refers to the subsidiaries or product brands which have a system of communication that is not unlike the endorsed approach with the exception that the parent company is not referred to in such forms of communication.

Kammerer (1989) argues that *four* common types of corporate branding identity reflect an organisation's strategic goals. He categorises these identities into form types and calls them "*action types*". Kammerer's categories may be regarded as a variant of Olins' corporate branding policy. Kammerer's categories are as follows:

Financial - Oriented Corporate Identity. With this approach subsidiaries are viewed only as financial participants. The holding company adopts a "hands-off" approach and, does not interfere with day-to-day management of the subsidiary. (*This has a good deal in common with the 'branded' identity as articulated by Olins where the identity of the subsidiary is allowed to exist without much interference from the parent company*).

Organisation - Oriented Corporate Identity. With this approach Kammerer observes that the parent organisation is directly involved with some aspects of the management of the subsidiary. As such, the culture of the holding company will permeate that of the subsidiary. (*This may be regarded as a variation of the 'branded identity' as described by Olins. However, the subsidiary in addition to nurturing its own identity will need, in part, to take account of the identity of parent company*).

Communication - Oriented Corporate Identity. Here, informal communication policies illustrate the link between the subsidiary and the parent company. This is often done to convey the size of the parent organisation to target groups. In addition, it has the benefit of goodwill being shared among all subsidiaries. (*This appears to correspond to Olins "endorsed identity". The difference with the organisation -oriented Corporate Identity as described above is that the organisation's "mixed identity" will be communicated to an organisation's external publics*).

Single Company Identity. Here, there is a single unity of action with all forms of communication coming across as a consistent whole. (*This corresponds to Olins' monolithic identity*).

What Olins' and Kammerer's categorisation of identity types illustrate is that there are *many* nuances as to how organisation's *formally* structure their corporate identity. However, the writer is of the view that identities are not *only* formally structured by management but can be created as a result of strong cultural forces.

2.12.4. The Corporate Identity/Corporate Image Interface

A number of authors refer to the importance of the corporate image/corporate identity interface (Abratt 1989, Kennedy 1977 and Stuart 1994). Stuart notes the importance of this interface by stating that it represents the "*moment of truth*" for an organisation for it is at this point that the corporate identity is externalised. The writer of this thesis explains the importance of this interface slightly differently. He is of the view that the interface is the acid test of corporate identity management: the objective of the latter is to acquire a possible corporate image which reflects the corporate identity and leads to a predisposition to buy an organisation's products and services; purchase shares in the company; work for the company etc. Stuart states that organisations need to be aware of the image an organisation holds of itself and the image stakeholders have of the organisation.

Abratt (1989 p74) refers to the interface in the following manner

"The image interface represents the point of contact between the various stakeholders and the company - it is at this broad interface that all the stakeholders' experiences (which are what determines the corporate image) are shaped by the outcomes of the various management systems... Managing these systems as a unit in relation to the relevant stakeholder must surely represent corporate image management at its optimum."

An awareness of the relationship between an organisation's corporate identity and corporate image is of importance to corporate identity management in that the information will determine the action required of management. Some basic examples are given below

- (a) Where the corporate image reflects the corporate identity *but is negative. (Action - change the corporate identity).*
- (b) Where there is a negative corporate image which does not reflect a positive corporate identity (*Action - concentrate on more effective Total Corporate Communications*).
- (c) Where the corporate image is favourable but the corporate identity is unfavourable (*Action - make changes to the corporate identity so that it reflects the corporate image*).

2.12.5. The concept of the corporate personality

For the main the concept of the corporate personality has *not* enjoyed wide use; it receives little attention within the literature and tends to be overshadowed by other concepts in use in the area. This can be seen in Van Riel's (1995) forthcoming text on the area which devotes two chapters to the concepts of corporate identity and corporate image but does not assign a chapter to the concept of the corporate personality. However, this is not to imply that the concept is ignored by writers, including Van Riel, but that, for the main such writers tend to refer to the concept only in passing. (Abratt 1989, Bernstein 1984, Bogle 1960, Gray 1986, Henrion and Parkin 1967, Martineau 1960, Olins 1978, Pilditch 1970, Schladermundt 1960 and Spector 1961). The writer's pre-understanding of corporate personality is that it is the most important of all three concepts in use and that an understanding of the corporate personality is crucial to an understanding of corporate identity.

The writer is not alone in postulating the importance of corporate personality. For example, Abratt (1989) assigns the concept some importance in his conceptual model of corporate image management; Martineau devotes a chapter to the corporate personality in Bristol's (ed 1960) book, whilst Birkight and Stadler (1988) conclude that personality traits form the core of a corporate culture - where the corporate values held by personnel reflect that of the organisation's mission and philosophy. Without doubt it is Olins who has accorded the concept the greatest importance in his first book "*The Corporate Personality: An Inquiry into the nature of Corporate Identity.*" The inseparability of corporate personality and corporate identity is suggested by the title of the text. Furthermore, Olins in his text, states that corporate personality describes the area (*corporate identity*) at its most profound.

The initial recognition of the importance of the corporate personality may be traced back to Newman (1953 p211) who made an analogy between the corporate and the human personality with his comment that

"The business firm may have no body to be kicked, but it does have character."

However, the writer concludes that the analogy between the corporate and the human personality is not entirely new. Two examples, one from jurisprudence and another from classical theology are used to explain this point. For example, in company law a company has the rights and obligations of a person. An even older example can be seen in Christian theology where the church is given a human personality - that of the spouse of Christ - to whom the love poetry of the *Canticum Canticorum* (song of songs) may be applied. The author argues that there are dangers in taking the analogy between the human and corporate personalities *too far*. The writer argues that unlike the human personality the corporate personality is capable of a greater degree of control, *eg. mergers, takeovers, a new management team as well as changes in the external environment can have a dramatic effect on the corporate personality*. There is a further difference in that organisations can have several personalities particularly where subsidiaries or brands have been acquired through merger or acquisition, or where there is a new management team, or where there has been some re-structuring.

FIGURE 2.2: A CONCEPTUAL EXAMPLE OF A STRATEGIC CORPORATE IDENTITY

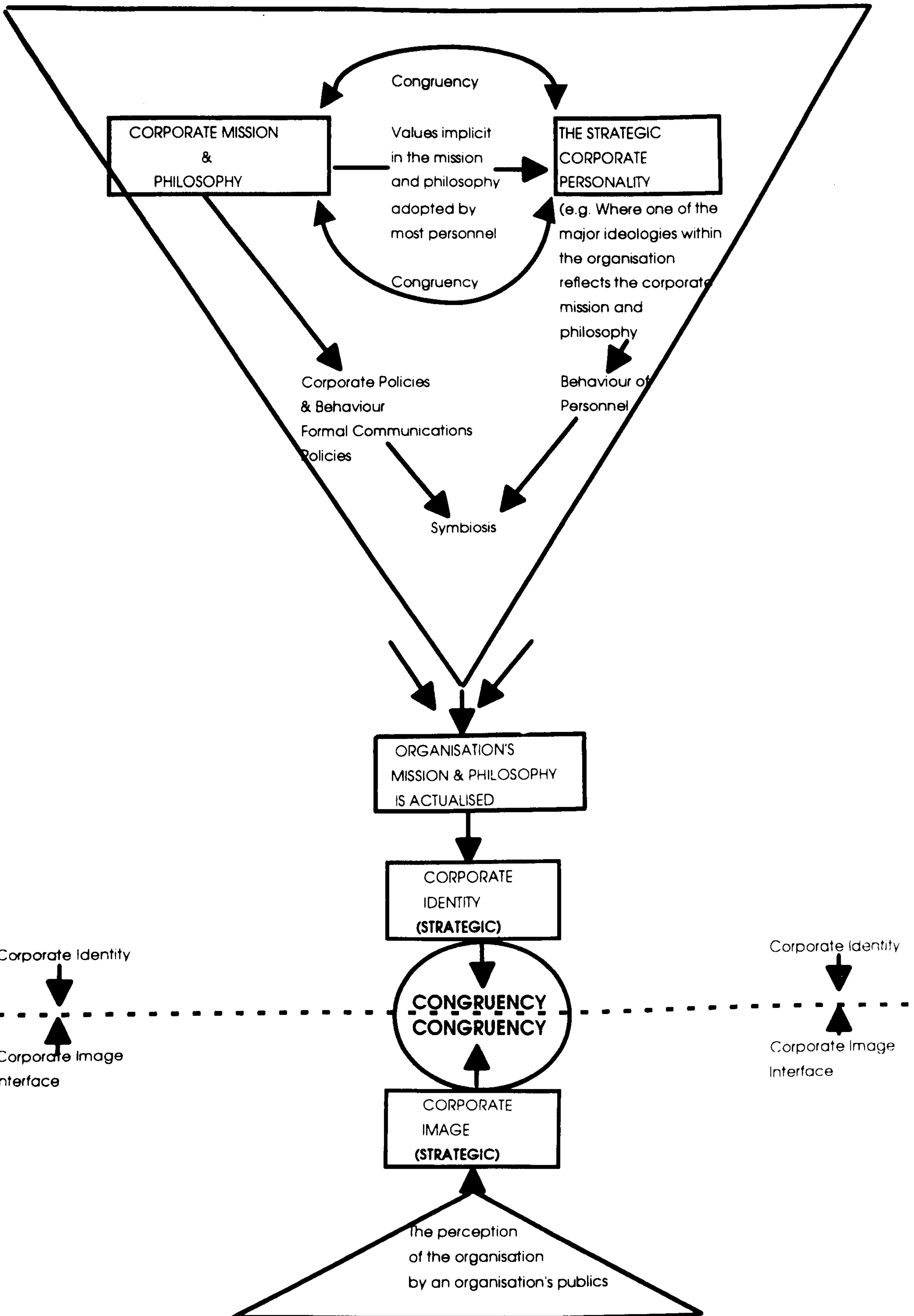
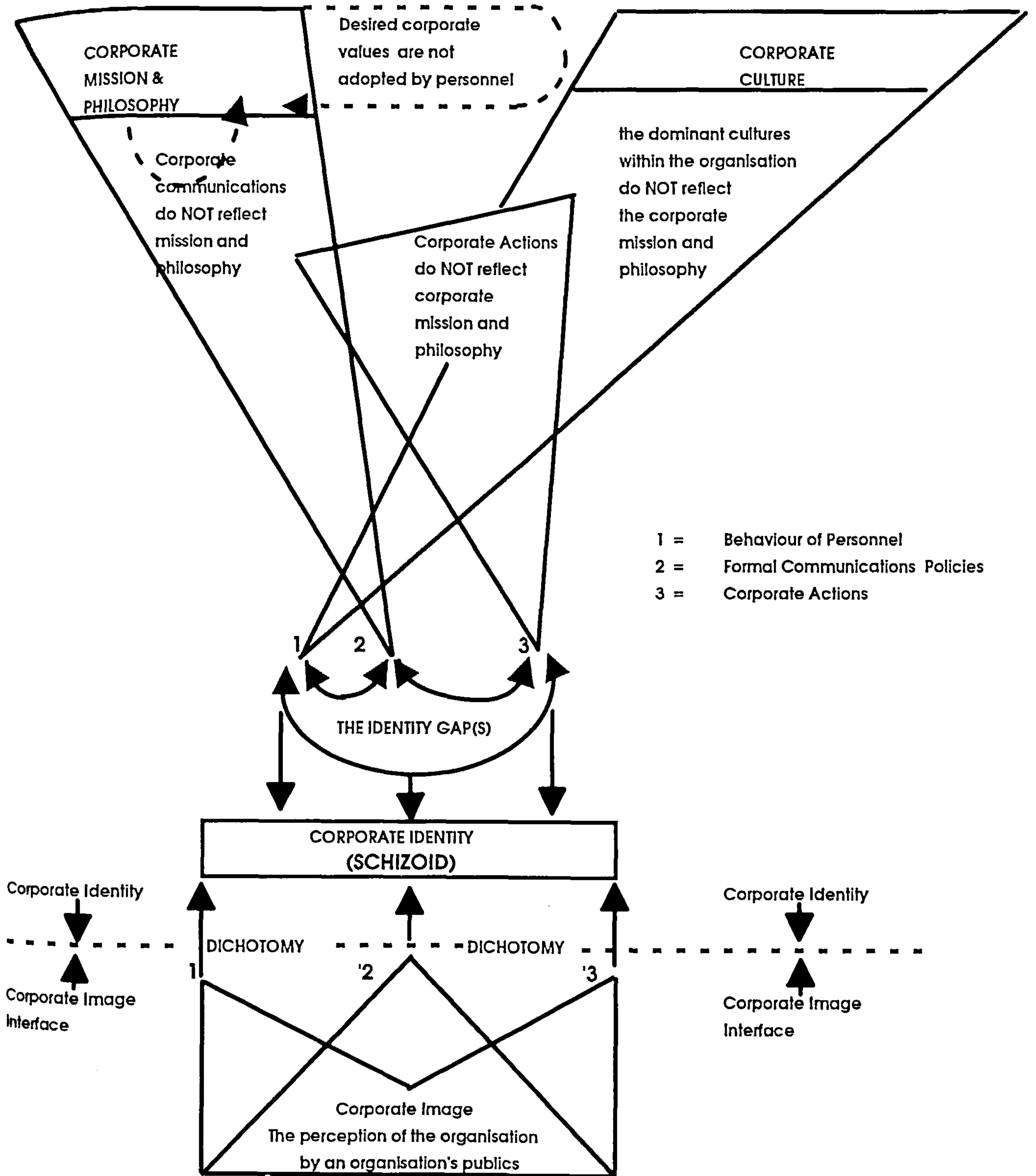


FIGURE 2.3 A CONCEPTUAL EXAMPLE OF A SCHIZOID CORPORATE IDENTITY



He also believes that a comparison with other forms of identity whether national, religious etc. provides clues as to the nature of the corporate personality. For example, national and religious identities are usually underpinned by norms and values. This leads the writer to postulate that the corporate personality describes a distinct *mix* of cultures. He makes a distinction between this type of personality and a corporate philosophy which reflects the mission and philosophy. The latter is where the values espoused by the organisation are reflected in one or more of the ideologies present within the organisation. *Figure 2.2 and Figure 2.3* illustrate where there is a dichotomy between the corporate mission and philosophy and the corporate culture.

As such there is a *prima facie* case for postulating that an understanding of organisational culture is fundamental to an understanding of corporate identity. This demonstrates the efficacy of a brief examination of the literature on organisational culture which forms the next section of the literature review.

2.12.6. The corporate personality: a question of culture?

In this section the writer examines the *relationship* between corporate culture and corporate personality/corporate identity as revealed in the literature. The writer's analysis of the literature reveals there to be strong reasons why an appreciation of the importance of corporate culture is fundamental to an understanding of corporate identity. In essence, the writer is of the view that the concept of the *corporate personality* refers to a distinct mix of ideologies found within a particular organisation.

Recently a number of writers have made an implicit link between corporate culture and corporate identity (Anspach 1983, Birkight and Stadler 1988, Boylan 1989, Brew 1987, Chajet 1984, Downey 1986/1987, Golnick 1985, Lumsden in James 1990, King 1991, Marguilies 1984, Moss 1987, Portugal and Halloran 1986, Simpson 1987, Stewart 1991, Tagiuri 1982). For example, Birkight and Stadler commented that personality traits are altered by behaviour. King (1991) postulated that in evaluating organisations consumers will evaluate the corporate culture. Lumsden in James (1990) stated that 75% of a consultant's work in creating a new identity was in understanding an organisation's culture; Olins (1979)

remarked that real corporate identity is about behaviour as much as appearance.

In addition, two of the leading articles dealing with the literature on corporate identity (Abratt 1989, Kennedy 1977) both allude to the importance of organisational culture. For example, Kennedy (1977) noted the importance of staff in image formation. Kennedy implies that consistency in behaviour among employees is the consequence of the presence of a distinct corporate culture. Abratt's (1989) conceptual and prescriptive model of corporate image management notes the importance of culture; he includes it as one of the elements comprising the corporate personality. The writer differs from Abratt in that he holds that the corporate personality is a different type of corporate culture.

Van Riel (1995) in his forthcoming text notes the importance of values which he states are deeply rooted in the personality of the organisation but does not develop this hypothesis in any great detail. Indeed, whilst Van Riel devotes separate chapters to the concept of corporate image and to corporate identity he does *not* assign the same importance to the concept of the corporate personality and only refers to it in passing in the corpus of the text.

There is one writer who makes the most explicit link between corporate culture and corporate identity: Downey (1986/7). Downey stated that corporate identity is the source of the corporate culture; asserted that culture is the "*what*" of a company and concluded that identity is the "*why*". He concluded that

"corporate culture - which has been described as a company's shared values, beliefs and behaviour - in fact flows from and is the consequence of corporate identity."

Whilst the agrees with Downey's proposition that corporate identity and corporate culture are related, he does not share Downey's hypothesis that the corporate identity is the *source* of the corporate culture.

The writer also found that there were clear, or implied, references to corporate identity in the literature on corporate culture. (Hunt et al 1989,

Kilmann 1985, Lebas and Weigenstein 1980, Morgan 1986 and Ouchi 1981). Whilst not proof on its own, the reference to culture within this literature may be seen to add weight to the fact that the two areas *might* be linked. For example, Kilmann (1985) suggested that a culture gives a company a certain style or character (personality); Hunt, Wood et al (1989) spoke of values conveying a sense of identity to its members; Lebas and Weigenstein (1980) remarked that a corporate culture forms categories and images; Morgan (1986 p121) commented that an identity was the result of commonly held values; Ouchi (1981 p132) concluded that a philosophy formed the image of the company.

Moreover, many senior managers appear to make a connection between corporate identity and culture. For instance, research undertaken by the CBI and Fitch (1990) showed that *around half* the definitions given for corporate identity by 500 Chairmen and Chief Executives referred to the *organisation's behaviour*.

Upon reflection the author realised that there were other similarities between writers on a corporate identity and writers on corporate culture. For instance, during the 1980s there was heightened interest both in the concept of corporate culture and in the concept of corporate identity. Furthermore, the literature on both corporate culture and corporate identity has been practitioner led. Meyer and Gash in Adams (ed) Turner (1988) made this point with regard to corporate culture. Writers on corporate identity as with corporate culture place great stress on the internal environment and on supporting corporate values. Furthermore, more writers stressed the importance of nurturing a strong corporate culture and corporate identity in order to successful companies. The following quotations illustrate this point.

"the concept of culture has become attractive because it offers a new panacea for corporate ills" (Hassard J & Sharif A 1989 p4).

"(corporate identity is) wholly believed in and seemingly endowed with a mystical ability to deliver the rewards of prosperity in ever increasing amounts." (Marketing Week February 9, 1990 p40).

The writer concludes that culture and identity are important to organisations and, as concepts, are inextricably linked. Thus, the writer postulates that when writers variously refer to *corporate personality* they are in fact referring to a distinct mix of cultures found within an organisation. The relationship between the concepts of the corporate culture and corporate identity can be explained in the following way - that the nature of an organisation's corporate identity is determined by the distinct mix of cultures found within an organisation which in their composite form *corporate personality*. Furthermore, the writer argues that the relationship between a strategic corporate identity and culture is that the former is dependant upon the existence of a robust corporate culture which *reflects* the corporate mission and philosophy. As such, this demonstrates the efficacy of examining corporate culture which comprises the next part of the literature review.

2.12.7. Corporate culture

Interest in organisational culture has, over the last ten years, received a boost through the writings of a number of practitioners (Deal and Kennedy 1982, Peters and Waterman 1982). The writer is of the view that organisational culture is the key ingredient underpinning many successful companies. Illustrating this point Peters and Waterman (1982 p75) in their book *"In Search of Excellence"* concluded that

"Without exception, the dominance of a coherent culture proved to be an essential quality of the excellent companies."

Lowe and Hunter (1991) attributed the phenomenal success of *"In Search of Excellence"* to Peters and Waterman's skill in revealing the nature of the ideologies of excellent companies. However, Peters and Waterman have been criticised by academics for not explaining their methodological approach in reaching their conclusion and thus some academics have questioned the validity of their findings. In addition, a good many of the so called *"excellent"* companies identified by Peters and Waterman have subsequently failed. However, this has not dampened the wide interest in corporate culture.

Of significance to this thesis has been the growing interest in corporate culture among marketing academics. An example of this has been the

work of Deshpande and Webster (1989 p13) who noted the centrality of organisational culture to marketing management. The authors pointed out that the marketing concept itself defines a distinct organisation culture, e.g. a fundamental set of shared beliefs and values that puts the customer in the centre of the organisation's thinking about strategy and operations. (1989 p3). They stated that

"It is time to move beyond structural explanations of marketing management of 'what happens around here' to an understanding of 'why things happen the way they do.'"

The next section examines organisational culture in more detail. This is necessary because as Lowe and Hunter (1991 p2) explained culture is one of those words which everyone uses but is frequently misunderstood. Furthermore, there is a semantic problem with the word culture - and here there is a similarity with image - and this is because there are a multiplicity of definitions assigned to the concept. An illustration of the latter can be seen in the work of Kroeber and Kluckhorn (1952) who identified almost three hundred definitions of culture.

The writer holds the view that individuals are likely to have an affinity with those cultures which meets their needs. The writer is not alone in holding this view. Van Maanen (1985 p31) remarked that

"Culture can be understood as a set of solutions derived by a group of people to meet specific problems posed by the situation they face in common."

In a similar vein Schein (1985) remarked that

"These assumptions and beliefs are learned responses to a group's problems of survival in its external environment and in problems of internal integration. They come to be taken for granted because they solve those problems repeatedly and reliably. The deeper level of assumptions is to distinguish from the artefacts and values that are manifestation of surface levels of culture but are not the essence of a culture."

Deshpande and Webster (1989 p4) define organisational culture as *"the pattern of shared values and beliefs that help individuals understand organisational functioning and thus provide the norms for behaviour in the organisation."*

The above views of corporate culture may be placed in the context of the various paradigms of organisational culture as indicated by Smirch in Deshpande and Webster (1989).

Culture as a variable

The above may be considered to be a lever or tool to be used by managers to implement strategy and to direct the course of their organisations more effectively. There are two approaches the comparative management and contingency management approach. The first is exogenous to the firm, the second is seen as an independent variable endogenous to the firm.

Culture as a metaphor

Here culture is not seen as a variable but as the root metaphor for the organisation itself. Culture is not what the organisation has but what it is. There are three categories belonging to this group. First, the organisational cognition perspective in which the task of the researcher is to understand the rules that guide behaviour. This paradigm focuses on the mind of the manager and views organisations as knowledge systems. Second, the organisational symbolism perspective where an organisation is a system of shared meanings and symbols which guides behaviour. Researchers search for new ways in which organisations socialise new members to achieve coordinated action. Third, the structural/psychodynamic perspective where researchers see organisations as a form of human expression rather than as goal-orientated, problem-solving expressions.

The writer finds greater empathy with the culture as metaphor approach and more particularly the second of the two paradigms where an organisation is seen as having a system of shared meanings which guide behaviour. This is because the writer's understanding of corporate

identity is that it refers to what the organisation "is", as the above definition of culture as a metaphor explains this also describes what an organisation "is". This reinforces the notion that the concepts of corporate identity and corporate culture are linked.

Of note is the work by Gregory (1983) and Pettigrew (1979). Both writers adopted an anthropological approach to studying culture within organisations. Pettigrew argued that culture does, in fact, represent a family of concepts including language, ideology, belief, ritual and myth (*the latter including values and beliefs*).

Language is important because work may be seen to be part of action and encapsulates communal values, past experiences and legitimises current centres of power. *Ideologies* and their component systems of *values and beliefs* also have action-impelling qualities. Ideologies have the potential to link attitude and action. *Rituals* also contain messages and can reveal central and peripheral values, marginal or dominant groups and identity important goals. *Myths* establish what is legitimate and what is unacceptable by imbuing past actions with a sacred quality.

The writer will demonstrate his familiarity with the culture of BBC Radio Shetland and BBC Radio Orkney in *Chapter 5 and in the corresponding pages of the appendix* which examines the findings of the thesis.

Gregory argued that organisations ought to be treated as multicultural with the likelihood of occupational, divisional, ethnic and other cultures being present. She stated that when one cultural group is taken for granted this increases the likelihood of misunderstanding and conflict.

2.12.8. The writer's definitions of the main concepts within the area based on his pre-understanding.

The following are the writer's definitions of the main concepts in use within the area which are based on the writer's pre-understanding.

Corporate Identity: refers to an organisation's innate character which is underpinned by a unique mix of ideologies or cultures. These can be organisational, professional, "cultural" etc. (see Corporate Personality

below). An organisation's identity is experienced through everything an organisation says and does. (see Total Corporate Communications below).

Corporate Image: the general perception that a group or an individual will have about an organisation. Such a perception may be positive or negative and perceptions may be different among groups.

Corporate Personality: refers to the distinct mix of ideologies or cultures found within a particular organisation. This mix of cultures and ideologies help to underpin an organisation's unique identity.

From: Special Assistant to Secretary, Scotland

Room No &
Building 3152 BH Glasgow

Tel
Ext 2973

date 4 October 1989

Subject: BBC SCOTLAND MARKETING PLAN

To: CS; HTelS; HRS; Sec&HInFS

Our preliminary step in drawing up the marketing plan for BBC Scotland is to identify the central objectives to which senior management are committed - or, in marketing parlance - BBC Scotland's "mission".

Since this stage is vital to the whole exercise I would appreciate if you would spare John Balmer, our marketing associate, half an hour of your time at some point in the next week.

For your interest I attach the "mission statements" from the marketing plans of two well known companies.

(Michael Brown)

FIGURE 3.0: FACSIMILE OF LETTER SENT TO MEMBERS OF BBC SCOTLAND'S BOARD OF MANAGEMENT ASKING THEM TO ASSIST THE WRITER WITH HIS RESEARCH.

FROM: Special Assistant to Secretary, Scotland

TO: All Offices, Scotland

cc: Noticeboards

MARKETING ASSOCIATE

John Balmer has been appointed to the post of Marketing Associate with effect from Monday 18 September 1989. This is a one-year operation with Strathclyde University to produce a marketing plan for BBC Scotland.

The plan will produce detailed policy guidelines for promoting BBC Scotland at a time of increased competition and radical change for radio and television. It will take account of existing public perceptions, programme-making strengths, changing market conditions, the audiences we wish to reach and the station identities we wish to project.

John Balmer will be familiarising himself with all aspects of our operations - please give him every assistance. I will be the BBC's point of contact in the exercise. If you would like to hear more about the project or have suggestions to offer, please don't hesitate to contact me.



(Michael Brown)

11 September 1989

APPENDIX FIGURE 3.1 FACSIMILE OF LETTER SENT TO ALL STAFF WITHIN BBC SCOTLAND REQUESTING THEM TO ASSIST THE WRITER



BBC
S C O T L A N D

BRITISH BROADCASTING CORPORATION
BROADCASTING HOUSE
QUEEN MARGARET DRIVE
GLASGOW G12 8DG
TELEPHONE 041 330 2345
TELEX 779221
FAX 041 334 0614

JMB / AJN

19 April 1990

Michael Brooke
Secretary, Wales
Room 3021
BH Cardiff

Dear Michael,

Thank you so much for giving up your precious time and for showing me such hospitality during my recent visit to BBC Wales. I thoroughly enjoyed my conversations with yourself and the other managers and I am confident that these discussions will be of benefit to BBC Scotland's marketing plan. Please be so kind as to express my thanks to everyone I met, and special thanks to your assistant for being a model of efficiency.

Please accept my apologies for not writing to you earlier but I have only recently arrived back from a short holiday.

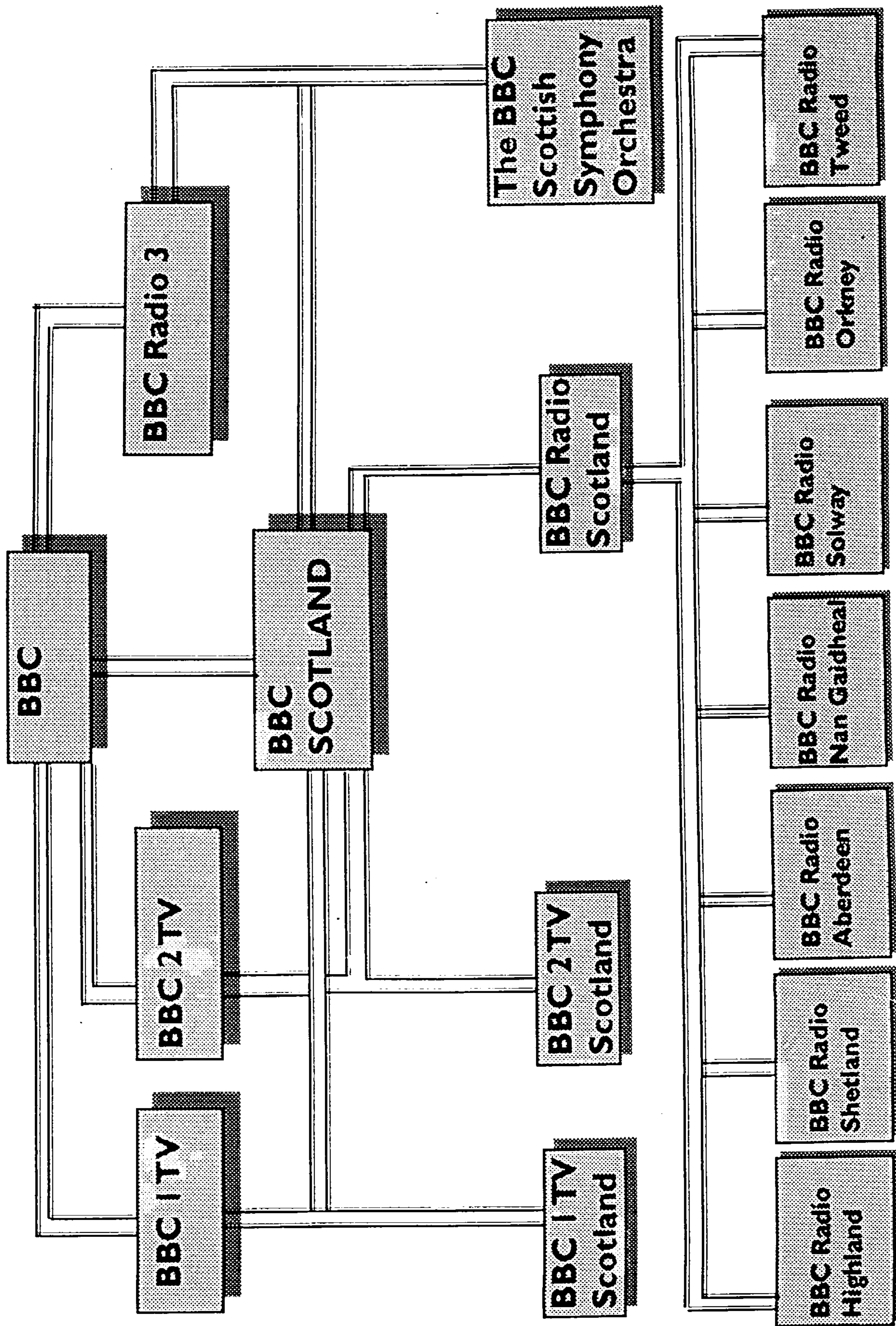
I do hope I will have the pleasure of meeting you again in the near future.

Yours sincerely,

John Martin Balmer

John Martin Balmer
Marketing Associate

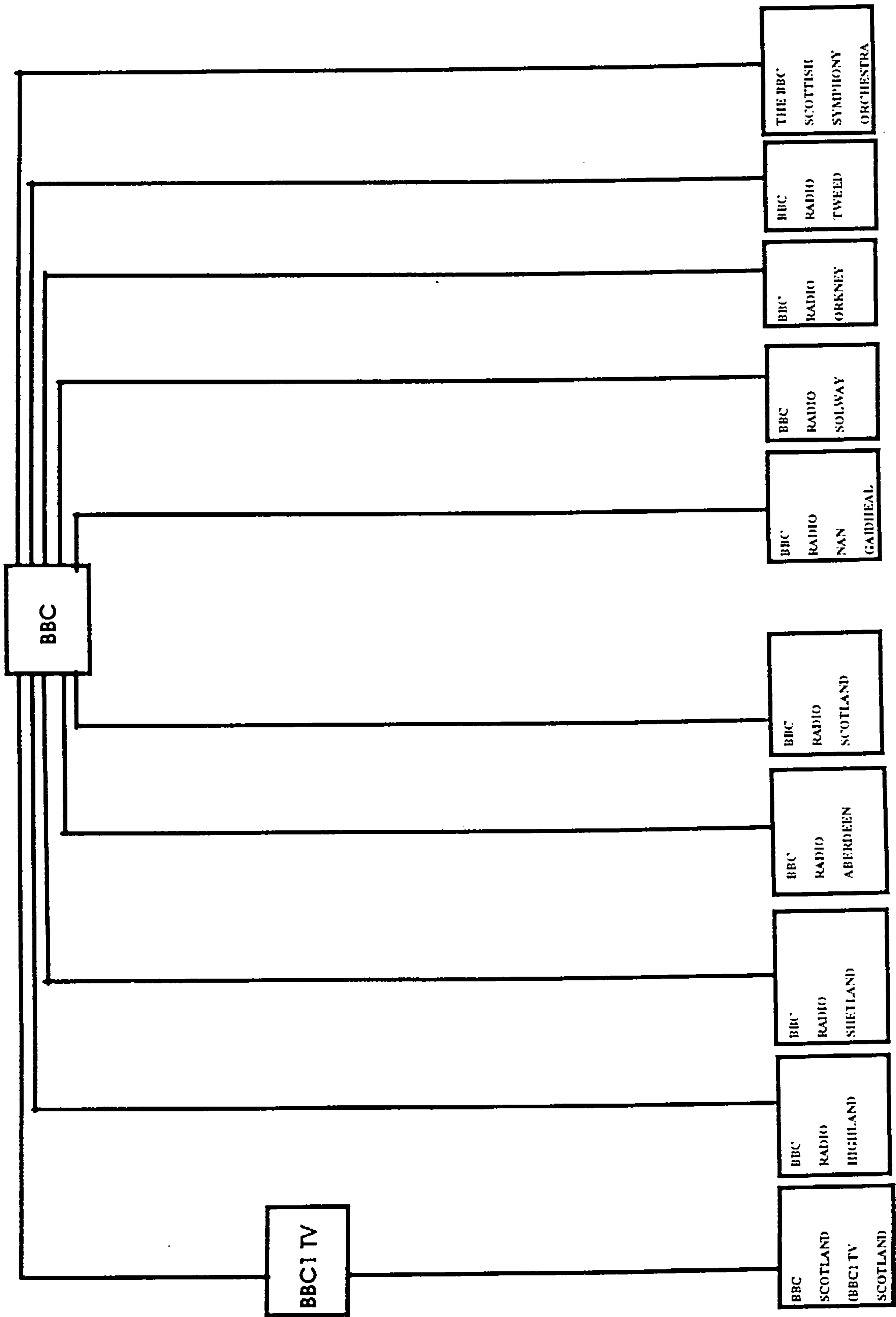
Figure 3.3 A Basic Model of BBC Scotland's Corporate Architecture (Hierarchy of Brands)



* The Scottish Symphony Orchestra is jointly Funded by BBC Radio Three & BBC Scotland

FIG. 3.3(b) BASIC MODEL OF BBC SCOTLAND'S PERCEIVED CORPORATE ARCHITECTURE (HIERARCHY OF BRANDS)

FIG. 3.3(b) BASIC MODEL OF BBC SCOTLAND'S PERCEIVED CORPORATE ARCHITECTURE (HIERARCHY OF BRANDS)



APPENDIX 4.0: The Analysis of Data: The Coding Process Explained.

This section retraces the process of coding used in analysing a single interview. In order to help the reader to retrace the process of coding engaged in by the writer, the complete manuscript of one interview, that with Ivy Clueness, has been reproduced in Appendix 4. In analysing a single interview the first two stages of coding were followed (e.g. the generation of open and of axial codes). At this point it may be worth reiterating the significance of the codes.

- (a) Open Codes marked the first stage of analysis resulting in a series of low category findings.
- (b) Axial codes marked the stage where the researcher identified relationships between the open codes and stronger findings emerged as a result of similarities in the data.
- (c) Selective codes marked the final stage of the process. Here the researcher analysed the axial codes for relationships which in turn resulted in findings of the highest order.

Formulation of Open Codes

This initial stage of analysis is concerned with the naming and categorising of phenomena through the close examination of data. Open codes are categorised according to the manner by which these low level findings are generated. There are three types of category with each being represented by a symbol, e.g. Δ , \square , \circ . These symbols along with a number have been inserted into the following transcript of the interview with Ivy Clueness; the numbers relate to the particular category of open code. The three categories of open code can be explained as follows:

\circ = data generated by a question from the writer's topic guide.

\square = data generated from questions not in topic guide.

Δ = unsolicited information.

After the coding process for the generation of open codes had been completed the writer assigned to every open code a label which encapsulated the low level finding. These labels have been identified at the end of the interview transcript and they have been listed according to the source of the information. In total 127 open codes were generated from the interview. These codes may be seen by making reference to Appendix 4.

The next stage of the process resulted in the generation of axial codes. Axial codes are created when the researcher identifies strong or plausible relationships between two or more open codes. A label was assigned to each axial code. As such this generates a higher, more robust theoretical category.

In the interview with Ivy Clueness some twenty three axial codes were generated. These were displayed in diagrammatic form. Reference to Appendix 4 will reveal these clusters of open codes forming axial codes and the label assigned to each axial code.

The generation of selective codes involved an analysis of the axial codes derived from the other stations and this aspect of analysis has already been discussed in Chapter Four.

APPENDIX 4.1: TRANSCRIPT OF INTERVIEW WITH IVY
CLUENESS

Status: *Ivy Clueness was a Production Assistant at BBC Radio Shetland.*

Place of Interview: *The Senior Producer's Office, BBC Radio Shetland, Lerwick.*

Duration of Interview: *Approximately one hour.*

Date of Interview: *October 1991.*

Time: *Mid Afternoon. Approximately from 3.00pm to 4.00pm.*

Meaning of symbols:

- = *Information derived from Question in Topic Guide.*
- = *Information derived from Question not in Topic Guide.*
- △ = *Unsolicited Information.*
-

JB. What am I doing? Well, I have explained I have been doing some research for BBC Scotland and I am continuing my research on BBC Scotland by looking at one or two stations in more detail. I would like to ask a few questions about the station, about how you see it and what you think its strengths are. As an introduction perhaps you could tell me how you became involved here?

IC. Well, I became involved first when I worked with a quarry: in the office and we wrote a letter of objection and someone asked if I could come in here and give it in. So I gave a copy of it here and was promptly asked if I would read on the air¹. So I did that and then I was asked to come in and do "Give us a tune"² a few times - the birthday dedication programme and it just evolved from that.

Some time after that I was not well and I was relieved from my work. During the period I was waiting to find another job I was told that this job was in the offing. I did some filling in for the temporary secretary who was here and when the job came up I applied for it and got it and have been here ever since - that was 10 years ago³.

JB. Why did Jonathan ask you to speak when you first came in with the letter. Was it because of your use of the language is something that people would have an affinity with. Was it that?

IC. Possibly. They are very keen (the station) when Shetland people come in would put the news forward¹. To begin with they have a problem because folk in Shetland are quite reserved¹ and I have done quite a lot with the local drama group, maybe it was something to do with that. I don't know. Maybe it was that I could put it across better. Whatever it was it seemed to work reasonably well. I think a bit of both: they knew that I would have a go at it and they wanted somebody local to do it and I was just the person on the spot at the time².

JB. Can you remember when the station was actually going to be set up, when it was announced?

IC. Well I can remember. It was going several years before I came here and I remember it very well, when it was set up and we were very interested that we were going to get a station which we would look on as our own². There has been a good deal of interest right over Radio Shetland from the beginning³. I think maybe folk here tend to look on it as Shetland Radio rather than BBC Radio Shetland⁴ - if you can understand the difference in that.

Geographically⁵ we are a lot different from most of the other outlying areas and this station seems to provide a link that the people in the islands⁶ and outer districts needs and wants and that is very satisfying because you know that there are people listening to you⁷. Even down to the public service type announcements we do. For example we do a "lamb bank"⁸ in Summer Time which I believe and have been told by several folk is a godsend⁹. People have a lamb that they may not have a mother for or vice versa and if we announce it then someone comes and

takes that lamb or gives them one if one has died and it saves them a lot of money¹⁰. This is just one small thing that we find it handy for.

The news: it keeps the islands and areas together¹¹, gives them news of what is happening in all the areas and of course if you do something wrong you are very very quickly told¹². Which is good as well because you know that it's not empty air¹³ space that you are talking to and that makes it very worth while.

JB. Can you think of any other examples - you gave a very nice example there of the sheep-things that are peculiar to Shetland?

IC. I think it may be the weather³. The extreme weather. We do have a facility - we are an opt out station for BBC Radio Scotland - and we do have the facility for emergency broadcasting. We have had to do it several times in the past¹⁴. We have had to broadcast in the middle of Radio Scotland's programmes to tell people that a school will close early¹⁵ and will parents come and fetch their children, or I can remember one day we asked parents to collect their children because part of the school roof had blown off. So it comes in very handy in these situations. It does not happen all that often but we are there. Of course Radio Shetland is the same, they have a dinner time broadcast which a lot of people listen to in Give us a Tune. They give messages like that across the Orkney programme as well.

There's another one. The "What's On" that I do. People look at it and say it's very boring. But every one of these announcements is very important to the people who put them in⁴. It is the difference between getting a lot of people to an event or no⁵. Some days I tear my hair out because there is not enough room to get them all in. There would be quite a hue and cry if you did not do it⁶.

Other thinks like. Sometimes the remote areas served by a fishman or a butcher-meat van, people maybe walk quite a bit down the road to meet that van at a certain time every week⁷, if it breaks down they phone in and tell us that the van cannot go the following day. It saves people from going out in the wind and standing⁸. There are a lot of things that we do like that in that respect. I think this makes it a little more the

people's radio¹⁶. It certainly helps them. I think for the country districts particularly¹⁷ Maybe the town bits benefit from that as well but mostly the country areas.

Then there are the small sidelines. The main part of it is getting the local news or features that we do. Try to give a reasonably fair account of what is going on in Shetland as a whole.

JB. Good. Shetland Radio - you call it that, affectionately I can tell. How do you find your relationship with the rest of BBC Scotland or Radio Scotland. Does it mean much to you. In a sense because you are so self contained you do not have to worry about it or...

IC. No. I think we must always remember as employees of the BBC, we must always remember that we are the BBC⁴. We do tell people and we announce everything as BBC radio⁵. There is a corporate image that has to be kept up⁶. I think perhaps we are not as BBC as some of the other out stations for the simple reason that we are not so nearby BB⁷. Geographically⁸ we cannot be the same. We are very different up here⁹. Orkney¹⁸ is far more Scottish than we are in Shetland. That's just a small example. The further south you get they are nearer. There are a set of rules that we keep to - BBC rules¹⁰. Obviously we don't go flaunting those rules. It does have¹⁹ its compensations being a little further away however. Because we²⁰ are self contained in a way. Maybe that is why the people adopted us as their radio station so readily²¹. We are far north and until SABC came it was the only radio station in Shetland. It's sort of a It's difficult to define it. I think it is a bit of a link. It's sort of a lifeline and a link to the rest of Shetland²².

Also, it's always been a policy of this station that the dialect²³ is used whenever possible and that in itself endears it to a lot of Shetland people²⁴. There's no point in sticking somebody on the air with a very thick dialect so that nobody can understand it but the dialect can be watered down so that most people know what it is you are saying. It's the Shetland dialect. Not all that long ago it was beginning to fade²⁵ and I think Radio Shetland has helped to revive it a little²⁶. Mary is very much at the forefront of that: she was very brave²⁷ because there were some people around who did not like it and she persisted and

Suzanne Gibbs and Jonathan before her were very keen that the dialect should be used. So the 'What's On' spot has always been done in the dialect and several of the interviews are done in the dialect. If it is a Shetland person speaking to a Shetland person it is done in the dialect. It is a natural thing to do. Or it should be! Unfortunately schools for a long long time did not look upon it like that²⁸. For example I am not talking to you in dialect at the moment I am very much aware of that but I was taught in school that it was not good manners to talk in the dialect.

JB. So when the policy was adopted to speak in the dialect I can remember my last visit and there was a concern - there was an opinion that one visitor expressed surprise. Has the BBC or BBC Scotland accepted it far more?

IC. I am a production assistant here so I am three or four steps down from the firing line to the head of the BBC but certainly in the ten years that I have been here there has never been a strong opposition towards it so long as we kept it in reasonable bounds⁸. News is always read in English²⁹. English, albeit with a slight Shetland intonation to it. But that's how people speak English in Shetland! Not all the interviews in the back end of the programme are done in the Shetland dialect. It depends who does them. To my knowledge there has not been a great deal of opposition to it because it has not gone over the limits, I think it is because we have found a level which everyone is comfortable with and that the secret I think of getting it to work⁹. I have never had anyone come up to me so far and said that they did not understand what you said. Lots of people from the mainland listen to Radio Shetland and lots of people who are here from all over the world listen and I have not heard anyone say that yet. Maybe they are too polite! But I think we would have had more complaints. The same applies to Mary. We do in fact get quite a few complaints for doing it in the dialect³⁰. So I think we have found a level that is satisfactory and indeed from some of the visitations from the BBC in the past we have done the programme as we would have done it on any other night and there has not been any complaint that I know of unless there has been something that has not been said to me. Radio Orkney is the same. They have a lot of outside presenters and a lot of presenters speak the Orkney dialect and I think people appreciate that.

JB. Can I ask you. You mentioned the importance of the BBC and certain rules or guidelines that had to be adopted. Can I ask you what is more important to you: the BBC or BBC Scotland. If I asked you to say what the difference was. There does not have to be an answer!

IC. I think that we have to remember that BBC Scotland¹¹ are our direct bosses - so obviously they are the people we have most connection with¹². The BBC as a whole, that's a difficult one to answer because when I think of the BBC¹³ I think of BBC Scotland most of the time simply because that is our direct line. We don't have all that much to do with further down the line¹⁴. But obviously it is important. It is a Corporation and every part of it has to fit in. I think we do tend to look upon BBC Scotland as our main boss¹⁵.

IC. Perhaps I can ask you another question - what is the difference between the BBC and BBC Scotland? From your perspective. I'm not asking you to state what it should be.

IC. I don't really know¹⁶. It's a Corporation. Its charter is to bring entertainment and news to everybody and in that respect¹⁷, I think that all stations in all places should think along those lines, and its quality¹⁸, I think it has got a lot to do with quality. I think that the name BBC has over the years gained¹⁹, I know it's knocked quite a bit in the papers, I think at the end of the day most of what goes out is quality programming and there may be better ways of doing it and they are always working on that. It's such a massive corporation²⁰. It must be very difficult. Its funding is off license money. Savings have to be made and I know that some people do not feel that they are being made in the right areas. I for one have objected to some of them in the past. But I think that at the end of the day it is the quality of programming²¹ and in that respect I have to agree that if you are going to do what the charter says and take things to the nation. I don't know whether that has answered your question?

JB. Well you have answered it in the sense that you have stated what you expect and what the BBC should be doing but if you take it down to the BBC - its headquarters in London - but there is also this quite distinct

institution or headquarters in Glasgow. I presume you think that quality still counts there. Apart from that is there any other difference. Here you have talked about the BBC in Shetland and how you are quite distinct. You have talked about the dialect, your culture and the communities you serve. Looking at BBC Scotland is it any more distinct than the BBC in London?

IC. To answer it properly I would need to be listening and travelling a bit more within England.

JB. But your perceptions here. They are important. What do you imagine broadcasting house to be like: the atmosphere, the people?

IC. I am making a guess. From talking to people on the telephone and talking to different areas of the BBC that we have to deal with I would perceive it as being a much, much bigger version of what we do here²². I don't know if I would like to work in that situation²³ I tend to feel the bigger things get the more informal and you get less feedback. To make programmes is essentially²⁴ the same whether you are in England, Scotland or Shetland and I think that it's probably more of a hassle for them than it is for us because they have to go out from there. For example we have got people coming up here shortly to do a programme on war time heroes and one of the programmes is going to be done about the Norwegian gentleman who ran the Shetland bus in the wartime and he had a great affinity with the Shetland people particularly in Scalloway: Jack Moore, and he is very well loved in Shetland. These people have got to start by telephoning all over the place, they do not really know the history of it all, they do not have the local knowledge so they phone the local radio stations and we give them as much information as we can and we become very helpful to them but they have to do all that. They have to do all the travel. It must be quite a harassment²⁵. Here we go out and make a programme in Shetland we know the place, we know where to go, and how to get around a lot of the difficulties²⁶ So programming making there and here is basically about the same thing. Its probably bigger there and less informal and maybe a little more difficult.

There are only four of us here and all of us know each other - that in itself can be problematic if you get four people who do not get on with each other but we do³¹.

In a big corporation you may know the people who work on the same floor as you but not necessarily the people who work downstairs. In that respect its different.

IC. And do you think something is lost by that?

FT. It's hard to say. It depends. If people have never known anything else they may look at it like that. To me it would be. I would feel that it would be a loss^{10?}. Just the same if I were to leave my home in _____ and go to a city to stay. I would find it very strange not to know all my neighbours but that is the norm in the mainland. It's maybe a bit parochial of me to say so but to me it looses a little the bigger it becomes.

JB. What do you think the impression of staff in Glasgow would be of BBC Radio Shetland?

IC. Well I'm certain that their impressions are totally different to what they really are.

JB. If we were in Glasgow and were talking about Radio Shetland what do you think we might talk about?

IC. There is a lot of telephone contact³² but the reality is that people will phone me and say that they are coming up to do a programme. Can we use someone from your typing pool and I say yes. That's me! They have not any idea that there are only four people in the office¹¹ and that I am the typing pool. They imagine it to be much bigger that it is¹²: they are working in much bigger stations. They don't think of any other stations being any smaller¹³ I think that is the main impression from people who have not been here.

They also don't realise the distances¹⁴ They will phone up here and say I believe that a boat went down off Yell yesterday could you nip up and get us an interview with the coastguard. They do not realise that it takes

most of the day to get to Yell and back again. We do have a widespread area to cover in comparison to what they do.

They don't understand that you have to explain all that and explain it fairly regularly and so I don't think that they don't look on Radio Shetland as being the tiny station that it is¹⁵. In some instances if they do find out how small it is then perhaps do not look at it as a proper radio station¹⁶. Their perception must go from one extreme to another.

We have had a lot of people who have come up from the mainland over the years for one reason or another to work who have found it to be a delightful experience to come up here and had no idea that they were going to enjoy it as much as they did³³. And I think some of them went back with the same idea that they had not thought of it before. And they have gave us more up to date ideas on things we could do³⁴. That exchange is good.

JB. It is interesting. You broadcasting. Everyone has to do a bit of everything: everyone has to pull their weight?

FT. That's been changed. I was employed at first as a receptionist. I was not here very long before I realised that you had to be a jack of all trades. There were two instances that happened when I came here when two of the staff went off and became ill at the same time. Nobody left but me and one of the producers, at that time I could not edit a tape. The producer had a terrible week and I could not do an awful lot. So I decided then that I had to start to edit tapes and I had to learn to record a few things³⁵. Eventually the BBC recognised that in the out station that most secretaries were doing these things and most of the secretaries who were doing jobs at this time were made up to production assistants and given a higher rate of pay³⁶.

For example the other day I met John on the stairs and he said that I left such and such on your desk and I hope you will be able to do it and it turned out it was a job spot which he had started to type up and which I finished, recorded and edited. These things make life varied and I enjoy doing them³⁷. It makes the job all the more interesting for me because I think that you have to be a bit like that before you can work in a small

station like this. I hoped from the beginning that that would not happen to me³⁸ (working behind typewriters). I do not want that and the person in charge of the station at the time was very keen that all four members of staff participated as much as they could in whatever way that was best. I think that might be a difference in that some people have a job and just do that set job.

JB. There must be some lovely stories, some good and some bad and you can look back on and record and laugh about it now. Do you have any stories like that of the early days?

IC. One that comes to mind was one of the weeks I was talking about. Mary and I were the only two people left in the office and I really was not much good at doing anything except typing letters at that time and Mary was station assistant at that time which now you would look on it as a junior reporter but at that time the assistant did interviews, looked after the equipment and at that time we taped our whole programme; every thing was taped and ____ . Everything went wrong that day. Everything that could possibly go wrong went wrong and we went on air with 15 minutes of programme put together and we called John in, and as the first 15 minutes of the programme went on, he put together the second half. It was quite scary²⁷. We look back on it now and ask how did we do it but we did²⁸.

A really good day was when we had Princess Diana and Prince Charles up here on their visit. It was all men to the pumps that day and John Ferguson was here then, and everybody got a job. With a Royal visit you were given badges to certain places and you had to report, and they were late getting to Lerwick, and my job was to do vox with the crowd after they had gone past, and we had been mucked about quite a bit by the Scottish Office Officials. We went to the Town Hall to wait for them, they were going to come out of the car down in between the playing fields and walk up again to the town hall. We went there, we stood around there for a long time and nobody appeared and then we were told that because the Royal Party was so late they were not going to do the walkabout, so we went to the town hall and were told that the cars had arrived and had stopped at the parks where we had been and they had got, and we were all at the top of the hill and had to get behind

them which we did do and it worked out very well. When I came back to the station here Mary had something, and John Ferguson had something and somebody else had a piece and they had all been so late that it was almost time to go on the air, and I remember John saying that we will get some of this out tonight, and Mary said don't be silly go and do your piece, this will be ready in time and it was³⁹ She edited it and it went out and we had the whole thing on programme that night. I think that was the most elated I ever saw John Ferguson, he really felt that there had been a really good piece of team work. It was a really good day. Most days⁴⁰ can be good but sometimes there are things that just stand out.

Children in Need appeal³⁰ is another, it's a nightmare to set up and a nightmare to clear up but there is a real good atmosphere that night and a real good atmosphere coming in here from all over Shetland³¹. It started off with us having quite a lot of individual calls. Now we are finding that the third Friday in November is the date in everybody's calendar and most districts are organising an event and they are listening to what is happening on the radio and they are raising funds and phoning in here with a thousand pounds or what have you at the end of the evening and its evolved into a real community³² thing here and that is good because we feel that we are the hub in the middle of it now and they are doing it for themselves⁴¹.

We started off as being more a driving force but its evolved into that. There are all sorts of entertainment coming in here; all for nothing. We raise a lot of money. It got a bit silly for a little while because someone on the mainland heard that we had raised a lot of money and had laid down the gauntlet and said that we will beat your target for last year. We did not like that, we felt it was a night that people could give what they could afford to give and if they could not manage to give anything, well that was all right. We did beat the target that year despite trying to play it down but I'm glad to say that it has evened out a lot since then. We now raise what I think is a healthy total for Shetland which works out at about one pound per head and if every person in the mainland did that we would not have to worry. But it's a really good atmosphere. You get a telephone call from people the next day saying I did not get to sleep last night because I was listening to you in bed.

JB. How about celebrations, do you go on the air for Uphalia?

IC. We don't at New Year. Well, it depends on what day New Year's Day falls on. We used to do a late new years programme before I came to the station. I think they were fun in as much as the people did enjoy them but I think it was quite hectic for the staff. Not everybody wants to work at Christmas and at New Year and they were on at all hours of the night. But when Children in Need started then we found it was very difficult to man the station for that amount of time for twice within a couple of months; ask people to come in most of the night, answering telephones, and so at that time we decided to concentrate on Children in Need. So at that time Radio Orkney did not do a Children in Need late night programme so we struck a bargain until eight o'clock and the same on New Year's Eve and we would do the late Children in Need Programme. Since then they have decided that they will go on the air for the Children in Need programme as well.

JB. How about Uphalia. It must be a tremendous night. From what I've heard it goes on a long time?

IC. Well we do not go on air all night. We are on the usual hours and we have to follow the Uphalia all day and its a long day. It starts in the early hours of the morning when the proclamation is posted at the market cross. It's on the go from half past nine when the galleon squad come into the pier then there are visitations, there is a civic reception at the town hall then they go to all the old people homes, schools and hospitals and in and out they stop to eat and we usually catch up with them at one of the venues. There's always someone at the Town Hall there's always someone with them at lunchtime and there is always somebody that goes to the burning site at night. So that we have a package of what is happening throughout the day. Nobody knows what the dress will be before Uphalia - the costume - so that is a part of it talking to various people - people from America - that's a part of it talking to various people from America - that's part of Uphalia. Folks who have been involved with Uphalia for many years and have been back. There's a history of a slight sameness about it but it's unique for every year and so we do it. It's quite a busy day. Most of the staff are

either at a hall at night or in a squad. So the station operates as normally; in fact it's open the day after for half of the staff. So a report goes out that night at well¹⁸

JB. You have mentioned some lovely things in our discussion.

IC. The station has had its ups and downs since I have been here.

JB. So what have been the downs - not many?

FT. Well we did have a bad period for a few years back Well, ... We had a member of staff who did not quite work out the way that it should have done⁴¹. It was quite an unhappy time. I don't know why it happened - essentially I think it was the person's character⁴².

She did not see things the way everybody else did⁴³. It was really a very unhappy time, until that was resolved and gone we were left with a lot of interim senior producers. Each one who came had their own ideas⁴⁴. Just when you got used to one they were off with another. We operated as well as we could but we knew that, but we knew that we could do better, that made for a feeling that it wasn't the way that it should be. Since then the station has been on the up. The last two years the station has been a very happy station; every place has its differences but I think it is essential in a tiny station⁴⁵. Like this, everybody has to have, if not exactly the same views the same sort of goals at the end of the day. We've got to be able to say well, it's not my field but I'll give it my best shot the same as you would do for me. I think you have to work like that and I think that we have got to help each other⁴⁶ and I think we do as much as we can. We get a little hassled: there is a lot of work for four⁴⁷ people but there is always a good day to make up for it, and we have a great rapport⁴⁸ with the public. That coffee⁴⁹ pot stands on all the time and this has evolved over the years. We are very lucky, four people⁵⁰ cannot cover the whole of Shetland; there is no way we can do it. We are very lucky. The phone rings and they tell us things⁵¹. We try and keep that connection as much as possible. We have a lot of good presenters who come in and do night programmes⁵².

JB. You have a lot. How many do you have. It must run into tens, thirty, forty...?

IC. I would think its up to 50⁵³ anyway and most of them can operate the desk themselves⁵⁴. They've been taught⁵⁵ that is a policy of the station. Suzanne, that was Suzanne's pet baby when she was here, she liked to see people who were interested in radio being able to operate the desk on their own; always somebody here of course in case something goes wrong. Most of them drive the desk themselves and they really enjoy⁵⁶ it, and I think that comes over in the programmes. We have an interesting range of programmes for a small station. In man hours we do more per head of staff than a lot of the out stations.

It's funny we stop the programme for a few months in the summer except for "Good Evening Shetland" and the number⁵⁷ of people who ask when we are coming back on the air is phenomenal. So they do listen to them and they do enjoy them. We had a worry - still a worry but not so bad now - that we were not appealing to teenager section of the public and we now have the⁵⁸ Alphabet Soup Programme which is great, it is fine for them. It is 16, 17 year olds that do the programme-things and they are all interested in. Subjects they are interested in within reason, and the pop music.

JB. You really cover everyone in the islands?

IC. We try to. There are one or two gaps I think. We try to cover as much as we¹⁹ can and because they can run the desk on their own it helps because in the beginning we had to record all these programmes⁵⁹. So there was somebody recording, somebody editing. So now they come in and go in the studio and who ever is here can be in the outer office and do something else and listen.

JB. One thing that has come across in reading one or two articles is the importance of the coffee. It's the atmosphere in there.

IC. I think it's very important²⁰. I think you have to be able to meet people on the door with a smile on your face and no matter what they have come to tell you have to take it from them as being important. Out

of 10 tip offs from people we might only get 2 real stories but that does not mean to say that the people who come from the other eight are no use. We thank them for coming, we give them a cup of coffee²¹ and if you hear something again please do come.

There are folk from Fair Island²² Fulla, Yeu come down for the day and even if they don't have a story for us they come in have a cup of coffee. Just to see how we are and that's great.

JB. It's like a home then in that sense?

IC. It's nice to be able to relate to people. I don't know how many new people I know through this same very thing.

JB. Do you think it is important that you are in a very cramped and, in a way, do you think would loose something if people could not come right in to the nerve centre?

IC. I think so²³

JB. If you were to have a proper reception?

IC. I actually would not like it²⁴.

JB. People are working away there with people having a coffee next to someone who is just about to put out a programme.

IC. When I first came here this area out here was the studio then it was chopped and that little bit there was part of this and this was the reception and it was chopped in two and there was not enough room out there. To be quite honest with you I was quite happy when I went inside²⁵. I like to feel a part of the programme²⁶. I think that you either have to be a production assistant and a receptionist and nothing other than that area. With other jobs you could sit outside but with a station like this when its your programme out and you have each got a tiny input into that programme it's nice to know what everybody else is doing - and what is happening and you can help each other better that way²⁷. I was quite relieved when we did not get a new station. I think

you lose something by it and that's just my personal opinion. Maybe the rest of the staff would not agree with that. For me it would lose something. I might be generally nosy but I feel we have an understanding with folk. If we are very busy, please help yourself to a cup of coffee and sit down, and we tell them not to be offended and they are not²⁸ They understand that. Then when we can speak we speak and that's how it's always been and we do have a lot of people coming in to see us or tell us a story or something that is happening. We get a lot of benefit.

JB. Ivy just a last point, can you tell us now that you are going out tonight doing a recording of the fiddle and accordion festival, is it quite a busy couple of days for you?

IC. It will be a busy weekend.

JB. So how many hours do you think you will be spending during the weekend?

IC. Well there will be four tonight anyway and another four tomorrow night and Saturday³³ will be from seven until one in the morning depending on how much more I need, maybe another two hours on Sunday or Monday. That will just be recording and enjoying the music it will not be all hard work³⁴ You work hours to get minutes in this business. I'm lucky I do not have to do that all that often. I'm going to help out on the weekend because I am in the position that I am in here. Mary, John and Danny do a lot more work than I do. So that really I cannot complain because I enjoy the music. Having said that, the staff here do have to work some pretty horrendous hours⁶⁰ and they do it very well really. I wonder sometime if in any other job people would put up with it. Social life gets a bit hassled⁶¹ at times you know. They do that very well and you know in general. There is always a duty person at the weekend.

JB. A point crossed my mind. We talked about monks the other day. There must be a vocation working here?

IC. I suppose so. Yes²⁹

JB. A religious order of broadcasting but you have to....

FT. In some ways it is a bit like that. Your programme is important. I will be doing this programme so it will be important - if I get enough material to make the programme good for the listener^[30] and satisfying^[31] to me. If I put something out that I am not happy with then I feel as if I am letting the listeners down^[32]. So therefore if I don't have enough I will work extra hours to get that and I think that happens in all the programmes here. I do a programme every month and on the odd occasion. Mary and John do an awful lot more programmes than me. Mary in particular does a lot of "In about the night" programme Specials and these are programmes that you have to build. So it is a bit of a vocation isn't it^[33]. So if you want it to be right you have to spend some time on it.

JB. Thank you very much Ivy. This has been a great conversation.

Appendix 4.2: List of all Open Codes generated from interview with Ivy Clueness.

O = Information derived from topic guide.

1. *Asked to broadcast*
2. *Relationship with station evolved.*
3. *Filling in for temporary secretary*
4. *Must remember we are BBC*
5. *Announce everything as BBC Radio Shetland*
6. *BBCs corporate image has to be maintained.*
7. *Not as BBC as some of other stations.*
8. *Geographically not the same as other BBC stations.*
9. *We are very different in Shetland.*
10. *We keep to BBC rules.*
11. *BBC Scotland our direct bosses.*
12. *BBC Scotland - people we have most connection with.*
13. *BBC think of BBC Scotland - our direct line.*
14. *Not much contact with BBC in London.*
15. *BBC Scotland is our main boss.*
16. *BBC - BBC Scotland: don't know the difference.*
17. *BBC = news and entertainment to everybody.*
18. *BBC - quality.*
19. *Long tradition of quality.*
20. *BBC = massive.*
21. *End of the day BBC = quality.*
22. *BBC Scotland - bigger version of what we do here.*
23. *Don't know if I would like to work in a bigger station.*
24. *Making the programmes is the same wherever you are.*
25. *Elsewhere - staff do lots of travelling.*
26. *We know our own patch - easy.*
27. *Before hectic work practices.*
28. *Before - sometimes scary.*
29. *Royal Visit - a good day.*
30. *Children in Need a nightmare.*
31. *Children in Need good atmosphere from all over Shetland.*
32. *Children in Need a real community thing.*
33. *I work over the weekend.*
34. *Hard work but enjoy the music.*

□ Information derived from questions not in topic guide

1. From start local people on the air.
2. Excited that we were going to have our own station.
3. Weather reports important (extreme weather).
4. "What's on" is important.
5. "What's on" is the difference between getting a lot of people to an event or not.
6. "What's on". Concern if you did not do it.
7. Messages broadcast, eg. important announcement, eg. if butcher van is broken down.
8. Messages important if butcher van is broken down it saves people waiting.
- 8b. Dialect - never any opposition to it.
9. Dialect - not over the limits - secret of getting it to work.
10. Important - small team.
11. BBC staff do not realise how small we are.
12. BBC staff think (BBC Shetland) it is bigger.
13. Cannot imagine a smaller station.
14. BBC do not appreciate the distances in Shetland.
15. Radio Shetland is a tiny station.
16. Once realise its size (others within BBC2) do not regard it as a proper station.
17. I soon realised that you had to be a jack of all trades.
18. Even after Uphalia a report goes out.
19. Try to cover all the people.
20. Atmosphere - welcoming public is important.
21. Give everyone a coffee.
22. Remote islanders come in for a chat - welcome.
23. If we weren't cramped we would lose something.
24. Would not like being in a reception.
25. Happy when I moved inside.
26. I like to feel part of the programme.
27. Feel we help each other.
28. Visitors - if busy give them a coffee and asked to wait.
29. A bit of a vocation working at Radio Shetland.
30. My programme good for the listener.
31. My programme satisfying for me.
32. If something is sub standard I feel as if I am letting the listener down.
33. It is a bit of a vocation.

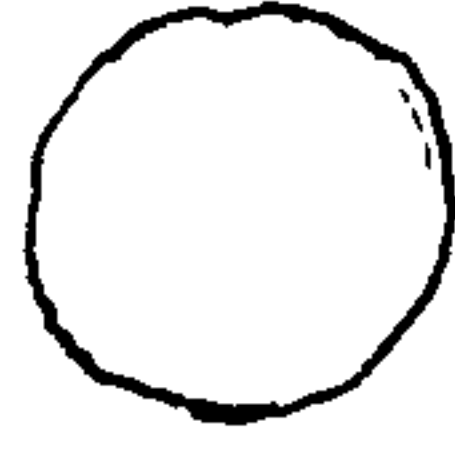
△ Unsolicited Information

1. *Local people are quite reserved.*
2. *I was asked to broadcast simply because I was around.*
3. *Interest (public) in the station from the start.*
4. *Shetland Radio rather than BBC Radio Shetland.*
5. *Geographically different. (Shetland)*
6. *Link to remote areas. (Radio Shetland)*
7. *Gratifying because people are listening.*
8. *Public service announcements - Lamb Bank.*
9. *Lamb Bank's a godsend.*
10. *Lamb bank saves crofters a lot of money.*
11. *News keeps the islands and areas together.*
12. *Do something wrong and you are quickly told.*
13. *You know you are not talking to empty air space.*
14. *Do emergency broadcasts.*
15. *Break Radio Scotland's broadcasts to tell people that a certain school will be closing early.*
16. *A little more "The Peoples Radio".*
17. *Important to the country districts particularly.*
18. *Orkney is far more Scottish.*
19. *Compensations being a little further away.*
20. *We are self contained.*
21. *Remoteness - why people adopted us as their station more readily.*
22. *A lifeline to the rest of Shetland.*
23. *Dialect used whenever possible.*
24. *Dialect endears itself to Shetland people.*
25. *Dialect was beginning to fade.*
26. *Radio Shetland helped to revive it a little. (the dialect)*
27. *Mary at forefront of preserving the dialect.*
28. *Schools used to frown upon dialect.*
29. *News is always read in English.*
30. *Do get complaints for doing it in dialect.*
31. *Four staff important to work together.*
32. *Glasgow - a lot of telephone contact.*
33. *BBC staff find working here to be a delightful experience.*
34. *BBC staff - exchange of ideas.*
35. *Pressures - decided that I could edit a tape.*
36. *BBC recognised that we were doing more than secretarial duties and upped our pay.*
37. *Variety - enjoy the work.*
38. *Hoped that I would be involved in broadcasting.*
39. *Royal Visit managed to get material on air.*
40. *Most days are good.*
41. *Children in Need now doing it themselves. (Local populace)*
42. *Children in Need - we were first of all the driving force.*
- 41b *One member of staff who did not fit in. (In the past)*

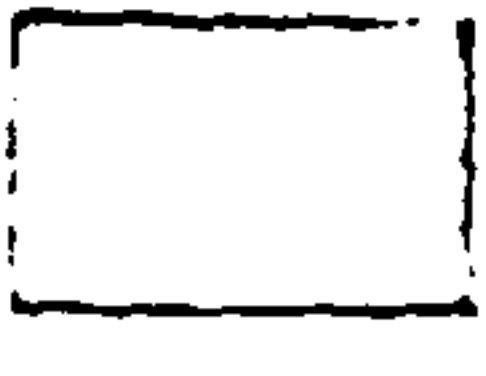
- 42b *Did not fit in - character.*
- 43. *Person saw things differently.*
- 44. *Every producer has their own ideas.*
- 45. *Now a happy station - very important.*
- 46. *Must help each other.*
- 47. *Lot of work for four people.*
- 48. *Great rapport with the public.*
- 49. *The public - the coffee pot there all the time.*
- 50. *4 people cannot cover whole of Shetland.*
- 51. *People phone in and tell us things.*
- 52. *Local presenters who come in and do night programmes.*
- 53. *50 local presenters.*
- 54. *Most can operate the desk themselves.*
- 55. *Public have been taught how to operate desk.*
- 56. *Stop public broadcasts in summer and public phone in and ask when they will start again.*
- 57. *Now have teenager programmes.*
- 58. *Easier run the desk - before everything recorded.*
- 59. *Staff work horrendous hours.*
- 60. *Social life gets a bit hassled due to long hours.*

APPENDIX 4.3

FIGURE 4.3 OPEN CODES DERIVED FROM INTERVIEW WITH IVY CLUENESS SHOWN IN DIAGRAMMATIC FORM



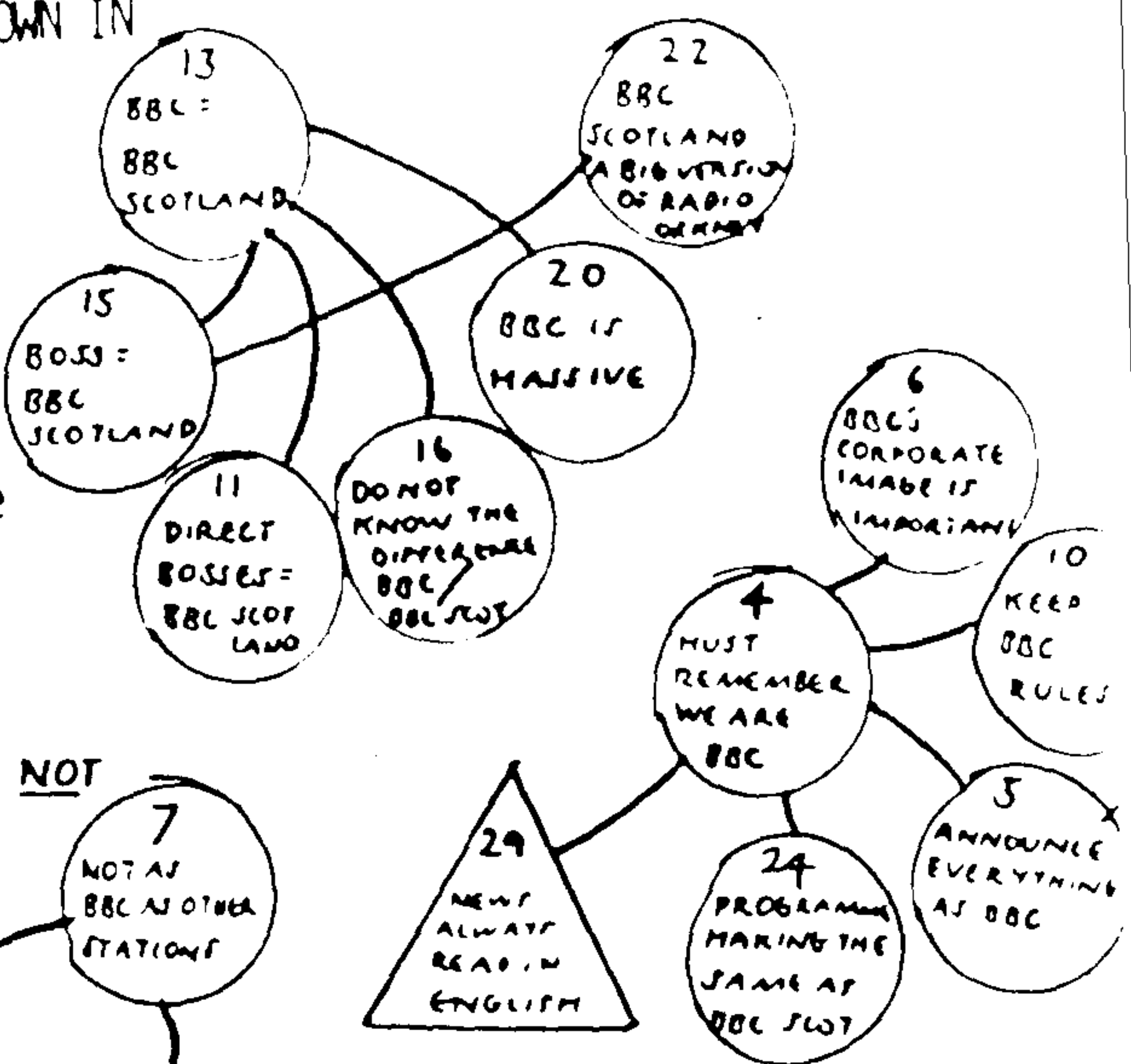
Open code generated in response to a question in the interview topic guide (34 in total)



Open code generated by a question not included in the interview topic guide (33 in total)

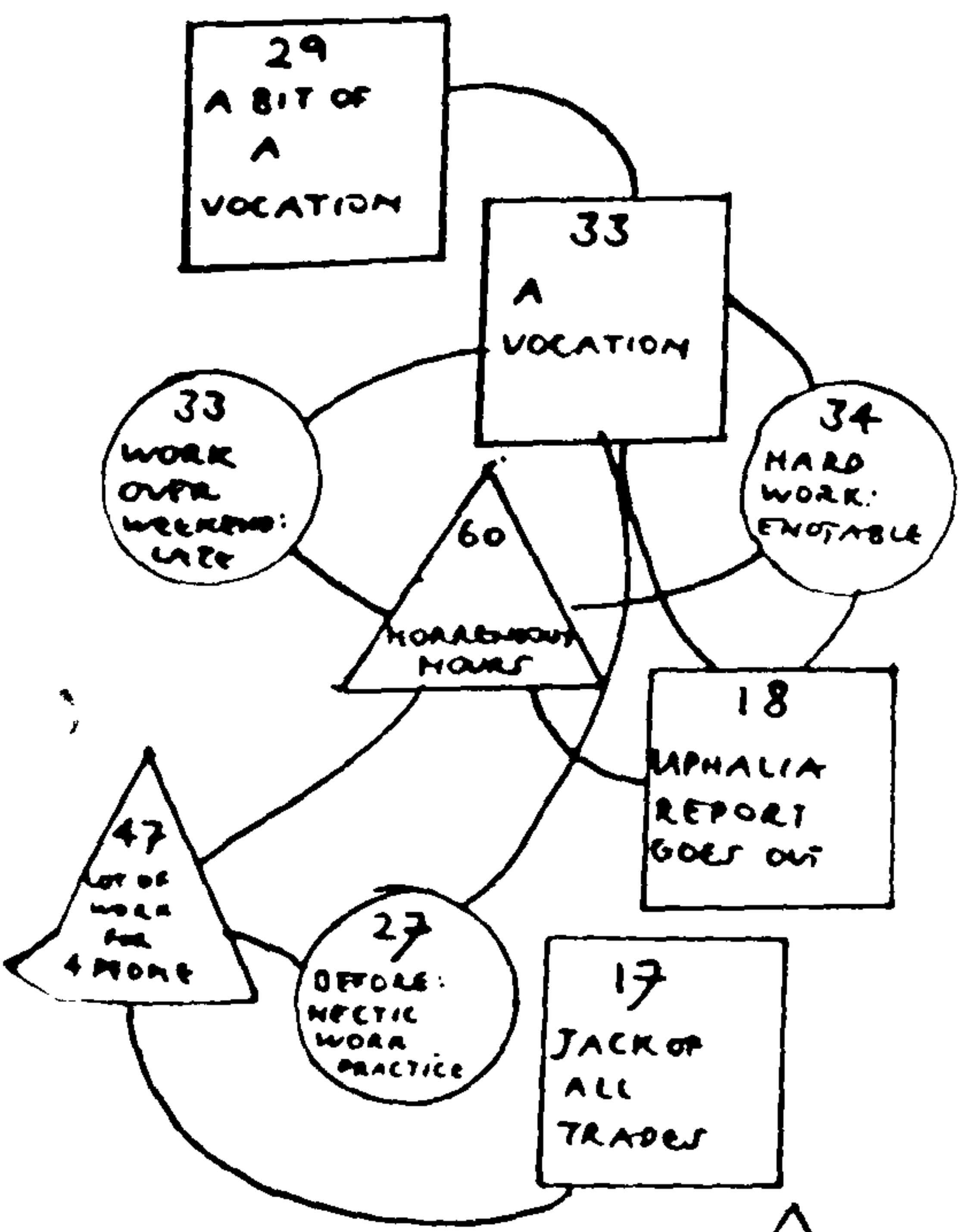


Open code resulting from unsolicited information (60 in total)

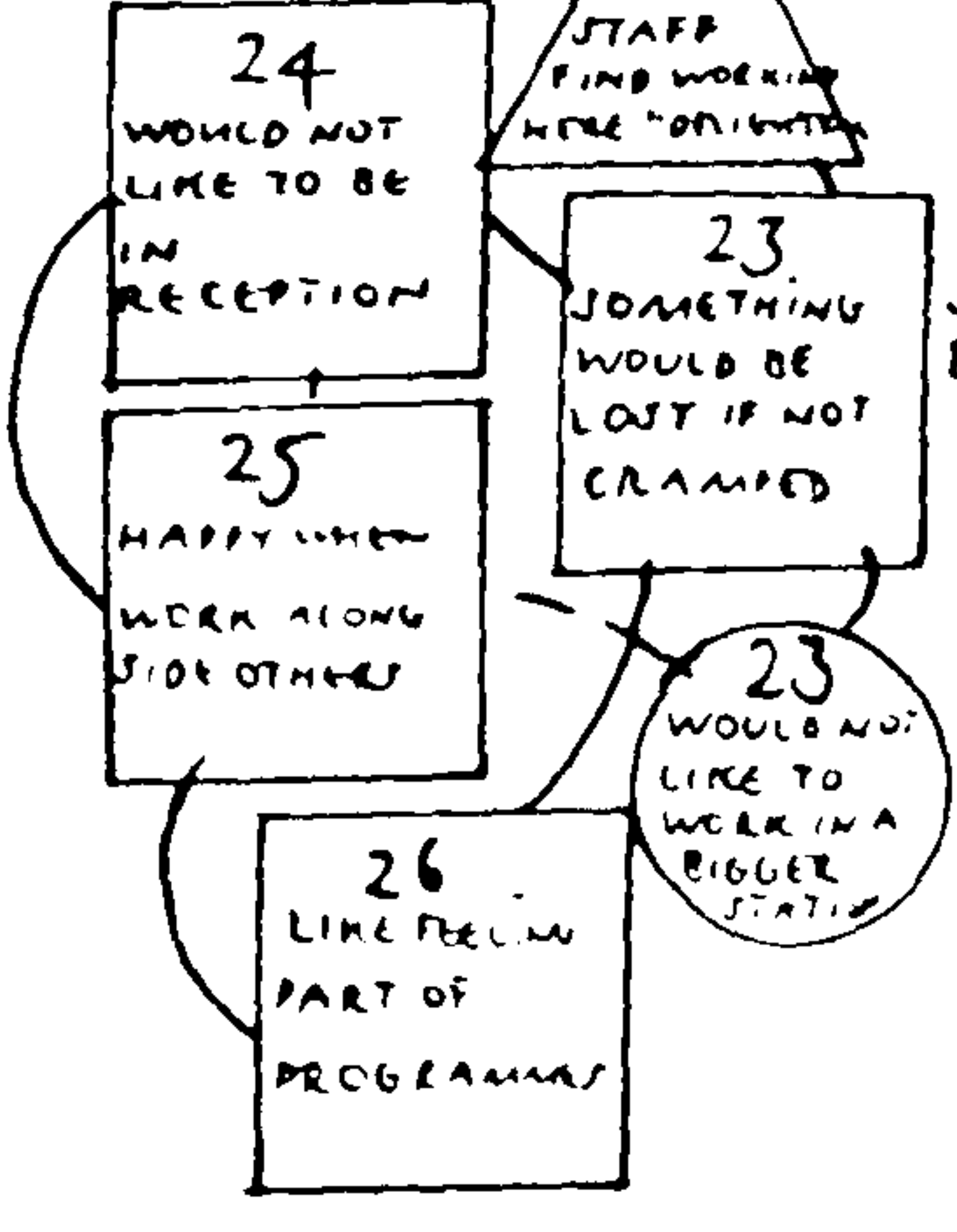


BEING PART OF THE BBC IS IMPORTANT.

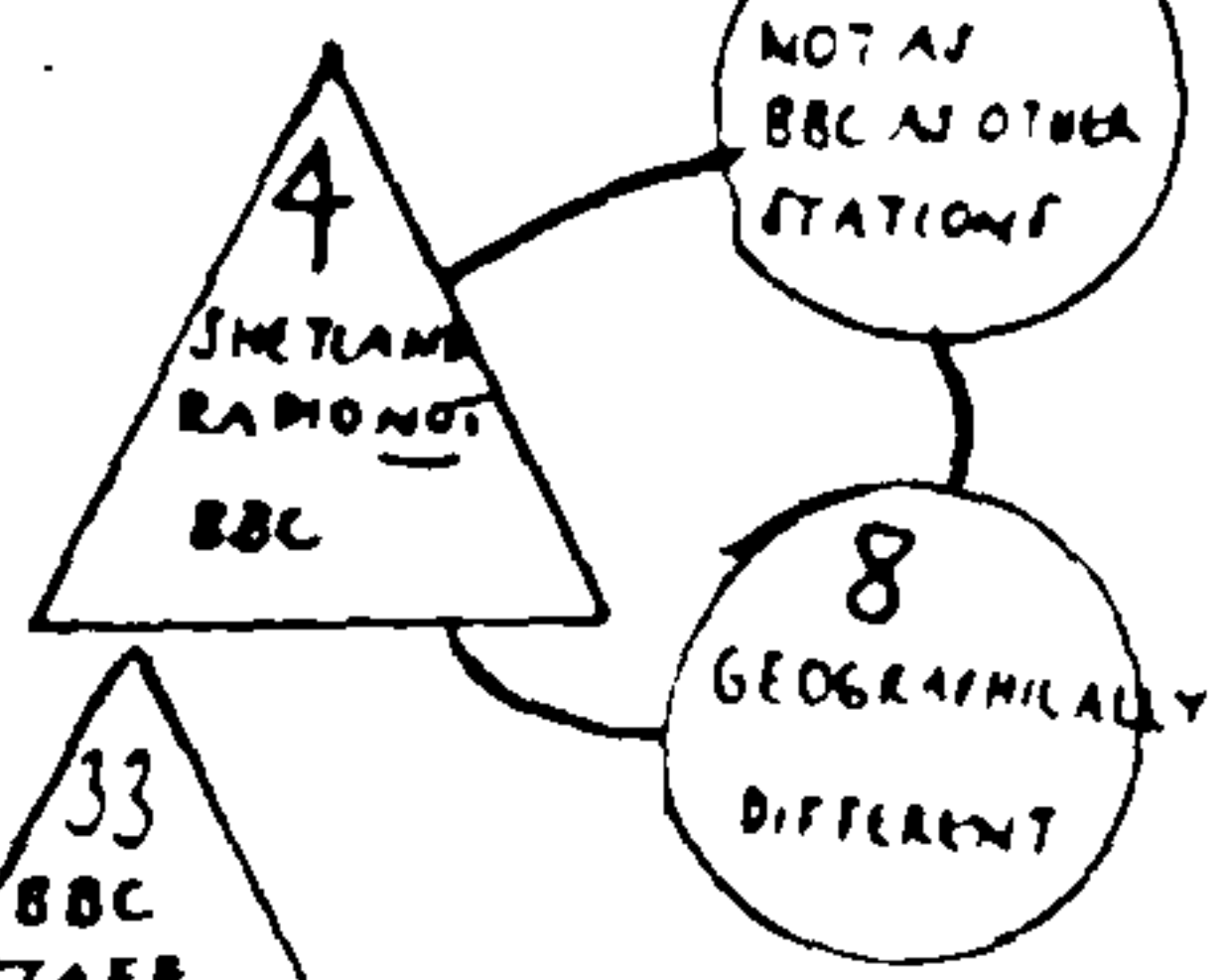
VOCATIONAL WORK: DEDICATED STAFF



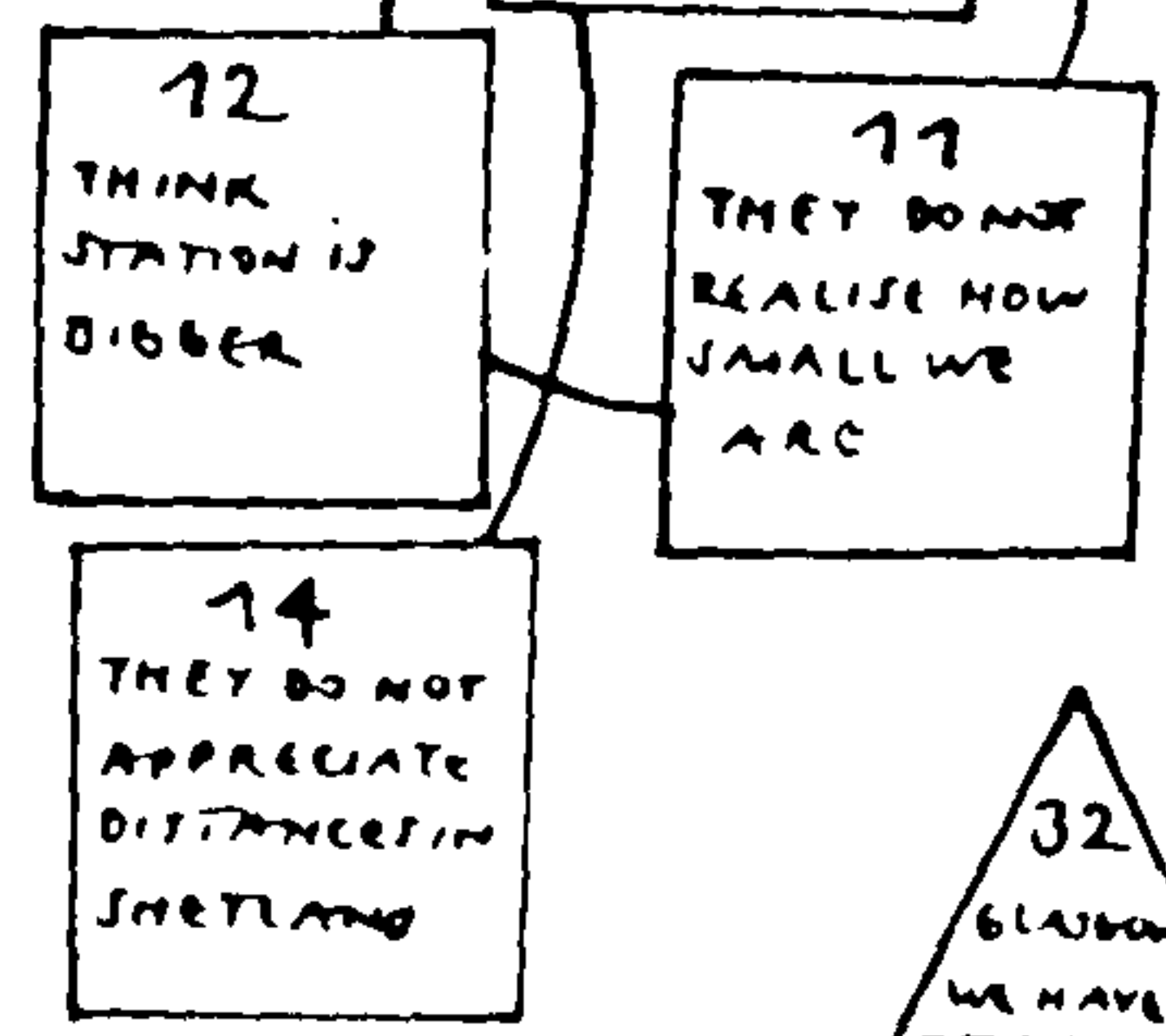
CRAMPED COSY TEAM ATMOSPHERE



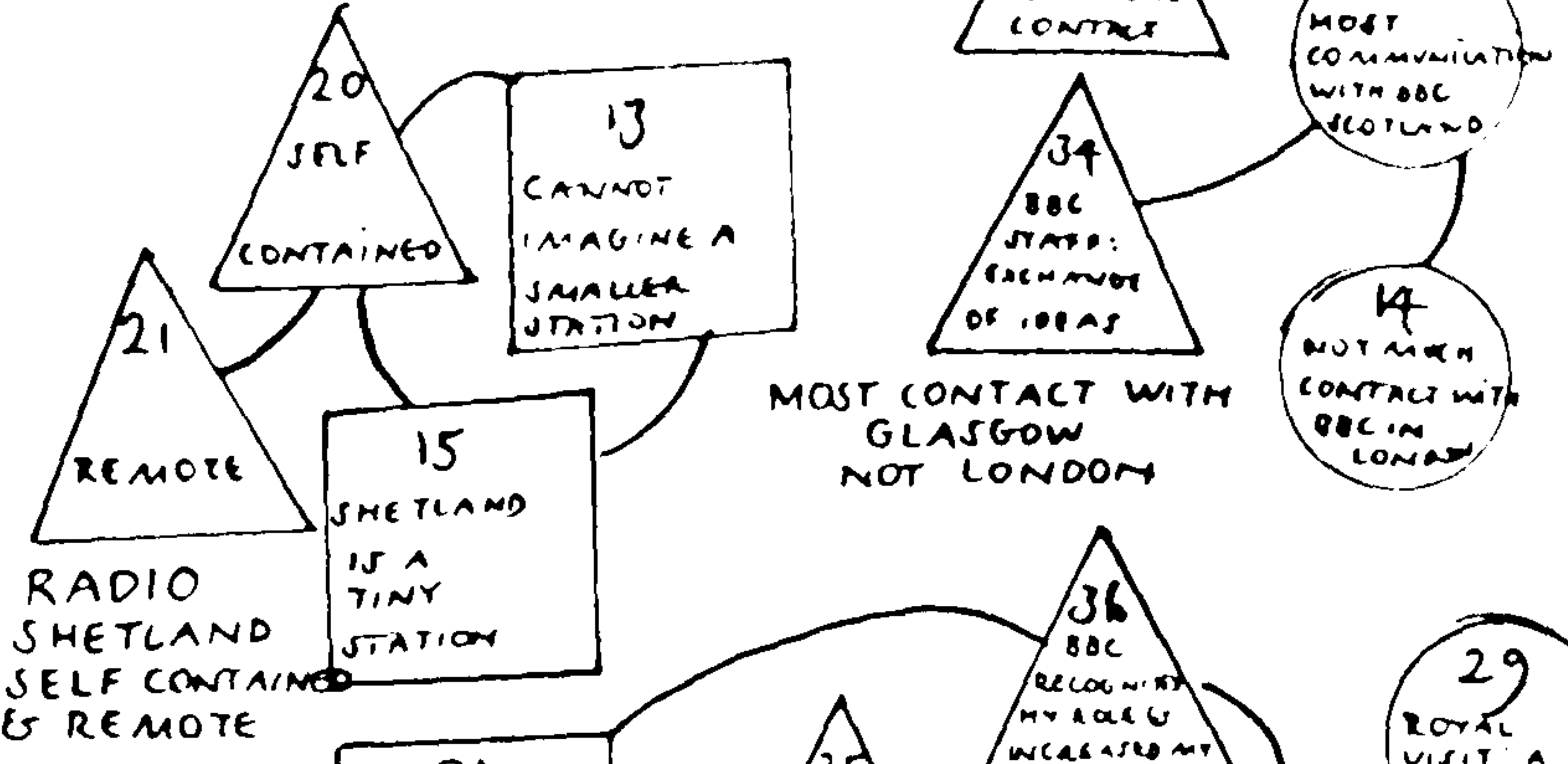
REALITY: NOT BBC



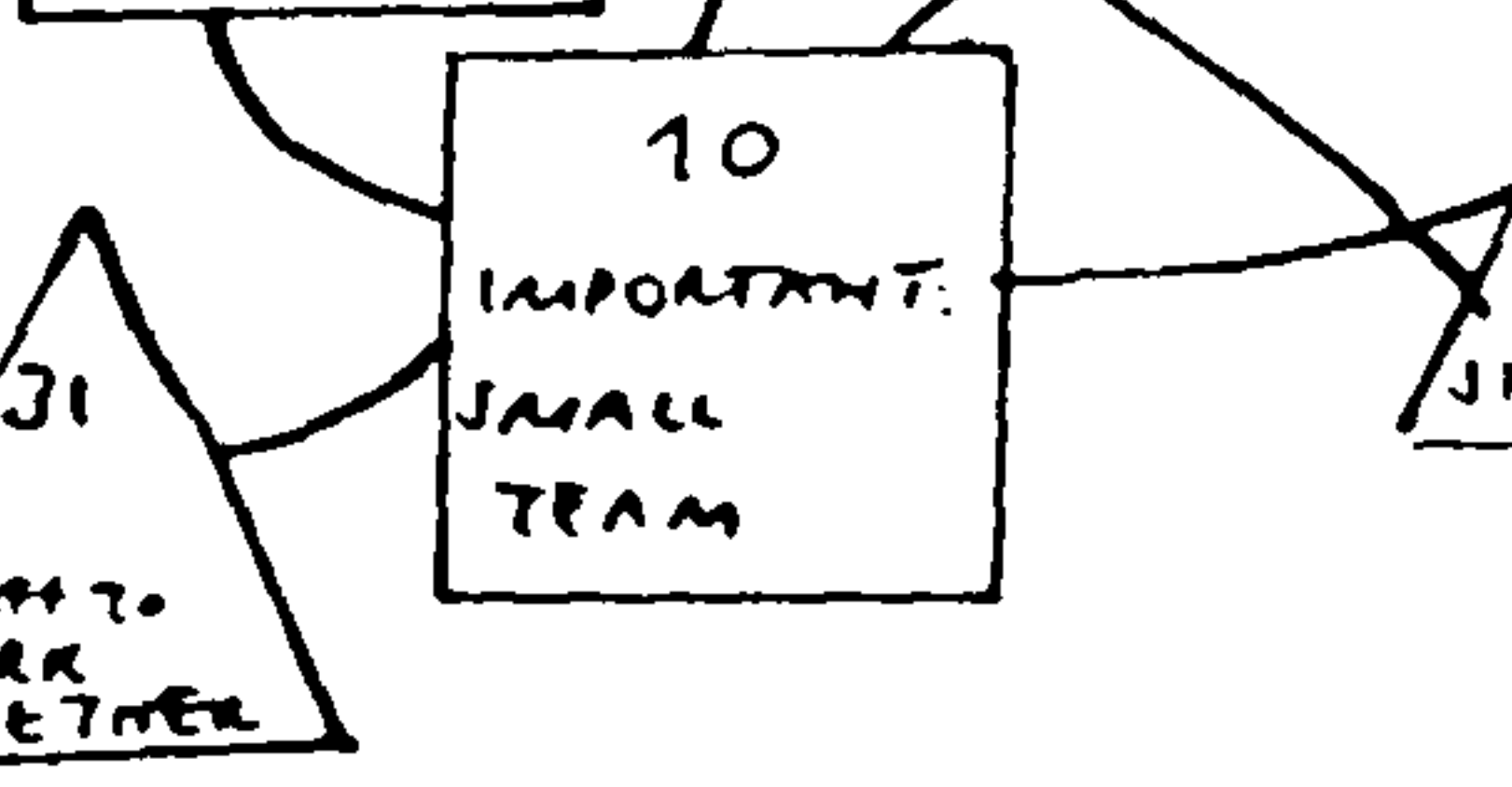
NOT SEEN AS A PROPER STATION BY BBC STAFF



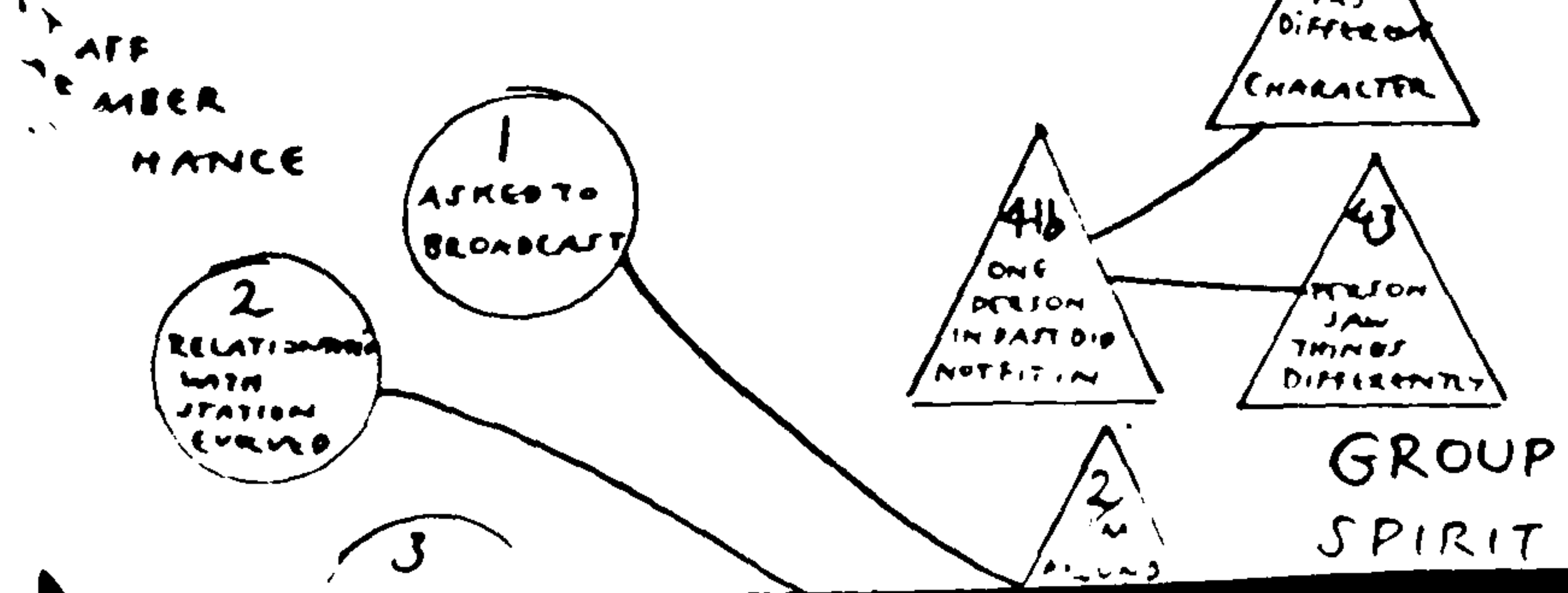
REMOTE RADIO SHETLAND SELF CONTAINED & REMOTE



HELP EACH OTHER



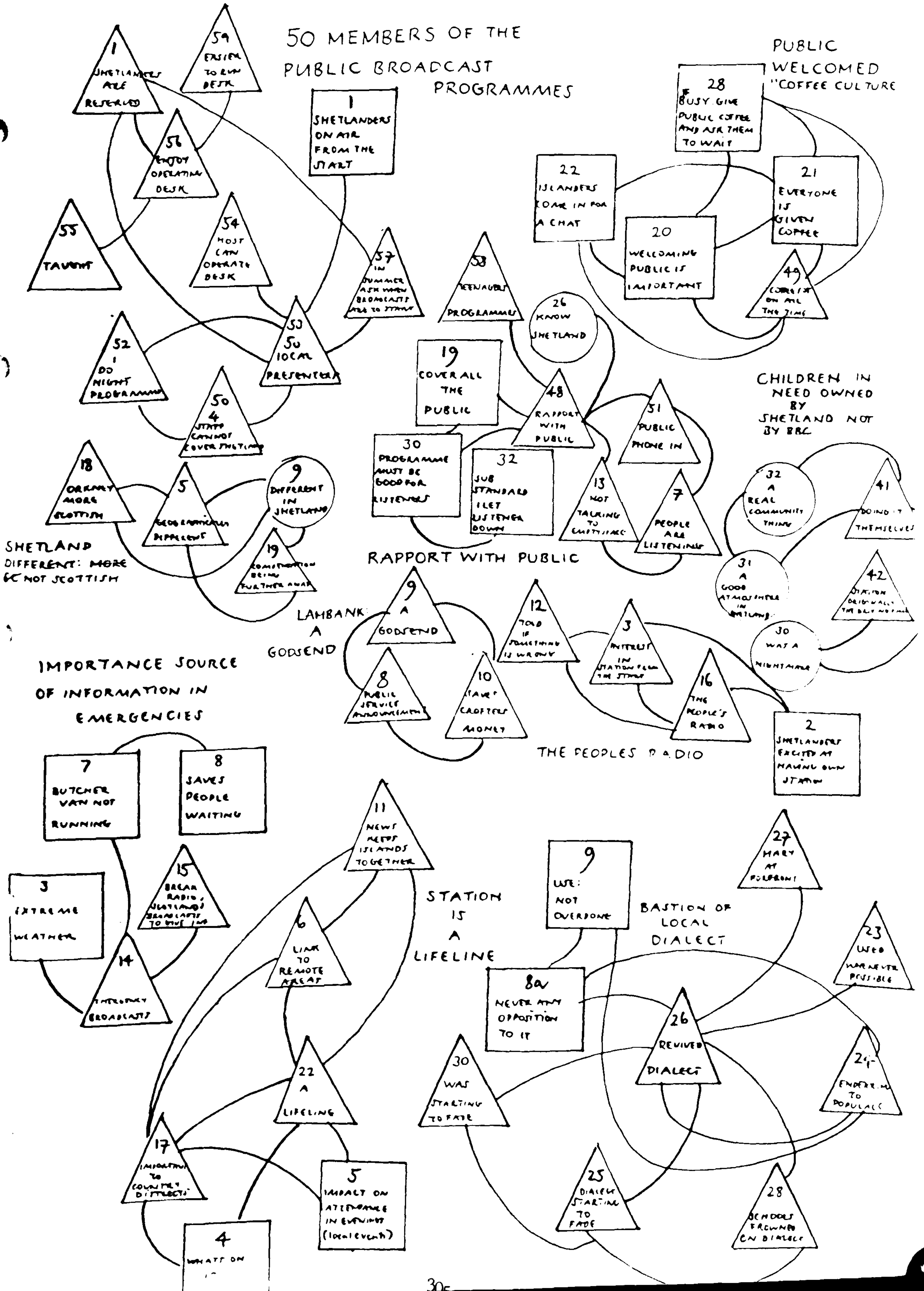
GROUP SPIRIT



APPENDIX 4.3

50 MEMBERS OF THE PUBLIC BROADCAST PROGRAMMES

PUBLIC WELCOMED "COFFEE CULTURE"



**APPENDIX 5.0 ARGOT APPLICABLE TO THE CURRENT BBC
IDEOLOGY**

ARGOT	MEANING
Beeb	<i>Refers to The British Broadcasting Corporation.</i>
Being Birted	<i>Refers to meetings chaired by John Birt (the Director General) where personnel can ask questions.</i>
Category 1	<i>Refers to the procedure for the announcement of obituaries. The procedure adopted depends on the status of the individual concerned. Category 1 includes HM The Queen, HM Queen Elizabeth The Queen Mother, HRH Prince of Wales, HRH Princess of Wales. Under the category 1 procedure all BBC programmes join together for the announcement.</i>
Charter Renewal	<i>Refers in part to the establishment of 16 task forces by the BBC who were charged with considering the BBC's future.</i>
Dukie	<i>Refers to the Chairman of the BBC's board of governors Marmaduke Hussey, and his somewhat patrician manner.</i>
Independents	<i>Refers to independent production companies which now make 25% of all the Corporation's programmes.</i>
Network	<i>Refers to programmes serving Scotland (Scottish network) or more commonly the entire UK (British network).</i>
OBs	<i>Refers to Outside Broadcasts.</i>
Opt Out	<i>Refers to the practice of leaving the network service (whether referring to Britain or Scotland) in order to broadcast local programmes, thus BBC 1 TV Scotland opts out of BB1 whilst BBC Radio Orkney opts out of BBC Radio Scotland.</i>
Phillips	<i>Refers to cost cutting exercise undertaken by the BBC's head of finance whose surname was Phillips.</i>
Pop and Prattle	<i>Refers to budget programming whose format entails a mix of discussion and pop music.</i>

Producer Choice	<i>Refers to the establishment of competitive choice within the BBC, eg. producers have flexibility as to where they can buy their services.</i>
Ring Main	<i>Internal broadcasting system used by the BBC (either TV or Radio). Used for announcements and staff presentations given by the DG and/or other senior managers.</i>
ROT	<i>Refers to the recording to transmission (eg. BBC Radio Scotland recording BBC Radio 4's transmission for further use).</i>
Suits	<i>Refers to those in the higher echelons of management who wear suits unlike most BBC Personnel.</i>
Trails	<i>Refers to the practice of broadcasting excerpts of programmes for promotional purposes.</i>

APPENDIX 5.1: ARGOT AVAILABLE TO THE OLD "REITHIEN" BBC IDEOLOGY

<u>ARGOT</u>	<u>MEANING</u>
Ariel	<i>Refers to the in house Journal of the BBC.</i>
BH	<i>Broadcasting House. A generic term describing many BBC premises throughout the country.</i>
Boarded	<i>Refers to the BBC's interview process for staff appointments.</i>
DG	<i>Director General of the BBC.</i>
PSB	<i>Refers to Public Service Broadcasting. PSB being a distinguishing characteristic of the BBC.</i>
The Secretary	<i>Refers to Senior Manager who liaise between the Chairman of the BBC's Board of Governors and the Director General (DG).</i>
Third Floor	<i>Refers to the floor where senior managers traditionally have their offices. Applicable to BBC Scotland and to the BBC in its entirety.</i>

APPENDIX 5.2. ARGOT APPLICABLE TO BBC SCOTLAND IDEOLOGY

ARGOT	MEANING
BBC Flat	<i>Refers to accommodation offered to BBC personnel by a mother of a BBC employee.</i>
BCS	<i>Refers to The Broadcasting Council of Scotland. The council is, in effect, the governing body for BBC Scotland.</i>
Cheese, Wine and P45	<i>A common expression referring to the common practice of being notified of redundancy over lunch.</i>
Controller	<i>Refers to Controller Scotland: The Executive Head of BBC Scotland: (Controller being a favoured management title with the BBC).</i>
Gay from Tay	<i>Refers to a well known presenter and relates to the person's alleged sexual orientation and place of birth.</i>
H.N.C.A.S.T.S.	<i>Refers to the acronym denoting the Head of News, Current Affairs, Sport, Television, Scotland.</i>
Pat the Flat	<i>Alternative name for BBC flat (See BBC Flat).</i>
Real Lives	<i>Refers to programme made by BBC Scotland about Government Secrecy. The Government attempted to have the programme banned.</i>
Ring Main	<i>Internal broadcasting system of use within the BBC.</i>
Scotfax	<i>The internal news information service used within BBC Scotland.</i>
Securitate	<i>Refers to those working in the office of Secretary Scotland and Information who are compared with the Ceaucescau's police service (Former Romanian dictatorship).</i>
Studio One	<i>Refers to (a) the large studio where The BBC Symphony Orchestra rehearse and (b) to a bar of the same name which is frequented by the same musicians.</i>
The Kremlin	<i>Refers to the fortress like appearance of Broadcasting House, Glasgow.</i>

The Three Planks	<i>Refers to BBC Scotland's logo whose three planks symbolise the geographical area of Scotland.</i>
White Hell	<i>Refers to major news story based on adverse winter weather conditions in Scotland, eg. snow.</i>

APPENDIX 5.3 ARGOT APPLICABLE TO THE IDEOLOGY OF THE PROFESSIONAL GROUP OF RADIO BROADCASTERS

ARGOT MEANING

All Souls	<i>Refers to All Souls Langham Place which is situated near to Broadcasting House, London, and where many of the live daily religious services are held.</i>
Bi-Media	<i>Refers to activities undertaken jointly by radio and television - eg. news gathering and reporting.</i>
Bush House	<i>Refers to the headquarters of the BBC's external service.</i>
DRBT	<i>Refers to Direct Radio Broadcasting by Satellite.</i>
EDIT	<i>Refers to Editing Distribution and Translation news computer service used by the World Service.</i>
MDR	<i>Refers to Managing Director Radio.</i>
MDXB	<i>Refers to Managing Director External Broadcasting.</i>
Package	<i>Refers to a particular recorded item, eg. an interview relating to a news story.</i>
Portland Place	<i>Refers to Broadcasting House, London.</i>
RDS	<i>Refers to Radio Data System which enables car users to be advised of the most appropriate radio frequency.</i>
W1Village	<i>Refers to premises comprising the radio directorate in London.</i>

APPENDIX 5.4**ARGOT APPLICABLE TO RADIO SCOTLAND IDEOLOGY**

ARGOT**MEANING**

GES	<i>Refers to the evening news programme "Good Evening Scotland".</i>
GMS	<i>Refers to the morning news programmes "Good Morning Scotland".</i>
Little Neil	<i>Refers to Neil Fraser who is senior producer. Differentiates from 'Big Neil' or The Gael (see) who was the Head of Radio Scotland whose name was also Neil Fraser.</i>
Maritime Area	<i>A distinct area of transmission of BBC Radio Nan Gaidheal, eg. the Hebrides and the Western Coast.</i>
Out Stations	<i>Refers to the radio studios found throughout Scotland. Tends to be used in a derogatory sense. (Sometimes community station is also used see Radio Argot).</i>
Outro	<i>Refers to the final spoken part of a broadcast programme - i.e. the opposite of intro - introduction.</i>
The Gael	<i>Refers to Neil Fraser the head of Radio Scotland who allegedly displayed the characteristics of those from the gaelic speaking communities, eg. indecisiveness.</i>
Unmanned Station	<i>Refers literally to those studios which are unstaffed but where individuals may broadcast. (Unmanned stations exist in Oban and Benbecula).</i>

APPENDIX 5.5**ARGOT APPLICABLE TO BBC RADIO ORKNEY**

ARGOT**MEANING**

Community Stations	<i>Refers to the generic term given to the local radio stations throughout Scotland. (Used by other community stations).</i>
Oot and Aboot	<i>Refers to a radio programme produced by two amateur broadcasters Ken Ross & Angus Findlater. Programme has aim of capturing something of the atmosphere of Orkney.</i>

Radio Bland *Refers to BBC Radio Scotland's output which was considered to be unextraordinary.*

Rysa *Refers to one of the Orcadian islands and to the old labrador owned by a member of staff and who virtually lives in the station.*

APPENDIX 5.6 ARGOT APPLICABLE TO BBC RADIO SHETLAND

ARGOT MEANING

Folk *Refers to the public.*

In about the night *Refers to programmes which capture a particular aspect of Shetland night life.*

JJ *Refers to nickname of a member of staff working on the sound archives.*

Lamb Bank *Phrase used in Shetland for the adopt a lamb scheme operated by Radio Shetland.*

Prossies *Refers to news prospects, eg. items which are likely to be covered in the news broadcast that day.*

Shetland Bus *Refers to the fishing boats which ferried British subjects from Norway to Shetland during World War Two.*

Shetland Specials *Refers to special programmes on some aspects or activities within Shetland.*

Tama and Diedri *Refers to the radio programme where two fictitious Shetlanders "comment" on the news points of the day.*

The People's Radio *Refers to BBC Radio Shetland.*

APPENDIX 5.6.1 SHETLAND: EXAMPLES OF THE SHETLAND DIALECT IN WRITTEN FORM

The distinct '*dialect*' of Shetland was demonstrated both in oral and in permanent written form. The writer will give examples of the latter. The writer found that many of the official typed transcripts of programmes were written in the Shetland dialect rather than in 'BBC English'. As such this

demonstrated a significant departure from the Corporation's use of standard English. The following are examples.

14th May, 1991.

Time noo fir some music, whule we fin oot about dis year's Spring concert wi da choral society.

(Time now for some music while we find out about this year's Spring concert with the choral society).

12th May, 1991

Onybody wantin tae book a place on da lightin course tae be hel on Setterday in da Garrison Theatre should contact ICC Lerwick 2114.

(Anybody wanting to book a place on the lighting course to be held on Saturday in the Garrison Theatre should contact ICC Lerwick 2114).

13th June, 1991.

Dia Mondya, wir fitba reporter Colin Libban focuses on juni fitba an as da secretary of da junior fitba.

(This Monday, our football reporter Colin Libban focuses on junior football as the secretary of the Junior football).

APPENDIX 5.7 ARGOT APPLICABLE TO OLD HEROIC IDEOLOGY OF BBC RADIO ORKNEY

ARGOT	MEANING
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Radio Howie	<i>Refers to BBC Radio Orkney when it was run by Howie Firth whose character dominated the station.</i>
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Tin Whistle	<i>Refers to a passion of Howie Firth (Former head of Radio Orkney) who played the tin whistle. A well known party trick was to play two tin whistles by blowing them through his nose. The station was inextricably linked to Howie Firth to the extent that the station's "musical identity" was played on tin whistles.</i>
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APPENDIX 5.8 ARGOT APPLICABLE TO BBC SCOTLAND'S SENIOR MANAGERS

ARGOT	MEANING
Chuckles	<i>Refers to Sir Graham Hills the Chairman of the Broadcasting Council for Scotland. (Sir Graham being small, chubby and personable).</i>
Forsyth Affair	<i>Refers to the clash that took place between a senior Conservative Party Grandee (Michael Forsyth) and BBC Scotland over bias in reporting. It was claimed that too much emphasis was given to the Labour Party. One senior producer pointed out that Scotland was out of kilter with the rest of the UK because most Scottish MPs belonged to the Labour Party. Sir Graham Hills and Pat Chalmers partly backed down over the affair: this led to Secretary Scotland (James Boyle) offering his resignation. Resulted in Boyle being given the sinecure position of Special Assistant to the Head of Television.</i>
George	<i>One of the two chauffeurs used by the management board. Known for his dour nature and dry sense of humour which is attributed to the fact that he is an Aberdonian.</i>
Isabelle	<i>In charge of management registry (see below).</i>
Jim	<i>The second of the two chauffeurs who, in contrast to George, enjoyed a vivid sense of humour.</i>
H.A.S.	<i>Acronym referring to Head of Administration BBC Scotland.</i>
H.E.S.	<i>Acronym referring to Head of Engineering BBC Scotland.</i>
H.Fin.S.	<i>Acronym referring to Head of Finance BBC Scotland.</i>
H.Inf.S.S.	<i>Acronym referring to Head of Information and Secretary, BBC Scotland.</i>
H.Tel.S.	<i>Acronym referring to Head of Television, BBC Scotland.</i>
H.R.S.	<i>Acronym referring to Head of Radio Scotland, BBC Scotland.</i>
Janet	<i>One of the typists who worked for Head of TV BBC Scotland.</i>
Jean	<i>The personal assistant to the Head of Television, Scotland.</i>

Management Registry	<i>Where all important reports and correspondence were kept This was more or less a secret operation with few members of BBC personnel being aware of the existence of the registry.</i>
Pig Farmer	<i>Refers to Patrick Chalmers, the Controller of BBC Scotland who was originally a Pig Farmer.</i>
King o'er the Water	<i>Refers to Alisdair Milne who was ousted as Director General of the BBC. Milne was a Scot and a former Controller Scotland and was a good friend of Patrick Chalmers. His dismissal was seen as unfair and was compared to the the position of the exiled Stuarts (the royal house of Scotland), in that he was, like them, considered the rightful owner of the 'crown'. Secretary Scotland was particularly fond of this analogy.</i>
Renaissance Man	<i>Phrase used by Kath Worrall as Secretary Scotland to refer to Jim Hunter who was Head of Television Scotland. Hunter was something of a dilettante: he held a first degree in music, conducted the Bearsden Choir, was an authority on Scottish Fiddle Music and had wide interests in the arts.</i>
SMB	<i>Acronym referring to The Scottish Management Board.</i>
SMB Meeting	<i>Refers to the weekly meeting of the above which always took place around lunch time on a Monday with discussions continuing over lunch.</i>
The Gael	<i>Refers to Neil Fraser, the Head of BBC Radio Scotland who allegedly displayed the characteristics of those from the gaelic speaking communities, eg. indecisiveness.</i>

APPENDIX 5.9 MYTH OF THE 'ONE BBC'

The following quotations dispel the myth of the 'One BBC'. They reveal the divide between London and Glasgow; between Glasgow and other studios and stations within Scotland, and the divide between radio and television. To illustrate the various divisions within the Corporation this section has been broken down into several sections.

- Myth of the one BBC: the BBC is beset with divisions.

Quotation

Source

*"Every BBC is different"
"The BBC's personality - the equipment is all the same."*

*Independent cameraman
Glasgow.
Drama Producer.*

- Myth of the one BBC: divide between Glasgow and London.

Quotation

Source

*"A marriage of second class interests"
(The implication for BBC Scotland is clear: the quality in Scotland is not so good.)
"I still get confused with BBC Scotland. If it's BBC Scotland (shown on television) it's bad news.. and for viewers in Scotland it's a cheap cheat."
"BBC Scotland is a slightly invented division. It's the BBC in London (that counts)". "I think it's the BBC that makes me glad to work for the BBC and not BBC Scotland"*

*Continuity

Senior Manager Television.

Senior Producer, Orkney.*

- Myth of the one BBC: divide between Glasgow and other parts of BBC Scotland.

Quotation

Source

*"Glasgow has all the parties and all the money"
"Feeling in Glasgow that we are out in the sticks"
"They (Radio Scotland) think we are a bunch of amateurs"
"They (other parts of the BBC) do not look upon it (Radio Shetland) as a proper Radio Station.
"Staff outside Glasgow do not feel that*

*Administration, Edinburgh.
Producer, Inverness.
Producer, Shetland.
Producer, Shetland.*

<i>they work for BBC Scotland"</i>	<i>Administration, Edinburgh.</i>
<i>"I know that the rest of BBC Scotland is competing with me"</i>	<i>Senior Producer, Orkney.</i>
<i>"Get the bastards off our back in Glasgow"</i>	<i>Producer, Inverness.</i>

- Myth of the one BBC: divide between radio and television

Quotation	Source
<i>"Radio is a backwater"</i>	<i>Senior Radio Producer, Glasgow.</i>
<i>"I'm not really interested in TV at all"</i>	<i>Senior Producer, Shetland.</i>
<i>"When I worked in Glasgow for 6 weeks I never knew that BBCTV was the same organisation"</i>	<i>Senior Producer, Shetland.</i>
<i>"Female (television) presenters are always attractive and beautifully dressed whereas male presenters can be any age and any shape."</i>	<i>Producer, Orkney.</i>
<i>"BBC Scotland to me is radio"</i>	<i>Senior Producer, Orkney.</i>

- Myth of the one BBC: degree of autonomy in Orkney and Shetland

Quotation	Source
<i>"We kind of run our own ship here"</i>	<i>Producer, Orkney</i>
<i>"We're Kings of the Castle" (Radio Shetland)</i>	<i>Producer, Shetland</i>
<i>"It's not a snooty BBC outpost." (Radio Shetland)</i>	<i>Producer, Shetland</i>
<i>"Radio Shetland is part of the BBC but I don't see it as taking that rather patrician role the BBC tends to take down south."</i>	<i>Producer, Shetland</i>

- Myth of the one BBC: variations in Primary loyalty

Quotation	Source
<i>The following demonstrate where primary loyalty was found to be in the BBC:</i>	
<i>"We have to be seen to be part of the BBC"</i>	<i>Manager, Glasgow</i>
<i>"I'm a BBC man through and through"</i>	<i>Senior Manager, Glasgow</i>

<i>"We at the BBC are best"</i>	<i>Senior Manager</i>
<i>"Tremendous social cache of working for the BBC"</i>	<i>Senior Producer, Glasgow</i>

This may be compared to the following quotations from Shetland and Orkney.

<i>"I do not see myself as working for the BBC but for Radio Shetland"</i>	<i>Producer, Shetland</i>
<i>"No. I don't think of this as the BBC"</i>	<i>Producer, Orkney</i>

- Myth of the one BBC: primary loyalty to local community.

<i>Quotation</i>	<i>Source</i>
<i>"There's a pride to being Orcadian... to be part of a Scottish network is not the same"</i>	<i>Producer, Orkney</i>
<i>"(We have) a completely different set of new values. Shetlanders do not like hectoring interviews"</i>	<i>Producer, Shetland</i>

*- Myth of the One BBC: Respect for the Corporation but not the Corporation's managers.
(symptomatic of the divide between administration and other parts of the BBC)*

respect for the Corporation

<i>Quotation</i>	<i>Source</i>
<i>"A factory for hand made works of art"</i>	<i>Producer, Inverness</i>
<i>"Great Authority"</i>	<i>Senior Manager</i>
<i>"It's nice to belong to the BBC - it commands respect."</i>	<i>Senior Manager</i>
<i>"Public still hold us very much in awe"</i>	<i>Glasgow</i>

compare with the following which show lack of respect for managers

<i>Quotation</i>	<i>Source</i>
<i>"They (senior managers) call each other by christian names and then stab each other in the back"</i>	<i>Producer, Orkney</i>
<i>"They have no practical application to Radio Shetland unless they come up with a</i>	

APPENDIX 5.9.1 THE MYTH OF PUBLIC ACCOUNTABILITY WITHIN THE BBC.

It became apparent that the BBC does not place a high value on public accountability. The writer's experience of programme review boards revealed that the public are rarely mentioned - the exception being where reference is made to audience ratings when the ratings are high. At Broadcasting House Glasgow, the signage and manner in which the public are treated (audience waiting in queues and not being offered refreshments) the confusing address given for the organisation and the military/policelike uniforms of the security staff all communicated this lack of regard for the public.

Other evidence for this view was provided by annual "*See for yourself*" programme whose aim was to communicate BBC Scotland's activities to the public. However the writer experienced at first hand that information used in the programme was still being put together 24 hours before the broadcast. The programme was also notable in that it failed to show a single listener or viewer. The programme focused entirely on BBC personnel. The low priority accorded to the programme may be seen as being symptomatic of the low regard in which the public was held.

(In response to the programme, the writer along with Mike Brown communicated their concern to Controller Scotland and he asked that recommendations be given for improvements to the programme. See Appendix 5.13).

Furthermore, there would appear to be a degree of ignorance of the '*real world*' in which many people live. This can be demonstrated by personnel tending to rely on the Corporation for their social activities, eg. the existence of the BBC Club and the Studio One bar. Again, Boddy commented that she along with other personnel do not live in the real world. She commented that many staff do not travel and tend to think that other workers lives are glamorous. She remarked that a certain type of person is attracted to the BBC. Such a person once in the organisation tend to make a "*secure nest*" for themselves.

APPENDIX 5.9.2 MYTH OF THE ONE BBC: VARIATION IN PUBLIC ACCOUNTABILITY.

There is a perceived difference between the attitude towards the public in BBC Radios Orkney and Shetland and other parts of the Corporation.

Compare the following:

First, the following statement by a senior manager reveals that the members of the Broadcasting Council who represent the public are effectively sidetracked by senior BBC managers.

Quotation

Source

*"The broadcasting Council for Scotland -
you cannot give them power"*

Senior Manager, Glasgow

Second, this is underpinned by what may be interpreted as a general disregard for the public within BBC Scotland.

Quotation

*"There was a KGB phone in last night
(in the USSR)
- the BBC is way behind." (The implication
being that the KGB was more open than
the BBC)*

*Senior Radio Producer,
Glasgow.*

*"We have nothing to push into their sweaty
hands" (referring to promotional material)*

Producer, Inverness

*"There is an arrogance down there. In
Glasgow you are so distant from the public
that you don't take a blind bit of
notice of your public."*

Producer, Orkney.

*"Ivory towers who can sit behind a screen
in Radio Scotland.*

Producer, Orkney.

*"In Glasgow you cannot ken who is
listening".*

Senior Producer, Shetland.

*The attitude to public accountability in Radio
Shetland and Orkney is somewhat different.*

Quotation

Source

*"Folk up here look on it as Shetland Radio
rather than as the BBC Radio Shetland"*

Producer, Shetland

*"You get people coming in. That's what
a community station is all about"*

Producer, Shetland

*"You have an identity with your listeners.
They are your friends and your family:
the people you see in the street everyday"*

Producer, Shetland

APPENDIX 5.10 *BBC SCOTLAND: MYTHS*

The following quotations reveal that a number of myths are perpetuated within the BBC. Yet as the following quotations reveal the reality as being somewhat different.

APPENDIX 5.10.1. *MYTH OF THE DISTINCTIVENESS OF BBC SCOTLAND'S IDENTITY*

Quotation	Source
<i>"Most people know its (BBC Scotland) a con"</i>	<i>Senior Manager.</i>
<i>"We (BBC Scotland) have a problem. We are British Too."</i>	<i>Senior Manager.</i>
<i>"It's hypothetical. It's crap - BBC Scotland."</i>	<i>Member of management board.</i>

APPENDIX 5.10.2 *THE MYTH THAT SCOTTISH CULTURE IS IMPORTANT. (THIS BEING A BELIEF HELD BY PERSONNEL OF BBC SCOTLAND).*

The *raison d'etre* of BBC Scotland is grounded in the belief that BBC Scotland has a distinct culture. However, what is apparent is that there are important divisions within Scotland with primary loyalty being shown to a particular geographical area or city. Certainly, this was clearly demonstrated in the research findings within Shetland and Orkney. However something of the same feeling was voiced by Isabel Boddy - a senior personnel manager in Edinburgh. She stated that Scotland is a group of nations and noted for instance that people in the north of Scotland do not regard people in the south as Scottish.

Isabel Boddy. "Often not much happens in Scotland."

The myth of the robustness of the so called Scottish culture was also pointed out in the comment that not a great deal that is newsworthy happens in Scotland. With regard to culture Stuart Conn who was one of BBC Scotland's senior drama producers noted that it would be politically and culturally suicidal to simply focus on Scotland.

The Scottish culture may be described as consisting of a number of distinct and robust local cultures.

APPENDIX 5.10.3 THE MYTH OF BBC SCOTLAND'S CONCERN WITH QUALITY.

One of supposed tenets of the Corporation is its concern with quality in all its activities. However, this concern with quality is not always demonstrated in some of the Corporation's actions. For instance it was not uncommon for BBC Scotland's continuity of the links between programmes (particularly on television) to be far from excellent; furthermore there was the fiasco of two New Year's Eve broadcasts. On the first occasion for instance a breakdown of communication led to both a band of pipes and drums and dancers appearing on the set simultaneously, whilst in 1990 BBC Scotland had to make a hasty return to London for the twelve chimes of Big Ben because it became apparent that the commentator was unaware that midnight was fast approaching.

Furthermore the lack of concern with quality could be seen in the programme review boards of television. The manner in which programmes were reviewed was bizarre. The author noted that the meeting had the following characteristics:

- (i) *up to 80 senior figures could attend the meeting*
- (ii) *minutes were not taken*
- (iii) *the meeting lacked an agenda so that members were unaware of the programmes which might be reviewed*
- (iv) *the Head of Television entirely dominated such meetings*
- (v) *there was a lack of debate*
- (vi) *the public were rarely mentioned*
- (vii) *quality programmes broadcast by other parts of the BBC or by Independent television were not reviewed*
- (viii) *there was no criteria for evaluating programmes*
- (ix) *evaluation was only undertaken by peer group.*

The writer's observation appeared to be supported by Fiona Hamil (now a member of the board of management) who stated that with regard to the above that "*There has been no speak no evil for years*". She concluded that the review board was used as an opportunity for people to get themselves noticed.

APPENDIX 5.10.4 THE MYTH OF THE NON-SECTARIAN BBC SCOTLAND

It became apparent to the writer that BBC Scotland had, until comparatively recently an anti-Catholic bias. One senior female member of staff who was Catholic commented that she would never have been given such a senior position some ten years earlier because of her adherence to Catholicism. In the past there had been complaints over the fitting of the green carpet on the 4th floor which was seen to represent an Irish-Catholic bias! Certainly, there is no longer evidence that belonging to the Catholic church bars individuals from high office: at least three of the present members of BBC Scotland's board of management are Catholic as indeed is the Director General John Birt. However, there is still suspicion of Catholics within the BBC Scotland. On at least two occasions within 1993 two BBC employees have approached the writer and have revealed what they consider to be important information, i.e. that the current Controller of BBC Scotland was Catholic!

APPENDIX 5.11 THE MYTH OF "RADIO HOWIE". (BBC RADIO ORKNEY)

Within BBC Radio Orkney a myth has grown up around the station when it was under the management of Howie Firth. Certainly, there was documentary evidence of the bizarre behaviour of the station's manager. It was also clear that the station did largely reflect the character of Howie Firth. This was epitomised by the station's signature tune played on tin whistles. Howie used to play two tin whistles through his nose as a party piece. However, the writer concluded that reference to Howie Firth or 'Radio Howie' was also used by personnel as a myth in order to confirm that the station's standards has improved. Certainly there was a negative side to Howie's management but there was also a positive side, under his control the station had a more distinctive Orcadian flavour.

For instance, with relation to Howie Firth, the writer was shown a diary which had been kept by a former member of staff relating to the incidents which occurred during Howie's control. This was something of a secret. One member of staff confided to the author that the present head of the station was unaware of its existence. Fig. 5 shows excerpts from the diary.

APPENDIX 5.11.1 EXCERPTS FROM BBC RADIO ORKNEY'S "SECRET DIARY".

4 January

"Advertised in the "Radio Times" that we were going to broadcast today. However, we decided to have the holiday - no programmes."

6 January

"Liz gets car stuck in the ditch - no programme this morning - listener with new radio throws it out of the window."

"Ken and Angus on Oot and Aboot on snowploughs - so realistic that listeners thought that many roads on Orkney are blocked."

12 January

"Howie held up in line of slow moving traffic on the roads which are covered in thick layer of rutted ice. Howie arrived at 8.05 for 8.10 programme. Opted in and out as he liked. (eg. he kept on opting in to Radio Scotland's programmes whenever he was stuck)."

28 January

"Howie's favourite day. 'Playboy Magazine' arrives - he goes missing for half an hour."

2 February

"Howie rushes through news items as he has a plane to catch."

19 February

"Liz walks in on Ken and Angus and Brian (by mistake) during the request show wearing her pink bloomers. Ken admits to having sent them! Red faces all round."

12 March

"Howie and Liz away so a highly recommended freelance Donald Smith arrives. There follows a period of disasters off the air and on. He educates Morag McDonald on the subject of his experiences with prostitutes."

3 June

"Lady Faulkner the BBC's Northern Ireland Governor sits in on 'Morning May' so Howie plays something to make her feel at home - the McPeats. Later on Liz discovers that the McPeats are IRA sympathisers."

APPENDIX 5.12 THE MYTH OF BBC RADIOS ORKNEY AND SHETLAND NOT BEING SEEN AS PROPER BBC STATIONS.

From many of the comments made by personnel at BBC Radio Orkney and Shetland and indeed by personnel working in other parts of the BBC a myth has been cultivated that these stations are somehow not proper BBC stations. However, both stations may be seen as more typically BBC than other parts of BBC Scotland in that

- (i) *they are accountable to the public*
- (ii) *they do reflect and help preserve the local culture*
- (iii) *they do have a strong public service element.*

Thus, they may be seen as being more BBC than BBC Scotland in that BBC Radios Shetland and Orkney reflect the local cultures in a way that BBC Scotland (BBC 1 and BBC 2 television Scotland and Radio Scotland) does not. Certainly the island communities attach a great deal of importance to the stations in a way that the Scottish public appears not to do. Thus BBC Radios Orkney and Shetland may be seen to be an important cultural touchstone in a similar way to the BBC.

APPENDIX 5.13 EXAMPLES OF RITUALS

The following examples of rituals are taken from the writer's entries in his research journal.

APPENDIX 5.13.1. Place: BBC Radio Orkney

Setting & Layout

BBC Radio Orkney is situated in the town centre of Kirkwall in a converted house and occupies two floors of the premises. The entrance to the station was to the rear of the building: the main door faces a garden which is tended on behalf of the station by a keen amateur gardener. The internal layout of the building was such that the staff kitchen and reception were situated on

the first floor whilst the studio and two offices for use by producers were situated on the first floor.

Distinctive features of setting

The station had an intimate homely feel to it. For instance female staff frequently left their handbags (including their purses and cheque books) in the kitchen. In the staff toilet individuals left their shampoo, deodorant and perfume. In the kitchen there was a huge supply of coffee which reflected the amount of coffee drunk by personnel. There were potted plants in the stairwell. On the noticeboards there were many BBC memos but upon closer inspection the overwhelming majority of these were old. In the senior producer's office there were a good number of books - a good many being concerned with the Northern Islands. The writer noticed that there was little in the way of correspondence between BBC Radio Orkney and other parts of the Corporation.

Staff Apparel

For the main personnel wore casual clothes - this being common among radio broadcasters. When staff wore smart apparel this normally indicated that they were to attend outside events such as attending council meetings. However there were some surprises. Dave, a freelance broadcaster, appeared in the station wearing a mechanics overall. Dave broadcast one of the music programmes in the evening but in the day held a full time position as a car mechanic. Dave was not alone in this regard.

Staff Behaviour

There was little in the way of obvious hierarchy between staff. For instance, John - the station's most senior figure, did make a point of making coffee for everyone. On the morning when Cath was broadcasting she would, after her broadcast, wash her hair and walk around the station with wet hair/with a towel on her head.

Other comments

Orcadians had relatively free access to the station with there being many visitors to the station. The front door was kept open all day - even in the evening when a single member of staff was working alone in the studio. This could, in theory, allow locals to walk around unobserved on the ground floor. Staff members children were often seen in the station and were readily accepted. Cath's dog appeared to be a permanent resident of the station. In the morning a local - Colin Barnett - would be seen in the station. Colin undertook a small number of chores for the station including sweeping the outside path, washing up dirty coffee mugs, collecting the newspapers, and buying staff their morning snack. Colin received £10 a week for his help. Personnel did not need Colin's help but were sensitive to the fact that Colin

valued working for BBC Radio Orkney, furthermore the £10 was useful additional income for Colin. In this the station may be seen as taking an active and direct concern for a retired member of the community.

APPENDIX 5.13.2 Place: BBC Radio Shetland

Setting & Layout

The station was situated on the first floor of a building just a few minutes away from the harbour at Lerwick. The station comprised three rooms: a studio, a communal office and a small office which was officially designated as being for the use of the senior producer but was hardly used for this function. On the stairwell leading to the station were photographs of Shetland fishing boats and a mural depicting the work of Radio Shetland which also illustrated the main industries of the island, eg. fishing, knitting, agriculture and the oil industry.

Distinctive features of setting

A distinguishing characteristic of the station was that all personnel worked in one room. This meant there was even less demarcation between staff than that which existed in BBC Radio Orkney. The main demarcation being between producers who all worked facing each other and the programme assistant who had a desk of her own. In addition this room served as the main reception for the station. At times there was frenzied activity in the room with phones ringing, with wordprocessors printing scripts, and sometimes simultaneous conversations taking place among personnel and visitors. The office had an ode to Radio Shetland on the wall in addition to photographs of former station presenters. Particular importance was given to the coffee percolator which was kept brewing all the time. Personnel always showed hospitality to visitors by offering them coffee.

Staff Apparel

Personnel were very casually dressed and their clothes were far from smart. It was impossible to detect from the apparel the status of personnel.

Staff Behaviour

A good many staff smoked cigarettes - a few appeared to be chain smokers. The atmosphere in the room could, at times, be quite oppressive.

Other comments

Many envelopes were hand written rather than being typed. Radio Shetland had even more members of the public visiting the station than Radio Orkney. It was noticeable that many teenagers visited the station.

APPENDIX 5.13.3 Place: Broadcasting House Glasgow

Setting & Layout

Situated in the favoured leafy West-End of Glasgow. Broadcasting House appeared almost fortress like as it rose high above the banks of the River Kelvin to the north; to the west were the Botanic Gardens and to the south and east it was enveloped by largely genteel residential accommodation. The most visible and imposing part of Broadcasting House was that part of the building in Queen Margaret Drive which had originally housed Queen Margaret College. However, this was enveloped by high iron railings.

The address of BBC Scotland was somewhat confusing. Whilst BBC Scotland gives its address as being in Queen Margaret Drive the only public entrance to the building is in Hamilton Drive. The public can only gain access to BBC Scotland in Queen Margaret Drive by climbing over the fence.

The internal layout of Broadcasting House was such that those working in television tended to have offices in the newest part of Broadcasting House whilst those working in radio and the orchestra worked in the older part of the building. Management offices were also situated in the newest part of the building.

Distinctive features of setting

The interior of the building was characterised by works of art being displayed on the walls. In some parts of the building there were sculptures and in the oldest part of the building there was a display of porcelain. However, there was little to celebrate the work of the organisation. Furthermore, there was no visual representation of famous Scots who had played an important role with regard to broadcasting - eg. Logie Baird (a pioneer of television) and John Reith, the founder of the BBC. In the newest part of the building the floors were colour coded, eg. the carpet on the fourth floor was green; on the third floor fawn; on the second floor red; on the first floor blue and on the ground floor grey.

Staff Apparel

The dress code within the organisation was quite marked. Those wearing suits tended to be senior managers or those working in administration; the

smartest clothes both formal and informal tended to be worn by those working in television; those working in radio tended to have the less fashionable and dullest clothes. Particularly noticeable was the police-like uniform of security staff who were positioned at the main entrance to the organisation.

Staff Behaviour

For the main personnel kept to their own groups. This could be seen in the eating habits of personnel at lunchtime. For the main management did not eat with staff whilst technical and lower grade staff tended to use the tea bar or go to the BBC Club. Those staff using the canteen did not tend to have much in the way of social interaction with members of other groups.

Other comments

It was noticed that studio audiences were not treated very well by BBC Scotland. It was not uncommon to see audiences queuing in the rain whilst waiting to gain admittance to a performance. Once inside they were not offered any refreshments even though they passed the tea bar which, during such events, displayed a sign stating "*Staff Only*".

APPENDIX 5.13.4 Place: 'The Third Floor', Senior BBC Managers

Setting and Layout

Most members of BBC Scotland's board of management had offices on the third floor of Broadcasting House Glasgow (eg. Controller, Head of Television Scotland and Secretary). These offices were situated in the newest part of the building. In order to gain admittance to the most senior managers visitors had to pass 'gatekeepers', i.e. personal assistants. There were interconnecting doors between the offices of Controller, Secretary, Marketing Associate (the author's office) and management registry. Thus movements between these offices were not witnessed by those in the corridor and the layout of the floor enabled discrete access to the management registry where confidential reports were kept.

Distinctive Features of Setting

The carpet on the third floor was beige. Fine art work was to be seen on the corridor and office walls. There was not a female lavatory in the area - this being indicative of the male dominated management structure. Opposite the offices were conference and dining rooms which were regularly used by senior managers.

Staff Apparel

Senior management were easily distinguishable by the fact that they wore suits and tended to have short hair.

Staff Behaviour

Managers tended to be aloof from other personnel. Several commuted from Edinburgh and one or two had the use of two chauffeur driven cars. They very rarely ate in the staff canteen and it was uncommon to see them in the other parts of the building. There was a good deal of mutual criticism of colleagues on the management board in spite of the apparent bonhomie.

APPENDIX 5.13.5 Place 'Studio One' The Orchestra

Distinctive Features and Setting

The orchestra was housed in the old part of the Broadcasting House Glasgow in what was at one time Queen Margaret College. Their physical isolation from the main activities of BBC Scotland appeared to reflect their vulnerable status within the organisation. They appeared to represent another age of the BBC. They rehearsed in Studio One which is a large bespoke studio for orchestral broadcasts.

Staff Apparel

Most staff were casually dressed with sensible loose fitting clothes being favoured for understandable reasons (freedom for playing instruments).

Staff Behaviour

Tended to keep themselves apart from other members of BBC Scotland. Occasionally invaded the cafeteria en masse when there was a sectional rehearsal (i.e. when only one part of the orchestra is required to rehearse a particular orchestral passage). The wind and brass players in particular visited the BBC Club.

APPENDIX 5.13.6 Ritual: TV News Room

Distinctive Features and Setting

Situated on the ground floor of the new wing of the building in comparatively spacious surroundings which were indicative of the importance of the TV news. This was in comparison to their colleagues in the

radio news room who worked in cramped accommodation in one of the oldest parts of broadcasting house.

Staff Apparel

The staff dressed smartly. For understandable reasons presenters were particularly well turned out but this seemed to influence the rest of the department.

Staff Behaviour

This did not appear to be a friendly or cohesive group of people rather a collection of individuals who were conscious of their status. This could be particularly true of the senior producers. A particularly joyless atmosphere pervaded the department even though there was a good deal of activity. It was common to see presenters eating alone in the staff canteen: one well known presenter used to select a table-for-one which faced the window.

From: Special Assistant, Secretary Scotland

Room: 3152 BH Glasgow

Tel.extn. 2973 Date:13.2.90

Subject: SEE FOR YOURSELF:1991

To: CS cc S&HInfs

You asked Marketing Associate, John Balmer, and me for our thoughts on BBC Scotland's "See For Yourself" programme broadcast on January 9 and for our ideas on how the opportunity could be used in 1991. You will find our proposals attached in a form which could be passed on to the producers involved.

We would, in addition, strongly recommend that a commitment is made now to making the 1991 programme a show-case production of award winning standard. This would include the appointment now of a producer who would have an adequate budget and the authority to seek and receive the co-operation of any other department along with the requirement to complete the programme at an agreed time well in advance of tx - say end November.

Such a timescale, apart from avoiding the obviously rushed nature of the finished product last month, would allow time to promote the programme with a view to generating a larger audience than the 400,000 achieved then. It would also allow the producer the opportunity of liaising with the marketing team while it still exists to ensure that the maximum use is made of the opportunity the programme offers.

The foregoing would apply equally to any radio programme that may be planned for the same time.

FIGURE 5.14: CO AUTHORED REPORT FOR CONTROLLER SCOTLAND "SEE FOR YOURSELF"

The Opportunity:

The underlying principle of SFY is to give licence payers an account of how their money is spent. SFY therefore provides BBC Scotland with a rare opportunity to demonstrate, while being true to the goal of accountability, the distinctive strengths and character of BBC Scotland. Indeed, SFY provides a showcase opportunity for what we produce, how it is produced, and how it is used by the public.

As well as an exercise in accountability and self-advertisement it is also an opportunity to entertain; to make a programme of quality which will be enjoyable in its own right. It can also be a programme which not only fills the SFY slot but which, as a video, has potential for promoting BBC Scotland at home and abroad and would be of value in-house (perhaps in an extended version) for induction training.

Production, Product and Consumer

Production: SFY exercises have tended to become fixated by how the product is made rather than what the product is, or how it is used. This practice has led to a considerable loss of opportunity.

While the production process is a legitimate element within SFY it is the element in which the distinctiveness of BBC Scotland is least obvious. Showing the production process can demonstrate the complexity, stress and heavy resource demands of broadcasting and is not without its own drama. But it can also be confusing to the lay-person and after the 1990 programme which showed a "Head On" producer struggling to set up an interview with a remote studio at least one correspondent interpreted the scene as showing incompetence and confusion within the BBC.

In contrast, the distinctiveness of the programme output - the product - and the particular interests and needs it serves - the consumer - have tended to be overlooked. For example the production scene mentioned above was accompanied by no reference to the content, quality or purpose of the programme or the role it is seen to play by listeners or contributors.

Product: BBC Scotland is unique.

:: It is the only broadcasting organisation providing a radio and television service covering the whole country. It has broadcasters in 11 bases across Scotland.

:: Every week BBC1 Scotland is watched by % of the population and Radio Scotland is listened to by 23% of the population.

:: It is one of the largest sponsors of the arts in Scotland and runs one of the country's major symphony orchestras.

The BBC's Corporate Identity: Myth, Paradox and Reality

by

John M.T. Balmer, Lecturer, Department of Marketing, University of Strathclyde Business School, Glasgow.

In examining their past, organizations sometimes find their future.

The BBC in Context

In 1996 the quintessential of all British institutions will undergo a change of identity when the British Broadcasting Corporation (BBC) receives its new Royal Charter. The Secretary of State for National Heritage in the recent consultation document '*The Future of the BBC*' [1] urged a public debate regarding the future identity of the BBC.

Whilst it is uncertain what the identity of the BBC will be after the Charter there are a number of reasons why a change of the BBC's identity will be of wide interest. This is because the BBC has the most visible international identity of any British institution; is regarded as having an important cultural and quasi-constitutional role; is a conglomerate although remains in the public sector and enjoys a world wide reputation for its programmes as Lord Briggs [2] commented: '*All around the world, the BBC is synonymous with high-quality programmes and first-class production values*'.

A resume of the BBC's activities and market penetration illustrates its importance.

The BBC operates three television channels: BBC1, BBC2 and BBC World Service Television. It controls nearly fifty radio stations: five national, forty local and the World Radio Service. It maintains five orchestras and is a publisher of magazines including *Radio Times*, *Good Food*, *Wildlife*, *Clothes Show* and *Classical Music* [3].

Its British customer base is extensive. Typically 92 per cent of the population use the corporation's television service and 58 per cent its radio service over the course of a week [4]. Its overseas customer base is

particularly impressive. The BBC has the biggest audience of any external broadcaster in the world [5].

However, the scope of the corporation's activities extends far beyond the operating of radio and television services. The recent Green Paper on the future of the corporation concludes that the BBC may be regarded as a conglomerate [6]. For instance, the BBC commissions programmes; makes television and radio programmes; provides facilities for programme making; transmits programmes; operates a news gathering service; provides educational services; acts as a patron of the arts; undertakes social and technical research; engages in the publication of magazines; distributes programmes to other broadcasting organizations; acts as a fund raiser for co-productions and makes recorded material available to the public.

From the perspective of those with an interest in corporate identity the corporation appears to lack a distinct identity. This brings to mind Levitt's statement '*What Business are we in?*' [7]. The BBC might usefully ponder over this question.

Funding, Management and Organization

It costs in excess of £1,486 million to run the BBC [8] and in 1990 the BBC required a staff of some 24,000 to operate its home services: this figure will fall below 20,000 by 1993 [9]. Funding the corporation comes mainly from the income from television licenses. Control of the corporation is vested in a Board of Governors who are appointed by the Queen in counsel; day to day management being undertaken by the corporation's principal executive officer - the Director General - and a board of management.

The corporation operates under two constitutional documents - its Charter and a license from the Home Secretary. The Charter is the source of the corporation's legal existence and sets out the BBC's powers and responsibilities. Since the granting of the first Charter in 1927 it has been revised several times. The present Charter, granted in 1981, expires in 1996 and the content of the new Charter and the possibility of a radical change in the BBC's identity has been the subject of much discussion with both the government [10] and the BBC [11] producing documents on the future of the corporation.

To the outsider the BBC's operating structure and corporate hierarchy appears to be byzantine in complexity. This can be seen in the BBC's Board of Management which comprises a Director General, a Deputy Director General, an Advisor to the Director General, a Chief Executive, five Managing Directors and four Directors. A little down the corporate hierarchy are twenty or so Controllers. Further complication is caused by the BBC's love of acronyms in identifying managerial positions. Whilst the acronym *DG* is widely recognised as referring to the position of Director General,

other acronyms are not so obvious: *AHDTelS* indicates the position of Assistant Head of Television Drama in Scotland.

Titles are not all that they appear to be. In his book *'Inside BBC Scotland'* Alistair Hetherington, although he held the position of *Controller Scotland*, revealed that he was responsible to eight managing directors [12] even though he was head of the BBC in Scotland. He related how on one occasion approval had to be sought from fifty-eight BBC managers so that he could spend £800 from his own budget [13]. The bureaucratic nature of the corporation is a common criticism.

The esoteric nature of the corporation as indicated above was observed by Muggeridge as far back as 1940 [14]. He concluded that the BBC was: *'... a society with its kings and lords and commoners, its laws and its dossiers and revenue and easily suppressed insurrections'*.

The BBC's Importance

Much of the interest in the BBC is a result of its assumed importance to the life of the nation; this being a common theme in the literature. Madge [15] concluded that the BBC is more important than the Church of England and the Royal Family [16]; that it is part of Britain's democratic processes, constitutional arrangements and cultural heritage [17]. Moreover, that the BBC's history is inextricably linked to that of contemporary Britain [18]. Smith in McCabe [19] suggested that the corporation was the final arbiter on questions of British culture. He noted the importance of *'BBC English'* and the *'BBC Hymnbook'*. The former was created to overcome variations in regional dialect whilst the latter was compiled so as to accommodate the diversity of British Christianity.

More recently the BBC's importance was commented upon by the Secretary of State for National Heritage: *'In many ways, the BBC has both embodied and communicated our national heritage'* [20].

A further indication of the corporation's importance is the voluminous literature devoted to the BBC: this being epitomised by the publication of bibliographies devoted to the BBC and to British Broadcasting [21], [22]. Of particular note is Lord Briggs whose authoritative account of the history of British Broadcasting has resulted in five books; much of it being concerned with the BBC [23], [24], [25], [26], [27].

Thus, any change in the identity of the corporation takes on added dimension. This is because the BBC's identity is inextricably linked to the national culture.

It might even be assumed that any change to the BBC's culture is a reflection of a sign of change in the national culture. As such, the BBC

represents an unusual case of a change of corporate identity in that managing the BBC's identity would imply nurturing values which not only effect the corporate but also the national culture. This would imply that the underlying philosophy of the BBC should be applicable to the nation as a whole.

Changing Identities

The concern with possible changes to the corporation's identity may usefully be placed in an historical context which shows that the BBC is no stranger to change. From the literature it becomes clear that the corporation has already undergone three distinct changes of identity.

(a) *Technical Identity (1923-1927)*

The BBC was created as a means of overcoming technical difficulties caused by the scarcity of wavelengths. It tends to be forgotten that for four years the BBC (the British Broadcasting Company) existed as a commercial concern: '... (the BBC) existed so that the wireless trade could profit by selling receivers' [28].

(b) *Reithian Identity (1927-1960's)*

With the granting of a Royal Charter in 1927 the BBC (now the British Broadcasting Corporation) underwent a dramatic change. It was during these three decades that the traditional identity of the corporation was nurtured by Lord Reith: the corporation's first Director General.

The main tenet of the BBC was its emphasis on public service broadcasting which as the recent Green Paper pointed out was formed on the belief that broadcasting frequencies as a scarce public asset should be used for the public as a whole to provide services which combine information entertainment, and education [29].

In addition Reith saw the BBC as being the summation of British culture and values and as such occupied a unique place among British institutions.

'Reith decided to remove broadcasting from the clutches of the business fraternity, and place it where it belonged - on the altar of God' [30].

(c) *Ascendancy of the professional identity (1960 - 1990)*

This was a move away from the Reithian ethos; with less importance being attached to public service broadcasting. The BBC no longer held a monopoly over British Broadcasting and faced increasing competition. Burns [31] noted that by the 1960s the Reithian ethos had been fractured with staff

dedication to *'public service'* broadcasting being indistinguishable from *'loyalty to the BBC'*.

The following quote from a BBC member of staff illustrates the point: *'.... you have the extraordinary paradox, that you have to be the one and indivisible BBC whereas with every day that passes it is more clear that we are dividing, we are tending to move into separate professional camps each of which has a distinct sense of ownership.'* [32]

(d) *A Schizoid identity (1990 -)*

Whilst the granting of a new Royal Charter in 1996 will bring about an important change to the BBC's identity important changes are already taking place. For instance, the Broadcasting Act of 1990 required 25 per cent of all BBC programmes to be given to independent producers. As a consequence of this and as part of a general reduction in operating costs many staff have been made redundant. This has brought to an end the notion that a job with the BBC was a job for life. During 1993 the manner in which the BBC makes programmes will be effected by the initiative *'Producer Choice'*. This is designed to maximise efficiency and cost effectiveness by enabling producers to choose between services provided by the corporation or from those provided by outside suppliers.

Although fundamental changes are taking place it is far from clear where they will ultimately lead. Certainly changes in the external environment will have a consequence for the BBC's identity. The present Director General [33] has predicted that by the end of the decade the BBC's television audience will have fallen to a third of all television viewing whilst its radio audience will also have fallen to a third of all listenership.

The uncertainty surrounding the underlying *raison d'être* of the BBC and the fact that the organization is now displaying characteristics of its former identities - Professional, Reithein and Commercial - has lead the writer to conclude that the BBC does, at present, have a schizoid identity.

The BBC: The Reality

From the literature it becomes apparent that certain aspects of the BBC's self and public image are somewhat divorced from reality.

(a) *The myth of the 'accessible' BBC*

The image the corporation presents to its external publics is largely a myth. The reality is that the corporation and its staff are inheritantly secretive. This applies both within and outwith the corporation and is present within the highest echelons of the BBC.

A recent example of this was the secrecy surrounding the contractual arrangements of the current Director General. For instance, the Chairman and Vice Chairman failed to reveal to their colleagues on the Board of Governors that the Director General was not employed as a member of staff. Yet, such an arrangement was clearly of interest to their colleagues, BBC personnel and more importantly to the public as events showed.

Another example of the excessive secrecy of the corporation is demonstrated by the fact that only a handful of individuals appear to have been allowed to undertake research within the BBC. Those that have include Balmer [34], Burns [35] and Madge [36]. The experiences of Professor Burns add weight to the notion that the BBC is inherently secretive. He related how the corporation appeared to suffer from '*corporate paranoia*' and detailed how the BBC went to '*insulting lengths*' in order to stop the publication of his report.

(b) *The myth of the BBC being accountable to the public*

The corporation likes to present itself to the government and public as an organization where the concerns of the public are foremost in its thinking and activities. This impression being given by the BBC's advisory councils and committees of which there are almost seventy. Their influence would, however, appear to be minimal. Furthermore, the corporation has cultivated this image by variously referring to itself as '*Auntie Beeb*'; by an advertising campaign centred on the slogan '*Its your BBC*' and more recently referring to its viewers and listeners as '*shareholders*'.

In addition, BBC personnel emphasize the importance of serving the public by stating that the corporation's aim is to educate, to inform and to entertain. The irony is that these values are essentially Reithian and yet the BBC appears to have distanced itself from a Reithian ethos.

However, there is evidence to suggest that the BBC is far from accountable. For instance, Madge concluded that the BBC had become introverted and cut off from its public. He found that personnel valued the public only in so far as it was expedient to do so. He commented that: '*The truth about accountability is that the BBC neither wishes to be, nor can be fully accountable*' [37].

There is more recent evidence of this lack of accountability. In the BBC's 1992 Annual Report [38] it was outlined how the corporation approached the question of the kind of BBC the public has a right to expect after 1996. This was achieved by the establishment of no less than sixteen task forces whose one hundred and twenty members were charged to think '*radically*' about this issue. Considering that the needs of the public was the main point of the exercise it was something of a paradox that the BBC's

approach was far from radical: the composition of the committees consisted entirely of BBC staff.

Furthermore, for marketing practitioners and marketing academics the absence of a marketing department other than at BBC Enterprises would also suggest that the corporation gives insufficient attention to its customers and, therefore, shows a lack of accountability. This raises the question of who represents the BBC's customers on a day-to-day basis within the corporation? Who represents the public on the BBC's influential programme review boards? Moreover, who represents the public on the board of management?

(c) *The myth of 'the one BBC'*

The literature reveals that there are significant divisions within the corporation. As such, there is rivalry between television and radio, the national regions and London, administrators and artists and more commonly between departments.

Burns concluded that the BBC was desperately departmentalized; this revealing itself in the lack of an esprit de corps. He concluded that personnel were primarily interested in promoting the prestige of their specialism and of their own position [39]. Loyalty to a department also served an important function since it gave staff a sense of identity [40].

This departmental rivalry was not without its benefits since it served the purposes of senior management. Burns concluded that it gave the appearance that there was competition within the corporation, and resulted in senior managers assuming the magisterial role of arbiters on inter-departmental disputes. As such this released senior managers from their obligations to keeping the organization informed and, more importantly, from engaging in strategic planning [41].

Divisions exist not only at the departmental level: there are other, more fundamental divisions and rivalries. Such an observation was made by Colin Morris, a former Controller of the BBC in Northern Ireland [42]. He concluded, albeit in a light-hearted vein, that the BBC is a tripartite organization with each constituency being irreconcilable with the other two. The constituencies being managers, corporation politicians and artists. Each constituency is characterised by having its own philosophy. Most notable is the philosophy adopted by artists. Morris concluded that their philosophy is grounded in the Jesuitical principal of only seeking forgiveness and never seeking permission.

Perhaps the most striking divide is between staff working in television and radio. It is sometimes said that Reith lives on in Broadcasting House but not in Television Centre. Burns' [43] descriptions of the settings of the

BBC's radio and television headquarters in London is symptomatic of a more fundamental cultural divide.

He described Radio's Headquarters at Broadcasting House as being: '*... forced into the most inconvenient of sites but standing guard at the south-eastern approaches - from Whitehall, Parliament and the West End - to the solid professional upper crust of British society located in the district between Liberty's and Lords*'.

In contrast Burns noted that Television's Headquarters at Television Centre was: '*... in a district which derived its strongest flavour from exhibitions, dog racing and the film industry*'.

Divisions within the corporation do, however, cause difficulties for staff. This is because many demands are made on their loyalty. For instance, a producer working in a local radio station in Scotland is expected to demonstrate loyalty to at least five parts of the corporation. There is loyalty to the local Radio station; to BBC Radio Scotland of which the local radio station is a part; to the national region of BBC Scotland; loyalty to the BBC in London and loyalty to the professional group of radio broadcasters.

Staff not only have to cope with this conflict of loyalty but the stress brought about through various claims of ownership by different parts of the corporation.

(d) The myth of BBC staff having a common purpose

Of concern to those with an interest in corporate identity is the nature of the philosophy underpinning the corporation.

In view of the furore over the contractual arrangement of the Director General there appears to be some ambiguity as to the guiding philosophy held by senior figures within the BBC. Certainly, the principles adopted in the appointment of the Director General were not derived from Reithian principles, e.g. to '*inform*' and '*educate*'. The irony is that senior BBC figures appear, albeit unwittingly, through their actions to be providing '*entertainment*' to the corporation's detractors.

Even in the recently published BBC document '*Extending Choice*' [44] a clear philosophy is not articulated. Moreover, for an organization with so many internal difficulties the document gives insufficient attention to the corporation's corporate culture. Whilst the document espouses the view that the BBC needs to be a single, coherent broadcasting organization little information is given as to how this is going to be achieved. No mention is made of the need to acquire a strong corporate culture.

Returning to the question of the BBC's philosophy there has been a

debate regarding the type of philosophy which should underpin the corporation's identity. However, there have been divergent views on this question as the following quotes demonstrate:

'(The Department of National Heritage) . . . would welcome some statement recognising the need for a new vision replacing that of Lord Reith who founded the corporation.' [45]

'Perhaps the BBC should take Radio Scotland as a model and resume its historical role of providing a kind of cultural focus for the nation, a central repository of shared values.' [46]

Of more concern are what would seem to be contradictory views held by two of the corporation's senior figures. The present Chairman of the BBC stated that: *'The paternalism of John Reith, whose aim was to give people what he considered good for them rather than what they fancied they wanted, would command little sympathy today'*. [47]

This may be compared with the view of the current Director General: *'The BBC at its best has not pandered to the public. Pandering is what you get in an intensive commercial environment where people are consistently worried about audience-share'*. [48]

In order for any organization to acquire a corporate identity there needs to be consistency of vision among its senior figures. If there is confusion at this level then it is likely to be replicated among personnel and the public. This can only lead to anxiety and mistrust.

(e) Recent research

The above findings may usefully be placed in context of the author's own research which confirmed some of the difficulties identified in the literature with regard to the BBC's identity.

From 1989 to 1990 the writer spent one year within the BBC under the auspices of the University of Strathclyde advising BBC Scotland's board of management on their corporate identity resulting in the report *'Thinking the Unthinkable'*.

The report's principle findings as acquired by the press [49] stated that the BBC in Scotland was:

- reactive and insular;
- had a poor standing in the eyes of the public;
- had a demoralised staff;
- did not take its image seriously;

- was paralysed by paying too much attention to present difficulties and possible threats to its future;
- had a weak and confusing visual identity.

Six months after this article the Head of BBC Scotland in a press interview stated that the BBC accepted some of the criticism and was planning more consultation with listeners to find out what they think as well as explaining what BBC Scotland hoped to do. Whilst the report was not accepted in its entirety Controller Scotland admitted that some of the author's findings were '*painfully true*' [50].

What the report demonstrated was that there were fundamental weaknesses with BBC Scotland's identity and it may be surmised that this was symptomatic of the corporation in its entirety.

Parts of the author's recommendations contained in the report appear to have been implemented. For instance BBC Scotland now has a clearer visual identity. Ironically, his recommendation that there should be an in-house masters degree in management for BBC staff whilst never implemented by BBC Scotland is about to be offered to staff throughout the corporation. It may be concluded that the commission of the report and the partial implementation of some of the recommendations illustrate a determination to improve BBC Scotland's identity.

From the discussion of the BBC's identity thus far it would, however, appear that there is a lack of concern with the corporation's central mission and philosophy with insufficient attention being given to nurturing core values and a stronger corporate culture. This would appear to be in conflict with corporate identity theory. Dowling [51] commented that: '*... corporate culture - which has been described as a company's shared values, beliefs and behaviour - in fact flows from and is the consequence of the corporate identity*'.

The BBC and Corporate Identity Theory

The BBC's position may be usefully examined in the context of the developing theory with regard to corporate identity. There are two broad approaches to corporate identity as identified by Balmer and Wilkinson [52]. The first approach is concerned with the role of graphic design in identity formation. The second approach regards identity as being concerned with corporate strategy, culture and communication.

The corporation's efforts to date appear to have given inordinate attention to its visual identity. Certainly, this has resulted in a clearer visual presentation and a stronger endorsed identity for the BBC. The BBC's new visual identity being devised by Michael Peters [53] and the new on screen identities for BBC1 and BBC2 were created by Nambie Bairn [54].

However, the emerging alternative theory on corporate identity emphasises the importance of strategy; the articulation of a corporate philosophy and the acquisition of a corporate culture. The BBC has given insufficient attention to these areas.

The first step in the process of creating an identity is the articulation of the corporate philosophy. This can be seen in two models of corporate image formation by Dowling [55] and Kennedy [56] and the model of corporate image management by Abratt [57]. The latter concluded that the articulation of the corporate philosophy forms the cornerstone of a corporate identity.

Thus, all three models emphasise the need to articulate the corporate mission and philosophy: all include or imply culture and/or staff as part of the process. Other writers on corporate identity reach similar conclusions. They state that before an organization can communicate it must first of all know itself as stated by Bernstein [58], Dickson [59] and Pilditch [60].

The above raises a number of questions. What philosophy was held by Lord Reith as the founder of the BBC? Is there a succinct expression of this philosophy? To what extent is this philosophy still apposite for the corporation?

The next section outlines how the writer discovered what appeared to be a succinct expression of the values and philosophy Reith wished to see instilled in the BBC.

Rediscovering the Reithian Ethos: The Paradox

From the literature it appeared that Reith had a grasp of the fundamentals of corporate identity, e.g. the importance of all personnel sharing a common vision and values. Burns related that: *'What Reith was anxious to secure above all else was a feeling of loyalty. Given this he felt that everything else would follow'* [61].

Thus, the writer became interested in finding a succinct expression of the Reithian philosophy. He became intrigued by the fact that the BBC sanctions the use of two mottos, Reith being particularly attached to the BBC's second, and rarely used, motto.

The original and most commonly used motto was adopted by the BBC when it was granted Armorial Bearings in 1927, e.g:

'Nation shall speak peace unto nation.' [62]

This noble sentiment would appear to be a more accurate reflection of the pacifist mood of the nation during the inter-war years. It seems to be

of limited value as a motto serving an institution dedicated to public service broadcasting other than the World Service of the BBC.

The other motto is rarely seen and is only occasionally referred to in BBC publications. The writer, examining documents at the Royal College of Arms, London, and in discussions with the college's Lancaster Herald discovered that in 1934 Reith sanctioned another motto to be used '*Quaencunq*' or in the vernacular '*Whatsoever*'.

The importance of this motto became apparent when the writer examined the personal grant of arms to Reith granted by the Court of the Lord Lyon, Edinburgh. This revealed that Reith adopted the motto '*Quaencunq*' as his own. The next section examines Reith's preferred motto in more detail.

Towards an Understanding of Reith's Vision: '*Quaencunq*'

The importance Reith attached to '*Quaencunq*' was noted by Milner [63]. He stated that a decision by the Board of Governors that the original motto should be the one in common usage, with '*Quaencunq*' being relegated to a subservient position, caused Reith to develop indigestion. This was a rare affliction for Reith.

This begs the question why Reith should be so attached to this motto. As the son of a Presbyterian minister it seems plausible that Reith would have taken care in selecting a suitable scriptural passage from which the motto was derived. The motto is a summation of the following passage [64].

'Whatsoever things are true, whatsoever things are modest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report: if there be any virtue, and if there be any praise think on these things.'

The above can be seen to represent many of the qualities and values which were traditionally associated with the corporation. Furthermore, it may be seen as representing the traditional image the British wished to hold of themselves. The paradox is that this expression of Reith's philosophy does not appear to be widely known within or outwith the corporation. Reference to the footnotes in the Douay Bible [65] provided a commentary to this passage. This is reproduced in Figure 1 and suggests why Reith should be drawn to this passage.

The text and explanatory notes appears to encapsulate Reith's philosophy for the BBC. It may be seen as articulating the external image he desired for the corporation; the relationship between the BBC and the public and the values and philosophy which should be adopted by BBC staff.

The above may be compared with the BBC's recent document '*Extending Choice*'. This identified four roles for the BBC in the future: inform the national debate; express British culture and entertainment; create opportunities for education and provide effective communication between the United Kingdom and Abroad [66]. In other words to 'inform, educate and entertain': qualities which are encapsulated in Reith's motto. However, the passage from which Reith's motto is derived is more comprehensive than the four roles described in that it indicates the values to be shared among personnel; the relationship with the public and the normative role of the BBC in the life of the nation.

Figure 1:

'QUAENCUNQUE'	
<i>Text</i>	<i>Commentary</i>
Whatsoever things are true:	rectitude of mind and sincerity of heart.
Whatsoever things are modest:	gravity in manners, modesty in dress and decency in conversation.
Whatsoever things are just:	in dealing with others to be fair and honest.
Whatsoever things are holy:	chastity and sanctity.* (* commentary applies to those having taken religious vows)
Whatsoever things are lovely:	to practice those good offices in society that procure us the esteem and good will of our neighbours.
Whatsoever things are of good report:	by our conduct and behaviour we should edify our neighbours and give them good example by our actions.
Text taken from St. Paul's Epistle to the Phillipians, chapter 4, verse 8. Commentary from the Douay Bible (1956)	

One test of the appropriateness of these values is whether they may usefully be applied to the nation as a whole in light of the BBC's assumed cultural and constitutional role.

At a time when the BBC's identity is under review, the Government, the BBC and the public might usefully consider re-evaluating what appears to be the BBC's original philosophy. The continued sanction by the BBC of the motto '*Quaencunque*' and reference by BBC personnel that the corporation's mission is to inform educate and entertain is something of a paradox in that it would suggest that the Reithein vision has not entirely been lost and may still be broadly appropriate as a basis for the BBC's future identity.

Conclusion

This article has examined the myths and reality of the BBC's corporate identity. It has placed the BBC's attempt to change its identity in the context of the literature and emerging theory of corporate identity. This would appear to confirm the efficacy of relying on the principles of corporate identity during a time of change.

The available models of corporate image formation stress the importance of staff, corporate culture and a clear statement of corporate philosophy. Yet, the article has shown that the BBC is beset with a number of difficulties including a fragmented culture leading to a fragmentation of effort and the lack of a clear corporate philosophy. Its excessive secrecy and aloofness from the public also suggests a degree of insecurity and a surprising lack of maturity.

An examination of the rarely used alternative motto of the corporation was argued to be of significance. The passage from which it is derived when applied to the BBC can be said to articulate the values underpinning the corporation's culture and its desired external image. Of significance was the fact that this was the motto suggested by Lord Reith: the founder of the BBC. Moreover, Reith adopted the motto as his own. It is concluded that this represents something approaching a succinct expression of the BBC's original corporate philosophy and the philosophy still articulated by the corporation '*to inform, educate and entertain*'.

It is suggested that at a time of change, uncertainty and, moreover, controversy with there being concern over the values held by those having responsibility for the corporation [67], [68] that the public, government, and the BBC might after examining the Reithian philosophy as expressed in '*Quaecumque*' conclude that it is still an appropriate basis for the BBC's corporate identity. Professor Burns [69] was of the opinion that Reith's concept of broadcasting was wholly appropriate. The writer largely shares this view.

One test of the suitability of a guiding philosophy for the BBC is the degree to which it is applicable to the nation as a whole. This is because the BBC is seen to be a repository of British cultural values and enjoys an important quasi-constitutional role. It can be regarded as the most British of the nation's institutions and is possibly its most important.

Any organization contemplating a change of identity might usefully examine its original philosophy: the philosophy of its founder.

In examining their past, organizations sometimes discover their future.

In order for an organization to acquire a strong corporate identity it must first of all have a clear philosophy and culture. The importance of all staff having a clear vision is not new. Schafhauser [70] made this point a quarter of a century ago.

'When a corporation or an industry knows itself- it acts in that way. It does things right in its communities - through and for its many publics, it educates, it counsels, it contributes, it joins in. It begins to exist in truth besides its people, its customers - soon it is inside these people, a part of their aspirations and their concerns.'

Although intended to be applicable to all organizations Schafhauser's comments would appear to be particularly apposite to Britain's greatest institution as it struggles to find a corporate identity that will take it into the next millennium.

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Corporate Branding and Connoisseurship

by

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The building of corporate identity underpins corporate brand management.

'A new age requires new ways.'

The third millennium is almost upon us. It is a time for senior managers to take stock. To take stock of their existing responsibilities; to anticipate how their role and function will change and to identify the skills and qualities required of their progeny. With the ascendancy of corporate brands it follows that in the new millennium senior managers will need to demonstrate vigour and elan in corporate brand management: thus, the need for this article.

This article will explain the *raison d'être* of corporate brand management; illustrate its eclectic nature; provide a simple model of corporate identity formation (which underpins corporate brand management); comment on different approaches to corporate brand management and provide a check list for evaluating a corporate brand.

The Ascendancy of the Corporate Brand

The strategic importance of corporate brand management (or what is more appropriately called strategic corporate identity management) would appear to be irrefutable. For instance, research has revealed its saliency to senior managers [1, 2, 3], and management academics have mirrored the burgeoning interest in the area through their publications [4, 5, 6, 7]. Even the mighty Procter and Gamble, who traditionally espoused the idea that their product brands should stand on their own two feet, have realised the importance of managing Procter and Gamble as a brand. The company's chief executive decided that in the future the company would be presented as 'the ultimate corporate product' [8].

A strong, and favourable, corporate brand is seen as having a number of distinct benefits. It is seen as the most important discriminator in an increasing competitive commercial environment [9]. It underpins World Class Marketing Organizations [10]. It results in consistency in consumer

demand; gives added value to products and services; contributes to a company's financial margins; affords protection from competitors and attracts top-notch personnel [11] and is seen as having a financial worth: Grand Metropolitan, Rank Hovis McDougall and Cadbury's Schweppes have, in the past, included a balance sheet value on their corporate brands [12].

Understanding the Key Concepts

There are a number of concepts which are germane to an understanding of corporate brand management e.g. corporate mission and philosophy, corporate identity, strategic corporate identity, corporate personality, strategic corporate personality, corporate image, strategic corporate image and visual identification. They may be briefly explained as follows:

Corporate Mission and Philosophy: this is the articulation of the organization's core competencies, its market position and the espoused values of the organization's owner or of its chief executive and management board.

Corporate Identity: this is what the organization 'is', eg. its innate character. Everything an organization says, does and makes impacts upon an organization's identity e.g. products and services, formal and informal communications, company policies, the behaviour of personnel etc.

Strategic Corporate Identity: this refers to a situation whereby an organization's innate character *broadly* reflects the organization's mission and philosophy. The existence of a robust mission and philosophy is likely to result in congruency in corporate communications, e.g. there being a degree of similarity in everything an organization makes, says and does.

Corporate Personality: this provides the cornerstone of corporate identity formation (corporate brand management). It refers to an organization's distinct mix of ideologies which are present within a particular organization and as such reflects the various loyalties personnel have to different cultures, e.g. organizational, departmental, professional etc.

Strategic Corporate Personality: this refers to the distinct mix of ideologies which are present within a particular organization with the important difference that the dominant ideologies reflect the organizations' mission and philosophy.

Corporate Image: this refers to commonly held perceptions of an organization by a group or groups. A corporate image can be based on belief as well as on fact. A corporate image may be positive, negative, inaccurate etc. It is quite common for different groups to hold different perceptions of an organization.

Strategic Corporate Image: this refers to a situation whereby the perceptions held of an organization by its major publics mirror that of the strategic corporate identity and are therefore likely to be positive.

Visual Identification: this refers to the way in which an organization uses logos, type styles, nomenclature, architecture and interior design, etc. in order to communicate its corporate philosophy and personality. Although visual identification is sometimes equated with corporate identity it is substantially different.

The Corporate / Product Brand Relationship

A degree of familiarity with the various nuances of the corporate / product (or service) relationships is a prerequisite to an understanding of corporate brand management. Whilst there are many permutations the three most common approaches will be outlined:

Brand Dominance. Here, a decision has been made not to relate the product brand to that of the corporate brand. For example, Cross and Blackwell, Shredded Wheat, Buitoni, Rowntrees are all brand names of Nestlé.

Equal Dominance. With this approach the organization's subsidiaries or product brand identities are linked to the corporate brand identity. The British Broadcasting Corporation (BBC) adopts a flexible equal dominance approach in that many of the Corporation's activities are linked to the BBC, e.g. the BBC World Service, BBC Radio 1, the BBC Symphony Orchestra etc., whilst, however, the BBC's magazines Wildlife, Classical Music, and the The Radio Times make only a visual reference to the Corporation.

Corporate Dominance. Here the corporate name is used throughout. IBM, Xerox and Mitsubishi are cases in point: the latter produces everything from canned fish to motorcycles.

The power of the corporate brand name, and the efficacy of corporate brand management can be illustrated by the following cases. The cases illustrate that there are no universal laws with regard to corporate brand management. However, it does become apparent that corporate brand management is essential; that corporate brand strategies invariably change and that the successful corporate brand management is dependant upon (a) having a clear corporate mission and philosophy, (b) understanding the company's corporate personality and corporate identity and (c) having accurate information regarding perceptions held of the organization by its stakeholders.

Corporate Brand Power: Some Examples

The benefits of a corporate brand name

Stead and Simpson's, the footwear retailers, had, over many years, acquired an enviable corporate brand identity. The esteem associated with the corporate brand's reputation together with the investment opportunity this presented proved to be the deciding factor on the part of venture capitalists who supported a management buyout of the organization [13].

Establishing a discrete corporate branding policy

Woolworth's decided to ditch its corporate name since it had become a liability. Quite simply, the name had become associated with the company's retail chain which had acquired a tawdry image [14]. Yet, the holding company managed successful retail brand names such as B&Q, Comet and Superdrug. As a consequence the name 'Kingfisher' was adopted by the holding company, which served as an umbrella corporate brand name and as such reflected the strength of the group to key publics such as investors, the city and the government.

Countering an organization's low profile

Akzo, the international pharmaceutical giant, was, for many years, known as one of the world's biggest unknown companies. This was because Akzo failed to stamp its corporate brand identity on its various acquisitions. This left senior managers with the problem of wrestling with the widespread ignorance of the company's market position by its many stakeholders. In addition, there was a widespread, albeit erroneous, perception that Akzo was a reactionary organization [15].

Fostering cross-selling and enhancing an organization's market position

Forte - the hotel and catering chain - has, in recent years, lavished attention on its corporate brand and has adopted what is, in effect, a mixed-dominance strategy: all parts of the Forte Group now make a connection with the corporate brand name. Senior managers realised that such a policy would bolster Forte's strategic position; would foster the cross selling of Forte's services and would enhance the organization's influence and power within its various markets. [16].

Halting declining market share and falling profitability

Owners Abroad, the holiday company, adopted the name 'First Choice' as part of a £20 million investment in the organization's corporate brand identity in August, 1994. This had the objective of bolstering its market position and obtaining better value for its market spend. The root problems of the

organization were two fold. First, there was a hostile takeover bid causing the company to overprice its products and resulted in a haemorrhaging of its market share. Second, the company had a rambling brand structure: 'First Choice' now operates under three brand names rather than eight. In an acutely competitive environment, the existence of eight brand names simply did not make commercial sense. A simple comparison with the advertising expenditure of its competitors showed the extent of the organization's problems: whereas Thompson spent £15m supporting two brands and Airtours spent £8.3m; Owners Abroad spent a mere £4.4m on eight brands [17].

Corporate Brand Management in Perspective: 1950s to the present

Whilst the area is now a 'hot topic' this belies the fact that for almost half a century writers have identified the area as being of particular importance.

1950s

A good deal of the pioneering work in the area took place in the USA during the 1950's and early 1960's. The growth of interest in the area has been variously attributed to the work of advertising, guru David Ogilvy [18]; the influence of Boulding's book 'The Image' [19]; the writings of Martineau [20]; the pioneering work of the consultants Lippincott and Margulies [21] and the interest shown in the area by Harvard Graduate Business School [22].

1960s

During the 1960's interest in the area burgeoned. The first texts on the area started to appear [23, 24], and academics began to undertake empirical research [25, 26]. A characteristic of the formative literature and empirical research is that it focused almost exclusively on the reputation of the corporate brand and as such dealt with the concept of the corporate image. Indeed, the question of corporate reputation has occupied the minds of writers right up to the present day. For instance there exists three conceptual models detailing how a favourable corporate brand image may be acquired [27, 28, 29]. However, the question of how the corporate brand should be managed receives little attention.

1970s

By the 1970's the complexity of corporate brand management began to be realised. A number of writers described the fact that the concepts of corporate image and corporate identity were seen only in visual terms and argued that a clear distinction be made between the two [30, 31, 32]. This was supported by the empirical research undertaken by Kennedy [33] whose findings revealed that the formation of a corporate image is a complex matter with the role of personnel being of pivotal importance.

The 1970's also witnessed the growth of interest in the area in Europe. The writings of Wally Olins - the Chairman of Europe's largest corporate identity consultancy Wolff Olins - has been particularly influential [34, 35]. In addition to Olins a number of other British authors have produced texts on the area [36, 37, 38, 39].

1980s

Interest in corporate identity intensified during the 1980's. This was for understandable reasons. For instance, in the USA the market environment resulted in numerous companies changing their identity: this being illustrated by the 2,500 companies having to undergo some type of identity change in a typical year [40]. This may be placed in the context on the one million new business names that are registered every year in the USA [41]. Something of the same phenomena was experienced in Britain. Here corporate identity consultants received a fillip from the policies introduced by Prime Minister Thatcher, e.g. the privatisation programme, deregulation etc. There were contributory factors leading to the growth of interest in corporate identity and the author's review of the literature revealed these as being (a) the increase in takeovers, mergers and internal reorganization; (b) the acceleration of product life cycles (resulting in companies focusing on their corporate brand); (c) the realisation that corporate identity is an important means of differentiation for service industries; (d) the growth in financial services and the adoption of the marketing concept within these financial institutions; (e) the need for differentiation within the public sector; (f) the internationalisation of organizations; (g) corporate identity being seen as more effective and offering better value than advertising; (h) the growth of green issues and business ethics and (i) the advent of the Single European Market [42].

This intense activity detailed above was coupled with a growing realisation by senior managers generally of the efficacy of corporate brand management. For instance, research showed that there is almost a perfect correlation between how well a company is known and how favourably it is regarded [43]. Moreover, the introduction of case histories in corporate brand management at Harvard Graduate Business School's MBA programme was seen by 'The Financial Times' as an approbation of the growing stature of corporate brand management [44].

Corporate Brand Management: the rationale

The rationale for top level management of the corporate brand has been espoused by Olins [45]. He explained that during formative years of most organization's existence there is usually little need for senior managers to consciously manage the corporate brand for the simple reason that the organization's personality is inseparable from that of its founder. A contemporary example of this is Richard Branson's Virgin Group. In the past Lord Reith and Sir Freddie Laker respectively instilled there own personalities

within the BBC, and Laker Airways respectively. However, problems can occur during this stage - Sir Clive Sinclair is a case in point. When the C5 backfired this had a damaging effect on Sinclair Computers.

However, most difficulties arise once the founder has departed. At this juncture the organization is bereft of the driving force and vision of its founder. Responsibility for the organization's identity is, at this point, assumed by the chief executive and board of management: they have the important task of instilling a set of corporate values which act, in effect, as a surrogate for the personality of the founder. C. Peter McColough, Xerox's chief executive from 1968 to 1982 appreciated this role in managing Xerox's organization's corporate identity and stated that 'At Xerox we place special emphasis on total communications anything written, said, or seen which pertains to the company. This helps to accurately reflect who we are, what we are, and our stated goals for the future, especially for those who cannot be a part of the day-to-day activities of Xerox on a first hand basis.' [46]. This may be compared with the position within the British Broadcasting Corporation which appears to have been inept in managing its corporate brand and whose corporate communications have been fragmented [47].

As the new millennium approaches senior managers may derive inspiration from those organizations which have flourished over many centuries and in some instances over several millennia: the catholic church and, to a lesser degree, the ancient universities are cases in point. They have been astute in knowing, what, how, and when to change whilst preserving their core identity. In many ways such institutions represent the antithesis of corporate brand management.

The Importance of Corporate Perception

The objective of corporate brand management is to establish a favourable disposition towards the organization from an organization's various stakeholders and as such this is likely to lead to a propensity to buy an organization's products or services, to work or invest in the company etc. Research into corporate perception is now well established in Britain, Europe, Australia and the USA: just over 50 per cent of Britain's top companies were using image research in the early 1980's [48]; in Europe surveys are regularly undertaken among the continent's top 160 companies [49]; in Australia the National Business Bulletin undertakes a similar exercise as does Fortune in the USA [50].

The importance of perception and the role of senior management has been clearly articulated by Bernstein [51]. 'A Company's image is a reality. It is the net result of a company's actions. If the image is unfavourable then the company probably deserves the reputation, either because it reflects the truth or because the company mismanages its communication. Either way management is at fault.'

Evidence of the above can be illustrated by recent case histories: the American investment bankers Salmon Brothers Partners Plc and the British organization Ratners plc.

In 1991 the merchant banker Salmon Brothers was hit by a Treasury Scandal. The bank had been ranked 6th in the Eurobond market but during the height of the crisis it plummeted to 16th. The scandal brought home to senior managers the importance of corporate reputation. In response, the bank decided to assign greater attention to their corporate brand and, as a result, changed their corporate philosophy and management style. This action led to a dramatic turnabout for the bank [52].

The case of the high street jewellery retailers Ratners plc is now something of a classic: the case provides a vivid example of how a corporate brand's reputation can be destroyed overnight. The demise of the Ratner brand was brought about through a *faux pas* by Gerald Ratner, the company's chief executive who, in a speech to the Institute of Directors, was disparaging of the quality of the company's products. This inauspicious remark was nothing short of an affront to Ratner's customers who, as a consequence, took their custom elsewhere. This response to Ratner's comments did not auger well for the future of the brand name, or for Gerald Ratner, as subsequent events were to reveal: Ratner was replaced a chief executive in 1993 and Ratners was ditched as the company name: it is now know as Signet plc [53].

Approaches to Corporate Brand Management: The Identification of Schools of Thought

'What's still remarkable is the extent to which people agree on the importance of corporate identity and yet differ in their definition of what it is. It is almost as if corporate identity is something that fills a vacuum.' [Ludlow, 54].

In response to the above quandary, the writer decided to analyse the literature pertaining to the corporate brand and corporate identity. His first encounter with the literature led him to the conclusion that the area was amorphous and antithetical: with regard to the latter, some writers only described the area in terms of graphic design whilst others were disparaging of those who regard corporate identity to be inseparable from graphic design. Further analysis revealed that there were, in fact, several distinct strands of thought regarding corporate identity. For instance, writers in the subject variously regarded it as linked to corporate strategy [55, 56, 57]; to organizational behaviour and human resources [58, 59, 60]; to corporate communications [61, 62]; to marketing communications [63]; to public relations [64] and to graphic design [65, 66, 67].

Further insights were gleaned from the various published case histories, drawn from both sides of the Atlantic, and these reflected the variety of approaches detailed above.

drawn from both sides of the Atlantic, and these reflected the variety of approaches detailed above.

The author achieved a breakthrough in comprehending the miasma that is the corporate identity literature when he discovered that there were, in fact, seven distinct schools of thought to the management of the corporate brand: they broadly fall into two categories.

The first category includes those examples of corporate brand management where attention focused on questions of strategy, culture and communication. The second category illustrates how graphic design can enhance changes that have taken place in the first category. The following section describes the various schools of thought and makes reference to various case histories.

The Strategic and Strategic Visual Schools

The strategic school is concerned with questions relating to corporate strategy and positioning. Thus, senior managers and corporate identity consultancies tackle organizational concerns of the highest order e.g. articulating an organization's central idea, mission and philosophy. The following quote by a senior corporate identity consultant [68] outlines the benefits of such an approach. 'The true worth of corporate identity is how it helps a company restructure itself and define its core business.'

For its part the strategic visual school employs graphic design to signal a change in corporate strategy: the symbol acts as a rallying point for those within and outside the organization. Olins [69] stated that 'visual changes are massive catalysts for changes of every kind.'

The following mini case histories show how the above two approaches to corporate brand have been employed. The introduction of a new identity for the airline Cathay Pacific provides an example of the strategic school whilst the case of Royal Mail parcels illustrates the strategic visual school.

Cathay Pacific

In 1994 senior managers of the Hong-Kong based carrier, Cathay Pacific, made far reaching changes to the airline's identity [70]. The repositioning of the airline was in response to the fact that (a) 80 per cent of Cathay's passengers are Asian, (b) that Hong Kong will revert to Chinese Sovereignty in 1997 and (c) the recession in the airline industry [71]. Research undertaken by corporate identity consultants revealed that the airline needed to reposition itself as an Asian rather than as a British airline even though Cathay is 52 per cent owned by Swire Pacific, a UK conglomerate. It also became apparent that Asians saw the airline as British: this Britishness was reflected in the

languages used by the airline and in the in-flight catering. As part of the radical repositioning exercise Cathay has given local managers greater authority over the scheduling of the airlines activities; the languages and in-flight catering are now predominantly 'Asian'; it has acquired long range 340 airbuses which gives the airline more flexibility and allows it to operate out of smaller airports and it has marshalled the 'strategic visual' school approach by adopting a new livery which is Asian in appearance: the former visual identity had colonial overtones and used to sport the Union Flag. Implicit in the various Sino-British agreement is the understanding that Cathay will be the sole carrier for Hong Kong and recently the Beijing administration has given preference to Cathay over a mainland Chinese carrier in a takeover bid. It would appear that the airline has already derived considerable benefits from its new identity and has laid the foundation for nurturing the loyalty of key publics in Asia and, more specifically, within The Peoples' Republic of China.

Royal Mail Parcels

The new visual identity and name changes for what was known as Royal Mail Parcels reflected the change of strategic direction of the organization.

There were powerful reasons why the Royal Mail Parcels needed to change. First, senior management wished to take advantage of the projected growth in the parcels market and to consolidate its position in light of increased competition. Second, research undertaken by the organization showed there to be widespread ignorance of Royal Mail Parcels among the British Public. Particularly galling was the finding's that many considered Royal Mail Parcels old fashioned. In order to remain competitive the organization improved and modernised its distribution service; introduced new services and adopted a customer care programme.

The major change however entailed distancing Royal Mail Parcels from other divisions within the British Postal Service. This resulting in the establishment of an independent organization which became known as 'Parcel force.'

The new visual identity was used to symbolise the change of strategy with the name 'Parcelforce' being given a particularly robust treatment on vehicle livery.

The Behavioural and Visual Behavioural Schools

The behavioural schools of thought focus on issues pertaining to organizational culture. Senior managers and consultancies adopting this approach are likely to view culture as a pre requisite in corporate brand differentiation. This approach also encompasses employee relations, internal public relations and

marketing, total quality management and so on. The inseparability between corporate identity and corporate culture is frequently made in the literature. One consultant commented that [72] 'corporate culture - which has been described as a company's shared values, beliefs and behaviour - in fact flows from and is the consequence of corporate identity.'

The visual behavioural school uses visual symbolism to encapsulate and communicate the essential values underpinning the corporate brand. This approach is summed up by one consultant [73] who remarked that 'Visual Identity is the translation of (the) corporate culture.'

Scotland Yard & SmithKline and Beecham

In order to illustrate the above approaches to corporate brand management reference will be made to the changes of identity undertaken by London's Metropolitan Police Force 'Scotland Yard' thereby illustrating an example of corporate brand management in the public sector. The example of SmithKline Beecham illustrates how that organization used visual identification to encapsulate and communicate new corporate values post a merger between two pharmaceutical giants.

Scotland Yard

For many years London's Metropolitan Police Force had been beset by a number of difficulties and back in 1988 Sir Peter Imbert (the Commissioner of London's Metropolitan Police) commissioned corporate branding experts Wolff Olins to undertake an audit of the corporate brand. This resulted in the widely publicised report 'A Force for Change' [74]. The report concluded that the main problem confronting Scotland Yard was its culture. Other difficulties included the organization's lack of purpose, internal divisions, ineffective management and poor internal and external communications. In a follow-up report entitled 'Making it Happen' [84] the force outlined how it would tackle the above problem: these include a review of training, promotion, discipline and management roles and responsibilities.

SmithKline Beecham

When Britain's second largest pharmaceutical group, Beecham, merged with SmithKline Beckman of the USA one of the major concerns for the senior management was how to reconcile the two corporate cultures. It was no longer appropriate to view the organization as British or American since the organization was, in effect, a global brand. To assist them to make this change the organization appointed corporate brand consultants Landor [75] who were charged with the task of ascertaining the core values of the new organization resulting and reflecting this in a new visual identity.

The Total Corporate Communications and Visual Communications Schools

In this section the importance of corporate communications to corporate brand management will be discussed. Whilst there is unlikely to be any disagreement about the importance of corporate communications it is not always appreciated that corporate communications is fundamentally different from the marketing communications mix. This is for the simple reason that everything an organization does will in some way communicate the organization's identity. Ineffective corporate communications may result in key groups holding erroneous and negative perceptions of a corporate brand. Such is the importance of this aspect of corporate brand management that the following definition was given to corporate identity [76]. 'Corporate identity means grappling with a company's communication at their fundamental level, identifying the essence of a the company and expressing it in a multitude of ways.'

Visual symbolism can be important in encapsulating organizational reality and as such can play its part in effective corporate communication. The benefits of this approach was commented upon by Olins [77] who remarked that 'the symbol can in a magical way summarise the idea of an entire corporation.'

Two cases which illustrate above approaches are the change of identity for the charity Dr. Barnados and the change in visual identification for the American company Transamerica.

Dr Barnados

Britain's largest child care charity 'Dr Barnados' realised that it was experiencing difficulties with its brand name. In essence, the public perception of the organization no longer reflected organizational reality [78]. Whilst the charity helped 17,000 disabled disadvantaged young adults and their families; employed 4,000 staff and ran 300 charity shops Dr Barnados was seen as an organization which was primarily concerned with the running of orphanages. In fact the charity had stopped this line of activity. Clearly, what was required was more effective corporate communications. Among the recommendations of the charity's consultants was a name change and as such 'Dr Barnados' was changed to 'Barnados' in order to distance it from its paternalistic past; the adoption of a public relations programme aimed at the charity's diverse external and internal audiences and the commencement of an advertising campaign.

Transamerica

The example of Transamerica corporation illustrates how visual identification may be employed in total corporate communications. Transamerica had its

roots in financial services but during the 1970's it had evolved into a highly diversified conglomerate but by the 1980's it returned to its roots in financial services [79]. Alas, Transamerica's symbol the 'Transamerica T' was associated with the range of activities it engaged in during the 1970's. As the

organization's visual symbolism transmitted the wrong signals and thus required change. This eventually led to the adoption of a new visual symbol known as the 'Transamerica Pyramid'.

The Design-as-Fashion School

The last school of thought is concerned with ensuring that corporate graphic design is kept fashionable and this approach illustrates that corporate brand managers need to be concerned with questions which although may appear to be insignificant are nonetheless of importance.

The Trades Union Congress

The acquisition of a new logotype in 1994 for the Trades Union Congress (TUC) provides a recent example of an organization that is keen to keep their system of visual symbolism fashionable. John Monks, the TUC's General Secretary, commented that he wanted a logo that was modern, but not trendy, to take it into the 21st century. Out went the orange and grey colours found in the old logo and in came a new logo in burgundy [80]. The reader may care to note that the Institute of Directors when they changed their logo in 1994 also adopted the design-as-fashion approach.

Implications

The identification of seven schools of thought with regard to corporate brand management has important implications for senior managers, corporate identity consultancies and management scholars. The author's identification of the existence of these seven schools of thought is felt to be of significance in that they illustrate the breadth and eclectic nature of corporate brand management. He is of the opinion that individual schools of thought should not be viewed as mutually exclusive but should be seen as complementary approaches to corporate identity. Thus, senior managers are likely to marshal one or more of the approaches depending upon the particular weaknesses found with the corporate brand at any given time.

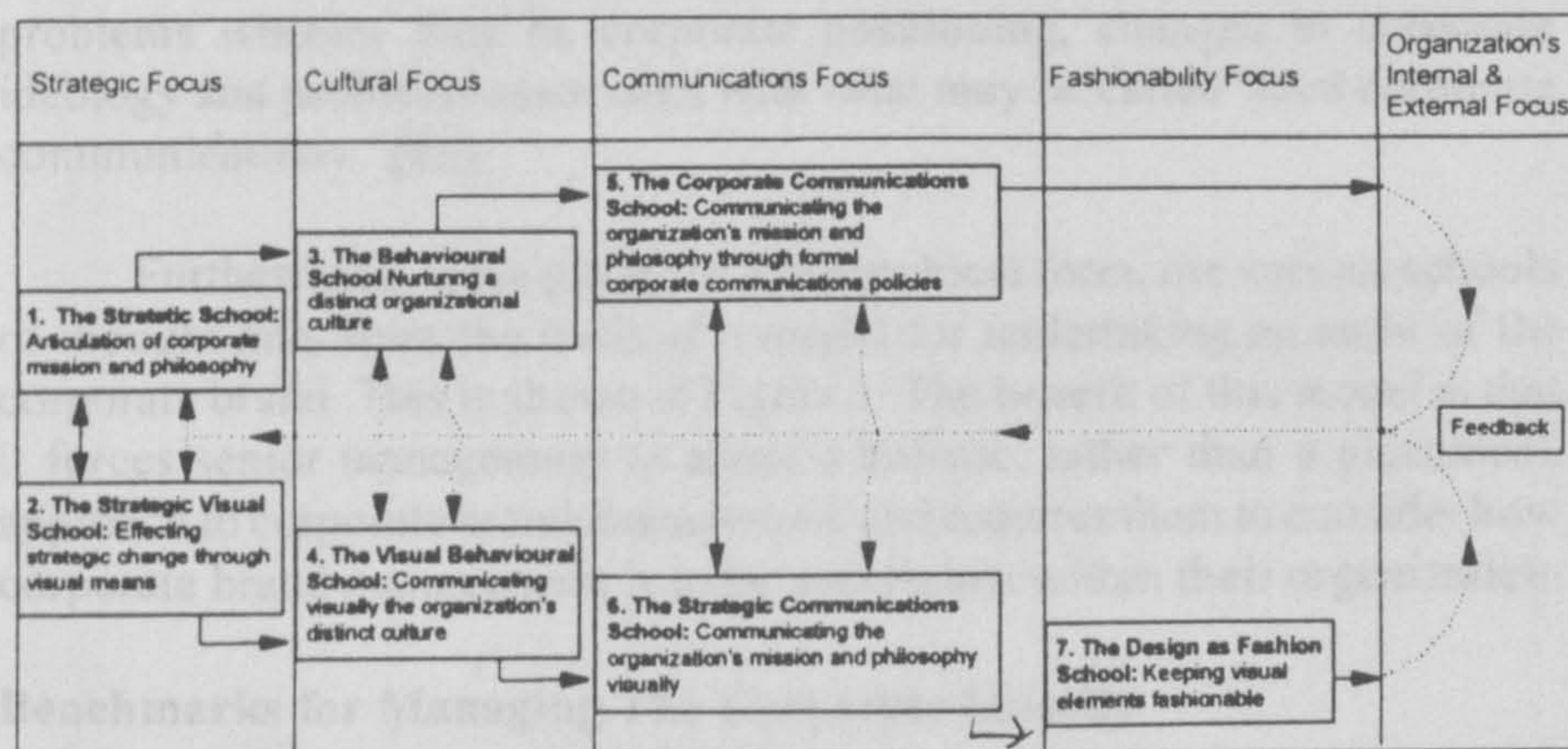
Furthermore, the literature and case studies would suggest that corporate identity is a trichotomy in that it encompasses strategy, culture and communication. As such, senior managers need to draw on several management disciplines in managing a corporate brand. For their part corporate identity consultancies need to have access to a multi-disciplinary team of experts whilst management scholars might usefully undertake research which is cross-disciplinary.

Such is the importance of corporate brand management that ultimate responsibility should reside with the organization's chief executive officer.

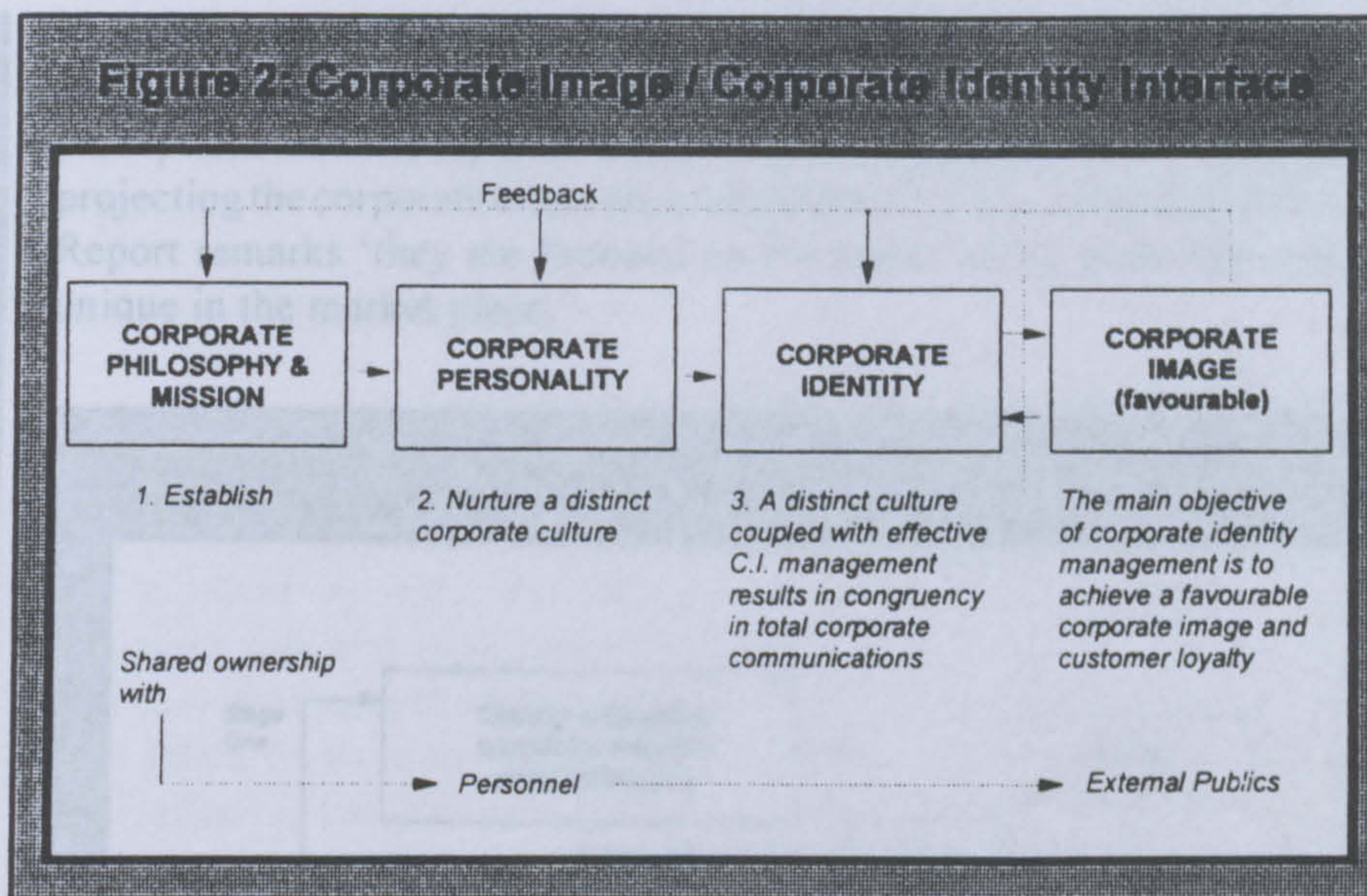
The findings would also indicate the efficacy of corporate identity consultancy: at its most sophisticated a range of organizational problems can be tackled including the articulation of the corporate mission and philosophy whilst at the other extreme such consultancies are able to alter the organization's symbolism in order that it might remain fashionable. This observation of corporate identity consultancy was made as far back 1979 when Wally Olins [81] commented that 'The argument for the multi-disciplinary design consultancy with its designers, marketing men, psychologists, sociologists and economists is unassailable.'

The existence of seven schools of thought may also be seen as representing a hierarchy with regard to corporate identity formation. Figure 1 represents the possible relationships between the various schools of thought with the reader being able to ascertain the hierarchy through reading the diagram from left to right. The writer is of the view that it is plausible that in time, and as the consequence of academic empirical research, this hierarchy might be altered with a clearer articulation of individual schools of thought.

Figure 1: Integrative Diagram of the Hierarchy of Schools of Thought in Corporate Identity



For scholars, the schools of thought may also be seen as helping to differentiate between some of the main concepts which are to be found in the literature and which are crucial to an understanding of strategic corporate brand management. The main concepts are those of the corporate philosophy, strategic corporate personality, strategic corporate identity and strategic corporate image. The relationship between the three concepts and the various schools of thought is illustrated in Figure 2 which is a simplified model of strategic corporate identity formation.



Operationalising the Schools of Thought Approach to Corporate Brand Management

The seven schools of thought may also be of use to managers and practitioners. This is because corporate identity management and consultancy requires a multi-disciplinary approach; requires on-going management and demands top-level support. Senior managers might usefully consider employing classic corporate identity consultancies when tackling a wide range of problems whether they be corporate positioning, changes in corporate ideology and problems associated with what may be called 'total corporate communications.' [82]

Furthermore, when placed in a hierarchical form, the various schools of thought may form the basis of a model for undertaking an audit of the corporate brand. This is shown in Figure 3. The benefit of this model is that it forces senior management to adopt a holistic, rather than a piecemeal, approach to corporate brand management and requires them to consider how corporate brand management is to be undertaken within their organization.

Benchmarks for Managing The Corporate Identity

In this section the writer provides some benchmarks as to how the corporate brand might be managed.

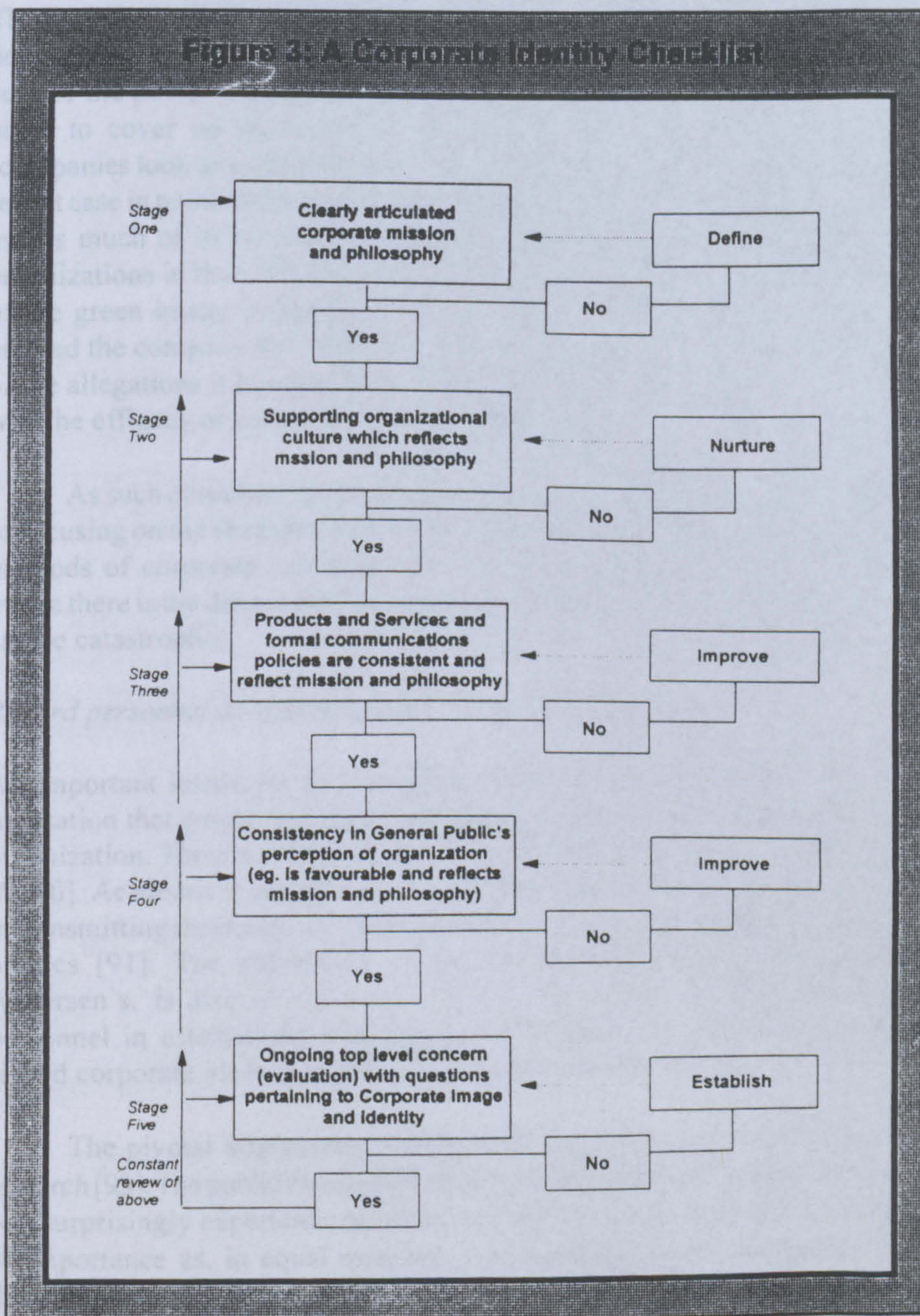
Understand the Organization's Identity

Focus on the facts

The management of the corporate brand should be founded on reality. This view is supported by the recent findings of two pieces of research undertaken

by MORI for identity consultants Siegel and Gale [83] and Mintel [84]. MORI revealed the importance of reality and experience when forming perceptions on the corporate brand. Second, a reliance on formal means of projecting the corporate brand are most effective when, as the Siegel and Gale Report remarks 'they are founded on the tenets which make the company unique in the market place.'

Figure 3: A Corporate Identity Checklist



The MORI survey for Siegel and Gale revealed that 60 per cent of those who felt that Marks & Spencer had a distinctive reputation attributed this to the high quality of M&S's products. Whilst British Airways spent £7.5m on

advertising in 1992 only 26 per cent thought the organization had a distinctive personality. In contrast 45 per cent of respondents stated that Virgin Atlantic had a distinctive personality even though it spends only a modest amount in comparison.

Don't simply rely on advertising

The Mintel report, mentioned above, provides a salutary lesson for would-be connoisseurs of corporate brand management. This was because 78 per cent of the public regarded corporate advertising as a cynical exercise in order to cover up their less savoury attributes. The report stated that 'companies look after their image ..to mask their unacceptable activities.' A recent case in point has been advertisements featuring The Body Shop which makes much of its ethical trading policies, yet, in August 1994, various organizations in the USA and Britain accused the company of falling short of the green image it projected [85]. As a result, ethical fund managers pressed the company for a clarification of the situation. Whatever the truth of the allegations it brought home to Body Shop in a particularly dramatic way the efficacy of corporate identity management.

As such corporate brand managers need to take note of the importance of focusing on the strengths and reality of the corporate brand. When formal methods of corporate communications are used to convey an inaccurate image there is the danger that the company will be 'found out' and the results can be catastrophic.

Regard personnel as spokespersons for the corporate brand

An important lesson for the would-be corporate brand manager is to the realisation that employees are particularly effective spokespersons for any organization. There is a wide degree of consensus on this point [86, 87, 88, 89, 90]. Academic research has revealed that personnel have a crucial role in transmitting the reality of the corporate brand to an organization's external publics [91]. The experience of the management consultants, Arthur Andersen's, is also of relevance: they acknowledge the importance of personnel in establishing a strong corporate identity. Furthermore, they regard corporate identity to be part of 'best business practice' [92].

The pivotal importance of personnel has been reinforced by recent research [93]. The public were asked about how they learnt about organizations. Not surprisingly experience of product or service usage were deemed to be of importance as, in equal measure, was learning about an organization through contact with personnel.

Two cases illustrate the residual power of personnel as an important channel of communication in their own right. The cases refer to the German bank Commerzbank [94] and to a Dutch bank [95].

Commerzbank, as part of its strategy to woo members of the public to bank with them, adopted the slogan 'The bank that knows its customers'. The campaign unexpectedly backfired. Quite simply, the status conscious bank employees liked working with clients that held large business accounts and resented dealing with the public. The latter received poor service when they came into the bank.

In the second case research undertaken by a Dutch bank revealed that the public preferred friendly banks. In response to this finding the bank crafted an advertising campaign which portrayed itself as 'the friendly bank'. Moreover, the campaign detailed what customers could expect from staff. Upon seeing the advertisements personnel were outraged at the demands that were expected of them by their employees and threatened the bank with strike action. This was picked up by the media. The bank as a consequence acquired a reputation for being grossly unfriendly.

Monitor the corporate identity and use multi-disciplinary corporate identity consultancies

At the heart of corporate brand management is being familiar with perceptions held of an organization by its key publics. This is because the latter represents a yardstick which measures the degree of success in managing the corporate brand.

Without research senior managers are likely to be blissfully unaware of problems associated with the corporate brand. As such, an associated crisis with the corporate brand can suddenly erupt. Robert Worcester [96] of MORI - an organization which is an acknowledged leader in undertaking image research - outlined the strategic benefit of undertaking research into the perceptions of the corporate brand by stating that it gives an 'early warning of danger in the expectations and concerns felt by the public towards large companies in general.'

There are other benefits [97] of such research in that it (a) highlights change; (b) it provides a comparison against other corporate brands; (c) it quantifies and anticipates outcome and desired outcome; (d) it provides internal comparisons; (e) it compares the ideal with the actual and (d) it highlights international differences.

The example of the company EDS illustrates the importance of research. When Les Alberthal took over as chairman of EDS one of his first concerns was to ascertain the company's image. His gut feeling was that EDS's had a poor reputation. However, even Alberthal was thrown by the results of the research.

The survey revealed that EDS did not have a negative image. However, no comfort could be derived from this. This was because the

company was shown to be totally devoid of a reputation! Not only were the overwhelming majority of people unaware of the corporate brand name but were also ignorant as to what the company did: to make matters worse so were many staff! The extent of EDS's problem can be illustrated by referring to two facts about the company. EDS employs well over 70,000 staff whilst company's sales are in excess of \$8bn. What is EDS? It is one of the world's largest firms specialising in new technology [98] but few people know it. The case of EDS exemplifies the importance of research.

Furthermore, corporate identity research encompasses questions relating to strategy, culture, communications and perceptions within and outside the organization. This demonstrates the efficacy of employing a classic corporate identity consultancy rather than those that are concerned with public relations or graphic design.

Conclusions

The writer has argued that corporate brand management is eclectic and encompasses corporate strategy, corporate communications and, most importantly, corporate culture. The robustness of an organization's identity is dependent upon the degree to which ownership of a corporate philosophy resides with its various publics. The objective of strategic corporate brand management is to secure loyalty from an organization's diverse publics. This is because loyalty to a corporate brand is of increasing importance to business survival to and business success.

As a new epoch approaches we are likely to witness an acceleration of the ascendancy of strategic corporate brand management. Organizations will find it increasingly difficult to hide behind their product brands when there exists an increasingly sensitive and astute public who will wish to know about organizations, particularly their ethical and environmental policies. This observation has also been made in a speech by The Archbishop of Canterbury at Manchester Business School where he stated that it was important for companies to develop a culture in which ethical dilemmas were worked through conscientiously and noted that 'The market was a good servant but a bad master' [99].

For his part one leading corporate identity consultant concluded that in a world where products and services are rapidly imitated, emotional attachment will be the only competitive advantage and corporations will become more important than brands in generating such associations [100].

As such, a new age requires new ways. There will be a need to return to first principles; to place the wants and needs of customers at the uppermost of managers' thinking. More taxingly, both managers and academics will need to rethink the marketing concept as applied to organizations in their

totality. There will be a need for a new breed of general manager in this new epoch. Such managers will be connoisseurs of corporate brand management.

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