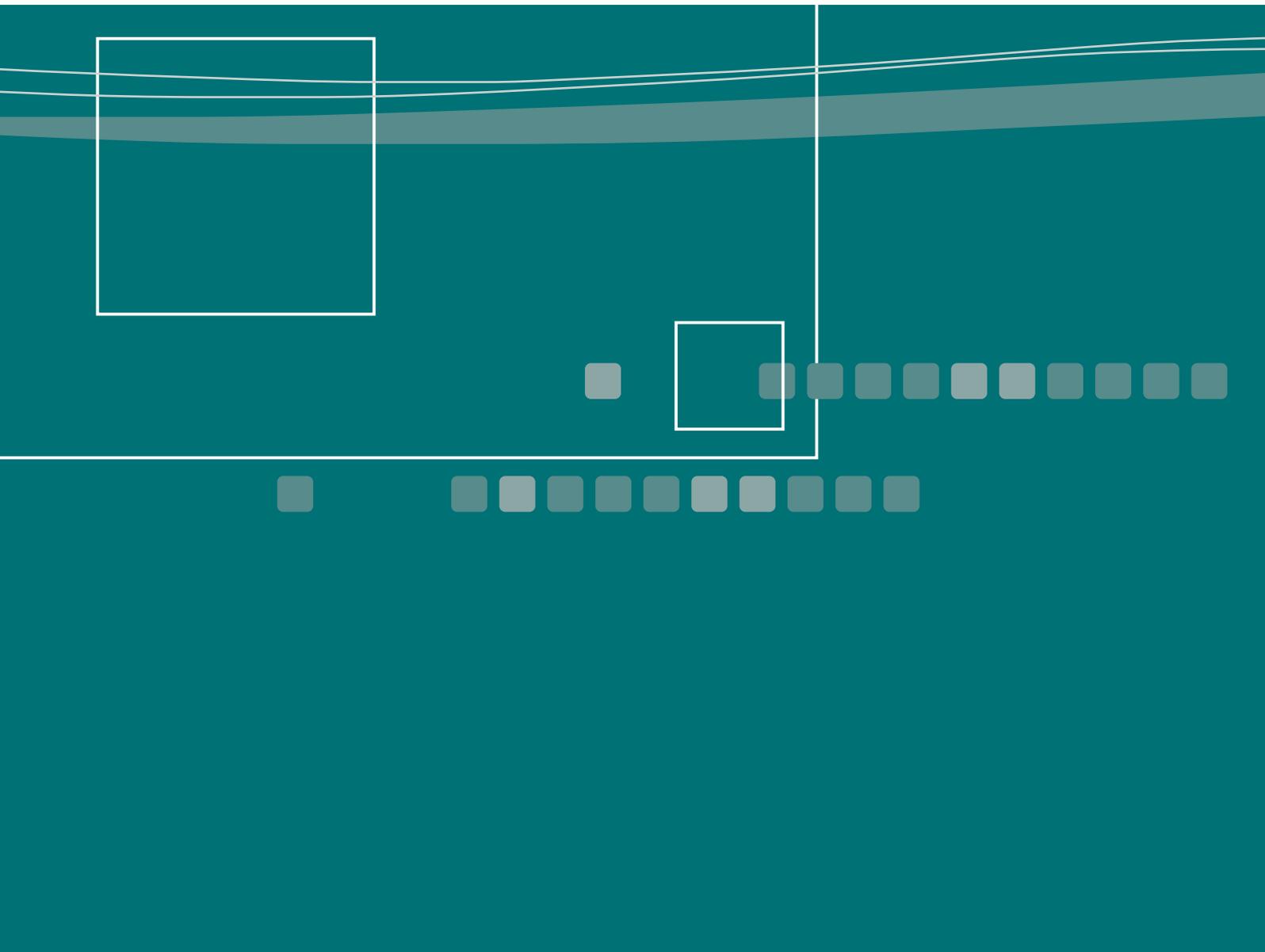




*the* **bulletin**



**No56**

*Embargoed until  
0001 Wednesday 31 July 2002*

As an independent organisation, the Broadcasting Standards Commission considers the portrayal of violence, sexual conduct and matters of taste and decency in television and radio programmes and advertisements. It also provides redress for people who believe they have been unfairly treated or subjected to an unwarranted infringement of privacy.

### **Complaints about standards and fairness**

To consider and adjudicate on complaints the Commission has the power to:

- require recordings of broadcast material;
- call for written statements;
- hold hearings about the detail of what has been broadcast.

All the Commission's findings are reported in this regular bulletin. An on-line version is available on [www.bsc.org.uk](http://www.bsc.org.uk)

The Commission can also require broadcasters to publish summaries of its decisions either on-air or in a newspaper or magazine and report on any action they might have taken as a result.

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#### *The Commissioners*

The Lord Dubs of Battersea (*Chairman*)

The Lady Warner (*Deputy Chairman*)

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# fairness

Complaints about unjust or unfair treatment can only be made by participants in programmes who were the subject of the treatment or by those who had a direct interest in the treatment's subject matter. Complaints of unwarranted infringement can only be made by those whose privacy was infringed. In considering the facts of the case, the Commission always studies written exchanges of evidence and sometimes holds a hearing with both the complainant and the broadcasters present.

**Copies of full adjudications on all the following complaints - whether upheld or not - are available from The Broadcasting Standards Commission, 7 The Sanctuary, London SW1P 3JS. Please enclose a stamped addressed envelope. Alternatively you can email your request to [adj@bsc.org.uk](mailto:adj@bsc.org.uk)**

## Upheld complaints

### Restaurants From Hell 2002

LWT on 31 January 2002

The Broadcasting Standards Commission has upheld a complaint of unjust or unfair treatment from Mrs Joy Davies about Restaurants From Hell 2002, broadcast by LWT on 31 January 2002. The programme featured the story of a food poisoning outbreak at the Rose & Crown public house in Eglwyslan, South Wales, of which Mrs Davies is the tenant-licensee.

The Commission considered that, in the context of the programme's subject-matter, bad health and hygiene practice in restaurants, the inclusion of the story had been legitimate.

However, the Commission considered there was a clear implication in the programme that the food poisoning outbreak had occurred recently, despite the fact that the programme-makers had been aware that the outbreak occurred in 1997. The Commission also considered that this implication was strengthened by the use of current shots of the pub. Notwithstanding the programme's inclusion of the brewery's statement that the kitchen had been refurbished and staff given "extensive food training", the Commission finds unfairness to Mrs Davies in these respects.

The Commission was not persuaded that the shots of the pub were taken from private property or required Mrs Davies' permission. It found no unfairness to Mrs Davies in this relatively minor respect.

Accordingly, overall, the complaint was upheld.

*Upheld*

### Fat Club

LWT on 29 January 2002

The Broadcasting Standards Commission has upheld a complaint of unwarranted infringement of privacy from Mr Michael Hole about Fat Club, broadcast by LWT on 29 January 2002. The programme followed a group of people battling to lose weight. Mr Hole was shown at a party attended by some of the group members.

The Commission considered that although the footage of Mr Hole was brief, his face had been clearly visible and he would have been recognisable from the programme to anyone who knew him. It noted that the party had been a private event and it was not disputed that Mr Hole had made it clear to the programme-makers that he did not want to be included in the programme. In the circumstances, the Commission considered that the programme-makers had a responsibility to honour his request and found that Mr Hole's privacy had been unwarrantably infringed in the broadcasting of the programme.

Accordingly, the complaint was upheld.

*Upheld*

### **BBC Wales Today**

BBC1 (Wales), 14 May 2001

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The Broadcasting Standards Commission has partly upheld a complaint of unfair treatment from Mr Paul Williams on behalf of Hughes Meat Company Ltd and Cwmni Cig Arfon about BBC Wales Today broadcast by BBC1 (Wales) on 14 May 2001. The programme included an item on the transmission of an edition of the Welsh language current affairs programme Taro Naw which investigated the alleged sale of foreign meat as Welsh.

The Commission considered that the item clearly alleged that both Cwmni Cig Arfon and Hughes Meat Company Ltd had surreptitiously and deliberately removed health stamps from imported meat to obscure the country of origin. In the Commission's view the testimony of unnamed former employees did not amount to sufficient evidence to support this very serious allegation. This was unfair to the companies.

The Commission noted that Cwmni Cig Arfon accepted that it had packed Irish meat in bags with a Welsh Dragon emblem and considered that it was reasonable for the programme to allege that company had misled customers in this respect.

The Commission considered that the item fairly and accurately reported that Taro Naw would include allegations from former employees of both companies that they had been told to remove foreign stamps from meat to be sold as Welsh. Although viewers might have understood from the item that farmers had directly supplied both Companies, in the Commission's view this was not materially misleading. The Commission considered that the item clearly and fairly represented that the companies had denied any wrongdoing and that it would have been clear to viewers that the Companies had co-operated with the programme-makers during the investigation. The Commission therefore found no unfairness to the Companies in these respects.

Accordingly, the complaint was upheld in part.

*Upheld in part*

### **Taro Naw**

S4C, 14 May 2001

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The Broadcasting Standards Commission has partly upheld a complaint of unfair treatment from Mr Paul Williams on behalf of Hughes Meat Company Ltd, Cwmni Cig Arfon and Dalziels about Taro Naw broadcast by S4C on 14 May 2001. The programme investigated the alleged sale of foreign meat as Welsh.

The Commission considered that the programme clearly alleged that both Cwmni Cig Arfon and Hughes Meat Company Ltd had surreptitiously and deliberately removed health stamps from imported meat to obscure the country of origin. In the Commission's view the testimony of unnamed former employees did not amount to sufficient evidence to support this very serious allegation. This was unfair to both Hughes Meat Company Ltd and Cwmni Cig Arfon.

The Commission noted that Cwmni Cig Arfon accepted that it had packed Irish meat in bags with a Welsh Dragon emblem and considered that it was reasonable for the programme to allege that company had misled customers in this respect.

The Commission considered that the programme accurately represented the views expressed by Mr Williams' in his interview and fairly reflected the relevant parts of Cwmni Cig Arfon's written statement. It took the view that it was not necessary to provide Dalziels with a specific opportunity to respond to issues raised in the programme. The Commission also considered that it would have been clear to viewers that the companies had co-operated with the programme-makers and therefore found no unfairness in these respects.

The Commission considered that the programme's presentation of events was in keeping with the nature of the events reported and takes the view that there was no evidence to suggest that the programme-makers had acted improperly or actively misled the Companies when gathering evidence or footage.

Accordingly, the complaint was upheld in part.

*Upheld in part*

## House of Horrors

Granada on 26 October 2001

The Broadcasting Standards Commission has partly upheld a complaint of unjust or unfair treatment from Mr Douglas Gould about House of Horrors, broadcast by Granada on 26 October 2001. The programme reported on tradesmen who, it alleged, used unethical practices. Secretly filmed footage of Mr Gould was included in the programme.

The Commission noted that the programme-makers had incorrectly stated that Mr Gould had arrived two hours late and considered that this inaccuracy compounded the adverse impression of him in the programme. The Commission also considered that the programme's failure to mention that the reporter had chosen flag stones herself had given the impression that Mr Gould had chosen cheap materials. The Commission found unfairness to Mr Gould in these respects.

The Commission noted that the reporter had told one of the workmen that she was happy with the work in progress and had paid for it and that it was shown in the programme. It also considered that it had been apparent

from the programme that the flag stones were laid with an insufficient hard-core base. The Commission found no unfairness in these respects.

The Commission considered that it was apparent from the programme that Mr Gould had not briefed the workmen extensively before leaving them to carry out the work. It accepted that Mr Gould had been tricked into returning to the house, but considered that it was an acceptable tactic to get him back to the property to answer their complaints about the work. The Commission found no unfairness to Mr Gould in these respects.

The Commission considered that the brief summary of Mr Gould's statement had adequately reflected his response to the allegations made in the programme. In this respect, the Commission found no unfairness.

Accordingly, the complaint was upheld in part.

*Upheld in part*

## Not upheld complaint

<i>Broadcast</i>	<i>Programme</i>	<i>Date of complaint/Complainant</i>	<i>Nature of complaint</i>
Teletext 19.12.01	<b>News item</b>	12.02.02 Mrs Stephanie Finnigan	Unwarranted infringement of privacy
Century FM 19.12.01	<b>News item</b>	12.02.02 Mrs Stephanie Finnigan	Unwarranted infringement of privacy
Carlton 12.02.02	<b>Central News</b>	07.03.02 Mr Jawaid Yakoob	Unjust or unfair treatment
Granada 02.11.01	<b>House of Horrors</b>	09.11.01 Stephen Smith	Unjust or unfair treatment
Granada 02.11.01	<b>House of Horrors</b>	13.12.01 Premier Bathrooms Limited	Unjust or unfair treatment
Granada 31.01.02	<b>Restaurants from Hell 2002</b>	06.03.02 Ms Dawn Hamlin	Unjust or unfair treatment and unwarranted infringement of privacy

# standards

Complaints about standards (violence, sex, or issues of taste and decency such as bad language or the treatment of disasters) can be made by anyone who has seen or heard the broadcast. In reaching a decision to uphold or not uphold a complaint, the code and research into public attitudes are considered alongside the material and its context. In certain circumstances the Commission may also hold a hearing. Standards complaints are considered by a Standards Panel in the first instance, and can be referred to the Standards Committee.

## Resolved complaints

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### **John Holmes**

Virgin Radio 105.8FM, 12 January 2002, 2200-0200

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#### *The Complaint*

A listener complained about the presenter's offensive remarks concerning Jill Dando and people with learning difficulties.

Virgin Radio 105.8FM apologised for any offence and stated that the presenter's contract had been terminated.

#### *Outcome*

A Standards Panel listened to the programme. It considered that, in view of the broadcaster's apology and subsequent action, it would be inappropriate to proceed further with the consideration of the complaint. CN 8290

### **The Breakfast Show**

BBC Radio Nottingham, 20 February 2002, 0600-0900

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#### *The Complaint*

A viewer complained about racist content.

The BBC said that the phrase was used by an interviewee, Paul Gentry, in a live interview. It came as a surprise to the presenter, and the studio team, who could not have done anything to prevent it going out. The BBC regarded the phrase as completely unacceptable for broadcast, and apologised for the offence it caused.

Interrupting Mr Gentry in full flow would almost certainly have side-tracked the interview, it may have brought it to a complete standstill, and could have precipitated a strong worded exchange between presenter and guest. However, with the benefit of hindsight, the BBC accepted it would have been better to have dealt with it at once. Staff at Radio Nottingham had been advised of this.

#### *Outcome*

A Standards Panel acknowledged the apology and the action taken by the broadcaster. In the circumstances it agreed that it was inappropriate to proceed with further consideration of the complaint. CN 8659

**Foxy**

Capital 95.8 FM, 28 February 2002, 1600

*The Complaint*

A listener complained that a crude reference to a celebrity's alleged plastic surgery had been inappropriate for the time of broadcast.

Capital FM said that the report had been published in a national newspaper and, as such, was widely available. However the broadcaster agreed that the presenter needed to be more aware of the editorial content and how it was delivered when young children might be listening and would discuss this with him.

*Outcome*

A Standards Panel listened to the programme. In the light of the broadcaster's apology and subsequent action, it agreed that it was inappropriate to proceed with further consideration of the complaint. CN 8679

**You're Nicked**

Nickelodeon, 21 February 2002, 1230

*The Complaint*

A viewer complained about an item in which a child was encouraged to "Ask the Stranger".

Nickelodeon said that throughout the segment, the film crew were visibly with the child. It would not encourage children to wander up to strangers alone. However, after re-examining the item, the broadcaster decided to discontinue this particular element of the programme.

*Outcome*

A Standards Panel watched the segment from the afternoon programme. In view of the recognition of error, and subsequent action by the broadcaster, it agreed that it would be inappropriate to proceed further with consideration of this complaint. CN 8852

## Upheld complaints

**Breakfast Show**

Beacon 97.2/103.1FM, 30 January 2002, 0600-1000

*The Complaint*

A listener complained about an inappropriately offhand treatment of an attempted suicide by a young person in police custody.

*The Broadcaster's Statement*

Beacon 97.2/103.1FM said that the individual in the story had been referred to anonymously. The presenter indicated that this was a tragic story of how the police had taken precautions to prevent the young person from committing suicide. The outcome was unfortunate, but comic. They appreciated that the item may not have been to everyone's taste, but the ironic consequences of the events had been conveyed with some sensitivity and the item was in keeping with the overall light-hearted tone of the programme.

*The Commission's Finding*

A Standards Panel listened to the programme. It considered that the detailed and potentially distressing recollection of the events in question, compounded by the light-hearted tone, had exceeded acceptable boundaries for transmission on a light-hearted breakfast programme. The complaint was upheld.

*Upheld*

CN 8419

### **JK and Joel Show**

Key 103, 16 January 2002, 0810

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#### *The Complaint*

A listener complained about comments making light of mental illness.

#### *The Broadcaster's Statement*

Key 103 said that there was no intention to offend nor was there any malice. The focus of the piece was the lyrics Adam Ant had written in the past.

#### *The Commission's Finding*

A Standards Panel listened to the programme, where the hosts made jokes and laughed while telling the story of Adam Ant's mental state. While the focus of the piece was indeed his past lyrics, it also contained various mocking references to his current illness. The Panel considered that the repeated comments were gratuitous and distasteful, and that making light of a serious illness was unacceptable. The complaint was upheld.

*Upheld*

CN 8264

### **Trailer for Johnny Vaughan Tonight**

BBC Choice, 5 February 2002 1915

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#### *The Complaint*

A viewer complained about swearing broadcast before the Watershed.

#### *The Broadcaster's Statement*

The BBC said that the trailer was a tongue-in-cheek attempt to encourage viewers to watch a new series of 'Johnny Vaughan Tonight', a well-established post-Watershed programme. The comic intention behind the trailer was clear, Johnny Vaughn was expressing his frustration at someone who had missed what he considered to be a brilliant show. As he slammed the phone down, he swore but a bleep was overlaid to cover the expletive. No distinguishing letter could be heard to identify the swear word and the end of the phrase was partially obscured by the background music that played throughout the trailer. At the time the trailer was broadcast, CBBC and BBC Choice shared the same channel-with CBBC programming finishing a few minutes before 7.00pm and the adult-orientated BBC Choice starting at 7.00pm. The de-marcation was well-established- it had been a practice for more than two years.

### **Chris Moyles**

BBC Radio 1, 21 February 2002, 1500-1800

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#### *The Complaint*

A listener complained about inappropriate sexual content.

#### *The Broadcaster's Statement*

The BBC said that the presenter was well-known for his boisterous and cheeky humour, and his invitation to Charlotte Church to let him "lead her through the forest of sexuality now that she had reached sixteen" and references to her virginity had not exceeded what most of his regular audience would consider to be acceptable. This had been no more than the kind of exaggerated fantasy that was a frequent feature of the presenter's persona. Much of the humour relied on innuendo, which had not been too graphic or adult for the time of transmission and would not have been understood by younger listeners.

#### *The Commission's Finding*

A Standards Panel listened to the programme. It noted the presenter's well-known approach and style, but took the view that the explicit sexual content and humour had exceeded acceptable boundaries for the time of transmission. The complaint was upheld.

*Upheld*

CN 8644

#### *The Commission's Finding*

A Standards Panel watched this trailer. It noted that although the swear word was partially obscured, there was a distinguishing sound at the beginning of the word which clearly identified it as a word rated as highly offensive according to the Commission's own research. The Panel took the view that, as it was broadcast so soon after the de-marcation of the shared channel, there could be an expectation that some children may still be watching at that time. The complaint was upheld.

*Upheld*

CN 8480

**What the Papers Say**

BBC2, 2 March 2002, 1715-1725

*The Complaint*

Two viewers complained about swearing inappropriate for the time of transmission.

*The Broadcaster's Statement*

The BBC said 'What the Papers Say' is well known for its wry and witty look at the highs and lows of the week's newspapers. This edition included a quote from Sir Richard Mottram, Permanent Secretary at the Department of Transport, commenting on the troubles between his Department's Director of Communications, Martin Sixsmith, and the Secretary of State, Stephen Byers.

Sir Richard's comments turned out to be remarkably prophetic, if crudely phrased, so it was clearly appropriate to include them in the broadcast. The strong terms used by Sir Richard were partially asterisked out in the original article, and was partially 'bleeped' when enunciated in the programme, as was a similar term when used by the presenter. However, the broadcaster recognised that the 'bleeping' was inadequate, and very much regretted any offence caused. It, would in future, take care to ensure that strong language in What the Papers Say was disguised more effectively.

*The Commission's Finding*

A Standards Panel watched the programme and noted the strong language used in the quote and by the presenter. It took the view that the cumulative use coupled with the ineffective 'bleeping' had exceeded acceptable boundaries for the time of transmission. The complaints were upheld

*Upheld*

CN 8739.2

**Newsround**

BBC1, 14 January 2002, 1725-1735

*The Complaint*

Two viewers complained that, following an item about Prince Harry's drug abuse, an interviewee encouraged the use of cannabis.

*The Broadcaster's Statement*

The BBC said it was clearly not the intention of the interviewee nor of the programme to commend the use of cannabis. The preceding report on Prince Harry, which stressed the extent to which he had endangered his academic career, made the purpose in covering this story clear - to warn young people of the risks they ran in flirting with substance abuse.

The broadcaster believed that the interviewee's tone of voice and facial expression conveyed what he meant to say perhaps more clearly than the words he used. It was evident from his demeanour that he regretted the favourable impression young people had of cannabis, which was what led them to experiment with it. Nevertheless, the BBC said it accepted that the interview was open to misinterpretation. The programme team spotted that at the time, and immediately took action to address the issue. At the end of the programme they invited the audience to comment to them on the dangers of illegal drugs, and gave a substantial amount of airtime to that the next day.

*The Commission's Finding*

A Standards Panel watched this edition of the news programme aimed at young people. It acknowledged that the intention of the interview had been to condemn drug abuse but considered that the interviewee's remarks failed to convey that intention and were more likely to have been interpreted as an encouragement to take cannabis. In the Panel's view, this went beyond acceptable boundaries. The complaints were upheld.

*Upheld*

CN 8310.2

## Spooks

BBC1, 20 May 2002, 2100-2200

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### *The Complaint*

154 viewers complained about aspects of this programme. The majority were concerned by excessive and gratuitous scenes of violence which many felt had not been sufficiently clarified by the pre-transmission warning. Other issues raised included: using torture as entertainment; the possibility of imitation; that the violence was intensified by the innocence and youth of the female victim; that the programme had been heavily trailed without any mention of the violence and that there had been a visual reference to the death of Diana, Princess of Wales.

### *The Broadcaster's Statement*

The BBC said that the incident referred to had been shocking and had triggered a wide debate inside the BBC and elsewhere. It had clearly disturbed a number of people and the broadcaster expressed its regret for that. However, this had been a serious piece of television drama, an episode in a series which aimed to show the kind of threat which might be faced by agents engaged in the fight against terrorism, broadly defined. It had been broadcast after the Watershed and preceded by a warning that it contained upsetting scenes. The murder came 45 minutes into the programme, which had been constructed in such a way as to make it clear that the central character had a particular propensity for violence and brutal behaviour. Some sort of violence against the main characters was clearly in prospect.

This was particularly true of the few minutes leading up to the scene which were extremely tense and the scene itself contained pointers to what was about to happen. And when it did, what was shown was carefully chosen. Although there was no doubt about what had happened to the woman, it was not depicted in full on screen. Her scalded arm was shown, briefly, but not her face. It was the viewers' imaginations that filled in the details of the perpetrator's viciousness.

The BBC accepted that, for viewers, one of the disturbing aspects of the scene was that their normal expectation would have been that sympathetic lead characters in dramas of this kind do not get killed off. The BBC said that it considered that the character of the perpetrator - known to have a violent past and seething with barely suppressed aggression and hatred - and indeed the whole course of the drama, gave strong reinforcement to the pre-transmission warning and would have also helped viewers who came to the programme part-way through. It had been clear that this was a man who delighted in

inflicting violence and humiliation on women. Once he was brought into contact with, and deceived by, the vulnerable woman who was standing in for a more experienced operative and making mistakes that were clearly placing her in danger, some form of unpleasant retribution was clearly inevitable. When it came, it was only too well in character for a thoroughly evil man. While its form and extent were extremely unpleasant, the fact that the focus of the depiction remained firmly on character and action, without showing detail extraneous to that, was crucial to the BBC's belief that the depiction in this case had been acceptable in the context. Any likelihood of imitation was extremely remote - especially since the villain received his just deserts in the end.

### *The Commission's Finding*

The full Commission watched this second edition of the series and took account of the broadcaster's statement. It acknowledged that the scene in which the female character was tortured using a fat fryer, and eventually killed, was shocking but took the view that, in the context, it had been acceptable and was important for the later narrative. Whilst the possibility of 'copycat' behaviour must always be carefully considered, the Commission took the view that the portrayal of torture in the drama was unlikely to have invited imitation. Similarly, the scene of a shooting in a tunnel was considered to have been unlikely to have exceeded the expectations of the majority of viewers.

However, the Commission was concerned by the nature of the warning. It took the view that the warning had failed to signal the level of violence to come and to alert viewers to this fact. The Commission considered that the subsequent scenes were sufficiently violent and disturbing to require a specific, clear and unambiguous warning to this effect, which had not been achieved. For this reason, this aspect of the complaints was upheld.

*Upheld in part*

CN 9204.154

## Clocking Off

BBC1, 7 & 14 February 2002, 2100-2200

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### *The Complaint*

Eight viewers complained about these programmes. Three objected to the showing of a sexually explicit video and an apparently unpunished sexual attack in the first edition. One viewer complained about the portrayal of drugs. Three viewers complained about the association made between drug use and sexual performance in the second edition, whilst another viewer complained solely about the explicit nature of the sex scene.

### *The Broadcaster's Statement*

The BBC said that this was the second series of 'Clocking Off', whose reputation for serious post-Watershed adult drama and frankness in dealing with the personal lives of its characters was now firmly established.

With reference to the first edition complained of, the BBC said that the inclusion of a scene of a character watching an explicit video made clear that this was a young man with serious problems, and gave the first hint of what they were - the 'dark desires' referred to in the pre-transmission warning. Overall, the scene was relatively brief and the camera spent considerably longer focusing on the character's face than on the television screen. What was shown carefully excluded anything which might have fairly been described as pornographic rather than simply sexual. It was the narrative message that was established as the dominant element, rather than the activity on the video.

Following the character's viewing session it became clear that he was unable to separate sexual arousal from violence but the degree of violence shown was limited and had been referred to in the 'Radio Times' billing. The fact that this led to a narrow escape from justice for the character did not mean that his actions were without consequences.

Turning to the second edition which was the subject of complaint, the BBC said that a great deal of thought had been given at the script stage to the drug abuse aspect of the story and it was considered that the drug use was important to the narrative and to the character in question. She was portrayed as an irresponsible outsider who caused havoc in the established order of things yet herself escaped unscathed. The character's ostentatious use of hard drugs was the first indication of the trouble that she was going to cause and the BBC did not believe that the overall impact of the storyline would have encouraged imitation.

### *The Commission's Finding*

A Standards Panel acknowledged that this series had developed a reputation for serious and gritty post-Watershed drama. Given this, it did not uphold the complaint about the portrayal of drugs in the 7th February programme, which had been limited and inexplicit, nor the complaint about the fact that the attack went unpunished. Similarly, the Panel took the view that the relatively inexplicit sexual content of the 14th February programme was within the expectations established. These aspects of the complaints were not upheld.

The Panel considered that the explicit nature of the video that the character was seen watching in the 7th February programme was inappropriate for transmission early in its course, when only prefaced by a reference to 'dark desires'. The Panel took the view that the 'Radio Times' billing (referred to in the BBC's statement) could not substitute for - and indeed rather highlighted the need for - a more clear and specific pre-transmission warning.

In the 14th February programme, the Panel was concerned by the link clearly suggested between the use of cocaine and energetic sexual performance. Despite the unappealing nature of the main character encouraging its use, the Panel considered that this had not sufficiently mitigated the positive message implied by the story. This aspect of the complaint was upheld.

*Upheld in part*

CN 8512.4/8541.4

## Big Train

BBC2, 14 January 2002, 2130-2200

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### *The Complaint*

Seven viewers complained about a sketch in which a teacher was shot in front of a classroom of children. Another viewer complained about the mocking of a person with large, clumsy hands.

### *The Broadcaster's Statement*

The BBC explained that the humour of Big Train's sketches arose very largely from the way familiar reality was distorted and how the people on the receiving end reacted to that distortion in ways which were, themselves, twisted. But it was, nevertheless, often possible to detect a serious satirical point amid the absurdity.

In the sketch in which a teacher was shot, the reality of disruptive pupils was exaggerated to a degree which was plainly farcical and, rather than constituting a tasteless representation of reality, or encouraging emulation, the sketch arguably contained a serious message about the growing inability of authority in a liberal society to cope with serious challenge.

The broadcaster went on to say that the "Fat-handed Twat" sketch likewise bore little immediate relation to reality but, in any event, it was those who were unsympathetic to the "twat" who were the object of satire, and whose attitudes were so blatantly unpleasant as to be laughable. Far from the sketch showing lack of sympathy towards disability, the very opposite was the case.

### *The Commission's Finding*

A Standards Panel watched the programme. It took the view that the sketch in which a teacher was shot by his pupils - notwithstanding the item's attempt at farce - had exceeded acceptable boundaries for broadcast, particularly at a time when school killings were in the news. That aspect of the complaints was upheld.

The Panel considered that in the "Fat-handed Twat" sketch, the butt of the humour was clearly not his disability but those who mocked his affliction. That aspect of the complaints was not upheld.

*Upheld in part*

CN 8289.8

# Not upheld complaints

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## Swallow

Channel 4, 5 & 19 December 2001, 2100-2220 & 2100-2200

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### *The Complaint*

Four viewers complained about swearing.

### *The Broadcaster's Statement*

Channel 4 said that Swallow was an unconventional love story. The two main characters were caught up in various situations resulting in them having to deal with divorce, family illness and drug dependency. and many of the moral dilemmas that these events throw up. Swallow was a powerful and purposeful piece of drama. The language used was justified in portraying the characters' realistic personas but also to illustrate the stressful situations that the characters found themselves in. It was clearly signposted by a pre-transmission warning before both episodes stating that they "contained strong language from the start".

### *The Commission's Finding*

A Standards Panel watched both episodes of the drama series. It noted the swearing, which according to the Commission's own research was rated as strong, but considered that it was used at moments of high tension in emotionally charged situations and, within the context of a powerful drama shown post-Watershed on a minority channel, had not exceeded acceptable boundaries for broadcast. The complaints were not upheld.

*Not upheld*

CN 8084.3/8168

**Eurotrash**

Channel 4, 6 December 2001, 2200-2230

*The Complaint*

Three viewers complained about sexual scenes.

*The Broadcaster's Statement*

Channel 4 said that the long-established and successful series took an irreverent look at the differing cultural and sexual practices of European countries. The programme was preceded by a warning of "nudity and scenes of a sexual nature" to come. The sexual scenes were not explicit.

*The Commission's Finding*

A Standards Panel watched this edition of the long running series. It noted an interview with a pornographic filmmaker in which a number of clips of her films were shown. The Panel considered that, within the context of the programme, and given the clear pre-transmission warning, the content would have been unlikely to have caused offence to the majority of the audience. The complaints were not upheld.

*Not upheld*

CN 8080.3

**Out for Justice**

Channel 5, 21 February 2002, 2205-2350

*The Complaint*

A viewer complained about swearing.

*The Broadcaster's Statement*

Channel 5 said that the film was scheduled post-Watershed as part of its hallmark late-night movie strand. It was preceded by an explicit warning that it contained "strong language and violence from the start". In addition, it was awarded a Channel 5 "A" certificate specifically because it was suitable only for adults.

The language used was not excessive given the context of an adult action film set in present day Brooklyn. Given the subject matter, centring upon the gritty and often violent exploits of a Brooklyn Cop as he wreaks revenge upon local villains for the murder of a fellow officer, it took the view that the language used ought to reflect the vernacular of the characters in such a social setting.

**Mona the Vampire**

BBC1, 29 November 2002, 1550-1610

*The Complaint*

A viewer complained about supernatural content, at a time when children could have been watching.

*The Broadcaster's Statement*

The BBC said that in the series the adventures of Mona took place in reassuring environments, such as home and school, and there was no sense of the characters being exposed to real danger. There were no frightening or startling images, and none of Mona's "magic powers" featured in this episode.

*The Commission's Finding*

A Standards Panel watched this edition of the cartoon, aimed at seven to ten year-olds. It considered that the mild supernatural references had not exceeded acceptable boundaries for the time of transmission. The complaint was not upheld.

*Not upheld*

CN 8257

*The Commission's Finding*

A Standards Panel watched this film. It took the view that in the context of an action genre film, featuring the well-established actor Steven Seagal, preceded by a clear and unambiguous warning as to its content and broadcast late at night on a minority channel, the language would have been unlikely to have caused offence to the majority of the audience. The complaint was not upheld.

*Not upheld*

CN 8623

### **Farscape: Revenging Angel**

BBC2, 17 December 2001, 1845-1930

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#### *The Complaint*

A viewer complained about sexual scenes, violent content and swearing inappropriate for the time of transmission.

#### *The Broadcaster's Statement*

The BBC said this science fiction fantasy was in its third season and transmitted in a weekday slot intended mainly for an audience of older teenagers and young adults.

While some aspects of Farscape were reminiscent of more familiar sci-fi dramas, the exaggerated sets, colours and action imparted a comic strip atmosphere and diminished the impact of any violence. This was further emphasised by the inclusion of references to well known characters from films and pop music. Moments of menace were relieved by music, echoing the style used in comedy films.

The broadcaster went on to say that there were no overtones of sado-masochism and bondage in the episode. The characters and their style of dress were consistent with many characters that appear in comic strips, nor was there any inappropriate strong language. All episodes in the series were previewed and, where considered necessary, edited to meet the requirements of the time of transmission. This episode has been cut for language, and in fact only one episode of Farscape had been given an 18 certificate, which was severely cut for pre-Watershed transmission.

#### *The Commission's Finding*

A Standards Panel watched this edition of the sci-fi fantasy series which followed a set of characters escaping from their enemy. It took the view that the cartoon-style violence and mild swearing would have been unlikely to have caused widespread offence and had not exceeded acceptable boundaries for broadcast at the time of transmission in an established slot for programmes of this genre. The complaint was not upheld.

*Not upheld*

CN 8162

### **Casualty**

BBC1, 12 January 2002, 2025-2115

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#### *The Complaint*

Two viewers complained about a storyline involving a transsexual, one of whom believed it should not be broadcast before the Watershed.

#### *The Broadcaster's Statement*

The BBC said that over more than 15 years Casualty had established a reputation for dealing frankly and openly with contemporary issues. The programme makers' aim was to reflect realistically the lives of a group of emergency staff as they confronted the medical and emotional problems of their patients, and their own personal dilemmas. The series was well known for dealing in a straightforward way with illness and injury. In recent years the programme's storylines had reflected an increasing openness about sexual matters, with plotlines involving the sexuality of staff and patients. The episodes involved have been written to take account of the fact that the programme ran up to the Watershed, including families with older children among its audience.

The broadcaster went on to say that the programme was carefully researched. The character portrayed in the programme chose to have a sex change operation in South Africa and the operation turned into an emergency situation because she had not followed the aftercare advice and procedures outlined by the doctors. The sequence dealt with issues of gender identity while highlighting the ethical questions facing medical staff when a patient does not want treatment which the professionals feel is in the patient's best interest.

#### *The Commission's Finding*

A Standards Panel watched this episode of the hospital drama, noting a scene which showed a patient who had previously undergone a sex-change operation abroad refuse treatment by medical staff. It considered that although the storyline might not have been to everyone's taste it was dealt with sensitively and was unlikely to have exceeded the expectations of the majority of the audience. The complaints were not upheld.

*Not upheld*

CN 8281/8367

## EastEnders

BBC1, 10 January & 1 March 2002, 1930-2000 & 2000-2035

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### *The Complaint*

Four viewers complained about violent scenes inappropriate for broadcast pre-Watershed in the edition broadcast on 10 January 2002. Fourteen viewers complained about aspects of the later edition. The majority were concerned by scenes of an ultimately fatal, high speed car chase that included a baby incorrectly restrained by her car seat. Three other viewers objected to scenes of violence against a woman.

### *The Broadcaster's Statement*

The BBC said that Phil's attack on Steve was his response to persistent goading over a succession of sequences in this episode. There had been plenty of warning of what was likely to happen, especially given Phil's reputation as a man with a short fuse. Regular viewers would have known that this was all part of a plot by Steve to discredit Phil as potential custodian of his baby daughter. This was not, therefore, some gratuitous act of savagery; it was deliberate (on the part of the victim), almost certainly expected by the majority of viewers, not all that savage and in dramatic terms showed just how ruthless a man Steve was, prepared to use the risk of possible serious physical injury in order to manipulate both 'friends' and enemies.

Turning to the second edition, the BBC said that it had been widely publicised as marking the final departure of Steve Owen from Walford and most viewers would have expected a gripping climax to his long career of knavery. The end for Steve came at the wheel of a borrowed car, which he had driven at high speed and extremely dangerously, threatening the lives of pedestrians, other road users and particularly baby Louise, who was under the added threat of having been placed in a wrongly installed child seat.

Most viewers who had a particular concern about the fitting of the child seat would have been aware that Steve and Mel were unlikely role models, in these circumstances particularly. Their lack of experience of children or how they should be carried in cars, like Phil's confrontation with Mel, was itself a factor in the build up of dramatic tension as Steve set off on his ultimately fatal drive. Phil's violence was a reflection of the pressure that he was under as he tried to find his daughter, and was depicted briefly and inexplicitly as one step towards the loss of control which culminated in him pleading by mobile with a laughing Steve. The images of the crashed car were fleeting and there was no hint at any point that Louise had been hurt.

Given the strength of the drama, and the other factors mentioned, the BBC said that it would have been surprised if a significant proportion of viewers focused on the positioning of the car-seat and were prompted to wonder if they themselves were getting it wrong. It understood that safety guidelines required child seats to carry 'on product' safety information that was durable and legible throughout the seat's life. The model used in the scene carried such instructions. Any viewers who were confused, and who were using the same model, would have been able to check at home.

### *The Commission's Finding*

The Standards Committee watched these editions of the soap opera. It took the view that the fight between Phil and Steve had been justified in terms of the dramatic context and the mounting air of menace between the two. The scenes were relatively brief, not unduly explicit and had been met with reactions of disapproval. These complaints were not upheld.

With reference to the second edition, the Committee acknowledged the discomfort felt by some viewers but considered that the scenes had not exceeded that which was acceptable for broadcast. Whilst the child-seat had been incorrectly fitted, this was part of the dramatic tension and, the Committee considered, unlikely to have been emulated by many amongst the audience. The Committee also took the view that, as part of the drama, Phil's treatment of Mel was unlikely to have exceeded the expectations of the majority of viewers. The complaints were not upheld.

*Not upheld*

CN 8265.4/8669.14

### Popworld

Channel 4, 14 February 2002, 0930-1000

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#### *The Complaint*

A viewer complained about sexual imagery in a music video.

#### *The Broadcaster's Statement*

Channel 4 said that the video did not contain any nudity, or sexual activity, but did feature scantily clad dancers in bikinis or bathing suits.

#### *The Commission's Finding*

A Standards Panel watched this edition of the Sunday morning music show. It considered that, given the inexplicit nature of the scenes in the video, they were unlikely to have caused offence to the majority of viewers. The complaint was not upheld.

*Not upheld*

CN 8660

### Emmerdale

ITV1, 8 March 2002, 1900-1930

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#### *The Complaint*

A viewer complained that a comment about testicular cancer was inappropriate for the time of broadcast.

#### *The Broadcaster's Statement*

Yorkshire Television said that the comment was made by a character who was well-established as being ill-informed and judgemental. The testicular cancer storyline was intended to show not only the positive aspect of the character's recovery but also his fear of emasculation and the prejudice of some ill-informed friends and relatives.

#### *The Commission's Finding*

A Standards Panel watched the episode. It took the view that, within the context of the storyline, the comment had not exceeded acceptable boundaries for the time of transmission. The complaint was not upheld.

*Not upheld*

CN 8755

### Crossing Over With John Edward

Living, 2 November 2001, 1230

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#### *The Complaint*

A viewer complained that the programme exploited the vulnerable by claiming to communicate with the dead.

#### *The Broadcaster's Statement*

Flextech Television explained that this was an entertainment programme in which John Edward attempted to 'read' various members of a studio audience using his abilities as an experienced psychic. He spoke to the audience about people who have 'crossed over' and attempted to link people in the audience with their relatives who may have been sending him messages. There were various rules to ensure each audience member knew what to expect when participating. Everyone in the audience had agreed in advance to be 'read' by John if they were chosen. Some were sceptical and some believed in his abilities. The programme also featured a one-on-one reading, where John focused on one person and used his intuition with them.

The broadcaster went on to say that the programme did not go into medical, health or financial detail. Moving issues were dealt with in a warm and positive way and, although the discussions were emotive, Mr. Edward dealt sensitively with any information he had to pass on to

members of the audience. He did not encourage people to make decisions about their lives based upon what he said to them. Contributors to the show were made aware of the type of activity they would be encountering so that they were able to make an informed choice whether to participate or not. The main thrust of the balance of the programme was that guests were not exploited by the psychic and were happy to encourage him to use his intuition in their case.

#### *The Commission's Finding*

A Standards Panel watched the programme. It acknowledged that Spiritualism, while clearly open to fraudulence, is a lawful activity and a recognised religious practice. It took the view that Mr. Edward was careful in the way he practised his skills and that the broadcaster had taken sufficient steps to ensure that the studio audience were aware of the format of the programme and were happy to participate. The Panel considered that the programme had been presented as entertainment and was unlikely to have created a danger to vulnerable people. The complaint was not upheld.

*Not upheld*

CN 7887

## Smallpox 2002- Silent Weapon

BBC2, 5 February 2002, 2100-2230

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### *The Complaint*

Two viewers complained that the programme was irresponsible, spreading panic and fear and encouraging possible imitation. One viewer complained about an offensive remark relating to Islam and another that offence was caused by blaming the villain's motives on a passage from the Bible.

### *The Broadcaster's Statement*

The BBC said that the film, which was clearly labelled as fiction in the pre-transmission announcement, described the causes and consequences of an attack on New York by a lone bio-terrorist. It made clear that there was no evidence linking this individual with anyone else and that the original source of the smallpox he spread was a military laboratory in the former Soviet Union. It was relatively easy to culture and he spread it by infecting himself (knowing that would be fatal) and then walking around Manhattan, occasionally touching people, but mostly just mingling with crowds of commuters and shoppers. The programme contained no further information about how to obtain or handle live smallpox, or how to spread it but confined itself to very limited details of a matter that had been very widely and publicly aired over the preceding months.

The broadcaster went on to say that the programme's reference to Islam came when a character, described as an "FBI Commander", reflected on who might be behind the attack. She talked of "our known enemies" but neither named nor described them and continued: "You have to look again. Islam does not have a monopoly on fanaticism." That was a clear warning against jumping to simplistic judgements about the link between Islam and terrorism.

The BBC explained that the quotation from the Bible came towards the end of the programme. The narration established an apparent connection between the terrorist and a Bible with a section from Ezekiel (5:12-13) marked. The Book of Ezekiel is full of strange prophecies and the fact that the terrorist may have viewed himself as some kind of instrument of vengeance said more about his mental state than about the religion he may have exploited to justify himself. The commentary was careful to describe this as "ambiguous" evidence - all part of the mystery.

### *The Commission's Finding*

A Standards Panel watched this chilling drama about a bio-terrorist who infected himself with smallpox and started a global pandemic that killed 80 million people worldwide. It noted a clear warning before the programme was screened, informing the viewer that it was a piece of fiction made to look like a documentary and that the topic was disturbing. The Panel took the view that, coming as soon after September 11 as it did, the programme may have fuelled some viewers' anxieties. However, it did not believe that the fiction was irresponsible, rather that it served to alert people to the real possibility of bio-terrorism. That aspect of the complaints was not upheld.

The Panel considered that, in the quote from the "FBI Commander", the programme made a definite attempt to avoid linking the terrorist to Islam. It also noted that, in the scene in which investigators finally broke into the terrorist's apartment, following clues he had himself left carefully behind, and found a Bible opened at Ezekiel 5:12-13, there was no mention of God but an implication that the terrorist was motivated by some kind of religious hatred or obsession. The Panel believed that neither of these references to religion would have caused offence to the majority of the audience. These aspects of the complaints were not upheld.

*Not upheld*

CN 8481.4

### **It's a Cows Life**

Channel 4, 20 March 2002, 2300-0000

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#### *The Complaint*

Five viewers complained about distressing scenes of animal cruelty.

#### *The Broadcaster's Statement*

Channel Four said that the programme followed a young cow's life for eighteen months. The film highlighted the struggle of British farmers to keep their heads above water in the face of economic pressure, the foot and mouth epidemic and political ineptness. The issues were examined through a cow's journey from conception to death and parodied the narration style of a children's story teller. From the beginning of the film, it was made clear that this was a story about life and death and was by no means a fairy story with a happy ending. It also showed that the beef cow was reared for her meat. In the final part of the programme, the cow was sold to a farmer commonly known as a "finisher", responsible for fattening up cows prior to their slaughter. Viewers were therefore left in no doubt that it was inevitable that death would be featured as part of the cow's journey towards the dinner table. Abattoir scenes were shown in the final minutes of the programme and showed the key stages involved in the abattoir process. A clear and unambiguous warning was given prior to the programme as to some of its content.

#### *The Commission's Finding*

A Standards Panel watched this programme. It noted the abattoir scenes, which were graphic in content, but took the view that, in the context of a serious and thought-provoking documentary examining the crisis facing the British agricultural industry, broadcast late at night and preceded by a clear and unambiguous warning, the programme would have been unlikely to have exceeded the audience's expectations. The complaints were not upheld.

*Not upheld*

CN 8809.5

### **News Special**

BBC1, 30 March 2002,

1745-2000

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#### *The Complaint*

Sixteen viewers complained about the tone of a report about the death of the Queen Mother.

#### *The Broadcaster's Statement*

The BBC said that they were sorry if viewers felt that Peter Sissons was insensitive in his interview with a member of the Queen Mother's family. In proper anticipation of the event, BBC News had contacted Mrs Rhodes some months before and, as a close relative, she had agreed to be interviewed for a special news programme. In accordance with that arrangement, Mrs Rhodes was telephoned when the news had become known and was asked if she was still prepared to talk about the death of her aunt. When she said she was, Mrs Rhodes was put through to Peter Sissons. However, neither he nor the programme producers, were aware that Mrs Rhodes had been by her bedside in the final moments until it was confirmed live on air by Mrs Rhodes. When this was said, the newscaster looked quite surprised and when he commented that "it must have been a very private moment", it opened the way for Mrs Rhodes to reply that it was a "very moving and sad moment but luckily it was wonderfully peaceful". In such circumstances, it was sometimes not always easy to judge how much someone bereaved wanted to talk about their loss and in this circumstance it believed Peter Sissons was right to feel his way forward to see if Mrs Rhodes wished to say anymore. When it seemed she had felt she had said as much as she wanted, Mrs Rhodes made it very clear she did not want to go into "those sort of details" a response, which Peter Sissons respected.

The BBC's conclusion was that Peter Sissons was not inappropriately intrusive, nor insensitive. His demeanour was solemn and sympathetic and he put his questions in a tentative way which took into account the circumstances, not pressing the point when Mrs Rhodes made clear the limits of what she was prepared to talk about.

#### *The Commission's Finding*

A Standards Panel watched this special news report. It noted the interview and the reaction of Mrs Rhodes to the line of questioning and took the view that the interview had been conducted with due reverence and respect and would have been unlikely to have offended the majority of the audience. The complaints were not upheld.

*Not upheld*

CN 8880.16

**Teachers**

Channel 4, 20 March 2002, 2200-2300

*The Complaint*

One viewer complained about swearing and another complained about the excessive amount of smoking in the programme.

*The Broadcaster's Statement*

Channel 4 said that the programme depicted the world of teaching in a comic and often surreal way, and was not intended to be a drama about the state of education. The teaching profession was used as an ironic backdrop to the portrayal of the 20-something characters struggling to deal with being grown up. The programme was aimed at a young adult audience, and the way in which the characters smoked and swore was an accurate reflection of how many young people coped with the pressures of their day to day lives, and was designed to show that teachers were the same as many people, and subject to the same pressures and responses.

*The Commission's Finding*

A Standards Panel watched this episode of the comedy drama series. It noted the inclusion of scenes of people smoking and the use of strong language but took the view that, in the context of this programme aimed at an adult audience, broadcast late at night on a minority channel, the content had not exceeded acceptable boundaries for broadcast. The complaints were not upheld.

*Not upheld*

CN 8819.2

**MacArthur**

BBC2, 2 January 2002, 1110-1300

*The Complaint*

A viewer complained about images of mutilated corpses and execution.

*The Broadcaster's Statement*

The BBC said that MacArthur was the first in a two-part documentary about one of the most controversial American soldiers of the 20th Century. The programme used both archive film and still photographs of the appalling carnage sustained during battle, but it was carefully deployed and clearly historic in origin. It included footage of the execution of two Chinese prisoners by Japanese troops, which was grainy, monochrome archive material.

The broadcaster believed that such material was justified by the serious nature of this programme. By the time the executions were shown, the programme had been running for almost an hour. It was not the kind of

**Hawkins**

BBC1, 28 July 2001, 2100-2230

*The Complaint*

A viewer complained that the depiction of a boxing match glamorised violence.

*The Broadcaster's Statement*

The BBC said that the boxing match took place nearly an hour and a half after the Watershed in a drama whose dark tone was already firmly established. The fact that such a match was to take place was made clear well in advance, as was the likelihood that no good was likely to come of it. The most unpleasant aspects of the fight were filmed in a stylised way, consistent with the fight's significance to the plot. The main character, in despair at the loss of his friend and his wife, was taking advantage of the treachery of others to commit what was, in effect, a form of ritual suicide.

*The Commission's Finding*

A Standards Panel watched the programme. It took the view that, although the fight scene was rather brutal, with some blood being shown, its depiction, at the end of a dark drama broadcast late at night, had not glamorised violence and would have been unlikely to cause offence to the majority of the audience. The complaint was not upheld.

*Not upheld*

CN 7380

documentary that would attract the casual viewer and any young children watching would soon have stopped.

*The Commission's Finding*

A Standards Panel watched this documentary. It acknowledged that images of execution can have a detrimental impact on viewers of all ages and that broadcasters needed to be careful to consider all viewers when broadcasting such material pre-Watershed. However, in this case, it considered that the brief images of corpses and execution were of such poor visual quality that their potential to cause distress would have been reduced. The complaint was not upheld.

*Not upheld*

CN 8106

### **As If**

Channel 4, 27 January 2002, 1240-1320 and  
S4C, 3 February 2002, 0930-1010

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#### *The Complaint*

Six viewers complained about sexual behaviour between a homosexual couple and, separately, a heterosexual couple, at a time when children could be watching.

#### *The Broadcaster's Statement*

Both Channel 4 and S4C broadcast the series as part of an established and recognised strand of programming aimed at teenagers. From the outset, the avant-garde drama tackled issues which affect all teenagers. This edition was one of the earlier episodes in the second series and, inevitably in a series dealing with late teenagers in a realistic way, sex was addressed. Although the programme did have a scene involving two couples who had sexual activity on the brain, it went much deeper in that it addressed the emotional issues of sexual intimacy and the responsibility that sexual relations carry. The episode was clearly lighthearted in tone without any actual explicit sexual activity. Care was taken so that it was filmed in a way that could be relevant and interesting to the target audience but remain appropriate for family viewing time. "Carry On" and "Noises Off" themes were used to lighten the tone and ensure that the references were appropriate, comic and yet still relevant.

#### *The Commission's Finding*

The Standards Committee watched this episode of the drama serial, which featured a certain amount of sexual foreplay, including kissing between a male couple. It noted, however, that the scenes of sexual activity were inexplicit and there was no depiction of nudity. The Committee took the view that, given the programme's transmission by both broadcasters in established time slots for programmes aimed at older teenagers, the content had not exceeded acceptable boundaries for broadcast. The complaints were not upheld.

*Not upheld*

CN 8444/8453.5

### **What The Papers Say**

BBC2, 16 February 2002, 2000-2010

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#### *The Complaint*

Fourteen viewers complained about tasteless comments and lack of respect to the late Princess Margaret.

#### *The Broadcaster's Statement*

The BBC explained that the aim of the programme was to report how the press had covered an issue or issues in the news over the previous week. The format is one which gives the presenter the chance to have a little fun at the expense of his or her fellow journalists - not the subjects they have been writing about. This particular programme made it clear that Princess Margaret's death had dominated the papers and the presenter showed clearly and convincingly how the papers had been divided in their descriptions of the Princess's life and death, and pointed up some of the inconsistencies in their coverage. He highlighted how some newspapers had included very favourable comments about Princess Margaret's sense of public duty, her loyalty to the Queen and her image as a glamorous icon, which they juxtaposed with far less flattering assessments. He did not include comment which was exclusively negative but he did identify the discrepancy between the positive tone of some headlines and the unpleasant details included in the supporting copy. The voices of the readers stressed that too, as well (as usual) mocking the self-importance the newspapers sometimes demonstrate. The presenter's own standpoint gradually emerged and he was clearly of the more sceptical tendency but even this aspect of his script was firmly pegged to the perceived failings and idiosyncrasies of his colleagues.

#### *The Commission's Finding*

A Standards Panel watched this edition of the long-running news round-up programme. It took the view that, while some of the stories about Princess Margaret had been less than flattering, the presenter's intention had not been to show lack of respect to the late Princess but to highlight the variations between reports on her life and death by colleagues in the newspaper industry. The complaints were not upheld.

*Not upheld*

CN 8551.14

**The Vicar Of Dibley**

BBC1, 12 January 2002, 2100-2140

*The Complaint*

A viewer complained about a racist remark, referring to “the local Chinky”.

*The Broadcaster’s Statement*

The BBC said that the use of the term “Chinky” might normally be expected to relate to its alleged derogatory application to a person of Chinese origin but that was far from being the way it was used in this programme. A character was describing where he had obtained a Christening spoon for his new Goddaughter - from the local Chinese restaurant. Both the usage and the act were typical of this plain-speaking and earthy

supporting character. The broadcaster went on to say that the term was used with a commercial rather than personal connotation

*The Commission’s Finding*

A Standards Panel watched the programme. It took the view that the context in which the term “Chinky” was used robbed it of any potential racist connotation. The complaint was not upheld.

*Not upheld*

CN 8285.3

The complaints summarised below were not upheld and no statement was required from the broadcaster. Complaints may not be upheld because the content was considered likely to be within the expectations of the audience for the type of programme; or the programme was appropriately labelled or scheduled, or the content was deemed acceptable within the context in which it was broadcast.

CN 7457	<b>Up Late with... Sean Hughes</b> offensive content	BBC Choice	21.08.01	2330
CN 7645	<b>Paula White Phone-In</b> racist remark	Century 106 FM	21.09.01	1300
CN 8075	<b>The Record of the Year</b> inappropriate sexual content	ITV1	08.12.01	1800
CN 8286	<b>What The Papers Say</b> offensive remark	BBC2	12.01.02	1750
CN 8296	<b>In Deep: Untouched</b> violent content	BBC1	07.01.01	2100
CN 8445	<b>Night Flight</b> sexual content, swearing and animal cruelty	BBC1	02.02.02	2100
CN 8498	<b>EastEnders</b> violent content	BBC1	11.02.02	2000
CN 8524/ 8554/ 8572	<b>EastEnders</b> <b>Eastenders Omnibus</b> violent and sexual content.	BBC1	12.02.02 17.02.02	1930 1250
CN 8529	<b>Big Screen X Certificate</b> sexual content	ITV1	08.02.02	2300
CN 8532	<b>Death Scene Investigators</b> violent imagery and description	Channel 5	12.02.02	2250
CN 8636	<b>MTA - Models Turned Actors</b> humiliation of vulnerable people	Channel 4	20.02.02	2315

## Complaints concerning standards

CN 8646	<b>Mike Parr Show</b> swearing	BBC Radio Newcastle	27.02.02	0700
CN 8674	<b>Trailer for ITV Sport</b> nudity	ITV1	01.03.02	2300
CN 8680	<b>Trailer for Jo and Twiggy's Breakfast Show</b> swearing	96 Trent FM	01.03.02	various
CN 8695	<b>The Bill</b> inappropriate sexual content	ITV1	28.02.02	2000
CN 8760	<b>When Louis Met... Chris Eubank</b> offensive content	BBC2	12.03.02	2100
CN 8792	<b>Advertisement for WSPA</b> animal cruelty	Channel 4	18.03.02	1515
CN 8803	<b>Murder in Mind: Swan Song</b> sexual content	BBC1	20.03.02	2100
CN 8816	<b>TV Nightmares 8</b> sexual content and swearing	ITV1	23.03.02	2100
CN 8830	<b>Rockface</b> sexual content	BBC1	20.03.02	1930
CN 8846	<b>Tinsel Town</b> swearing and sexual content	BBC2	25.03.02	2320
CN 8860	<b>Jo Brand's Hot Potatoes</b> offensive remark	BBC1	04.03.02	2305
CN 8882	<b>Billy Connolly's World Tour of England, Ireland and Wales</b> swearing and offensive language	BBC1	18.03.02	2235
CN 8896	<b>When Britain went to War: The Falklands</b> inappropriate sexual content	Channel 4	30.03.02	1800
CN 8906	<b>Today</b> offensive content	BBC Radio 4	02.04.02	0600
CN 8912	<b>Victoria Wood at the Albert Hall</b> sexual and offensive comments	ITV1	31.03.02	2120
CN 8922	<b>Jackass</b> animal exploitation	Channel 4	05.04.02	2305
CN 8929	<b>Baring All</b> nudity and sexual content	Channel 4	02.04.02	2200
CN 8951	<b>Teachers</b> swearing	Channel 4	10.04.02	2200
CN 8954	<b>BBC News</b> racism and religious offence	BBC1	11.04.02	1800

CN 8961/ 9120	<b>Billy Connolly's World Tour of England, Ireland and Wales</b> swearing and offensive content	BBC1	08.04.02 29.04.02	2235
CN 8964	<b>Jon Gaunt</b> offensive content	BBC Radio West Midlands	13.04.02	2200
CN 8974	<b>At Home with the Braithwaites</b> swearing	ITV1	19.03.02	2100
CN 8966 /9118	<b>Survivor</b> animal cruelty	ITV1	10.04.02 27.04.02	2145 0000
CN 8980	<b>Top of the Pops</b> drug promotion	BBC1	08.03.02	1930
CN 8984	<b>Crossroads</b> inappropriate sexual content	ITV1	12.04.02	1730
CN 8985	<b>Advertisement for Micropies</b> violent content	ITV1	various	various
CN 8990	<b>As If</b> sexual content	Channel 4	14.04.02	1230
CN 9003	<b>On the Ball</b> religious offence	ITV1	25.04.02	1245
CN 9015	<b>On the Record</b> racist content	BBC1	21.04.02	1200
CN 9016	<b>Chris Moyles</b> offensive content	BBC Radio 1	22.04.02	1500
CN 9018	<b>Mark Radcliffe</b> swearing	BBC Radio 1	23.04.02	1300
CN 9019	<b>Does Doug Know?</b> sexual comment	Channel 4	19.04.02	2230
CN 9022	<b>Fun</b> violent content	Channel 4	23.02.02	0115
CN 9028	<b>Jonathan Ross</b> offensive language	BBC Radio 2	23.02.02	1000
CN 9031	<b>Johnnie Walker</b> offensive language	BBC Radio 2	25.03.02	1705
CN 9033	<b>The Comedy Hour: The Smith Lectures</b> swearing	BBC Radio 2	23.02.02	1300
CN 9034	<b>Top Ten TV: Bastards</b> offensive language and swearing	Channel 4	20.04.02	2220
CN 9039	<b>The Inspector Lynley Mysteries: For the Sake of Elena</b> profanity	BBC1	22.04.02	2030
CN 9040/ 9253/ 9438	<b>Advertisement for Quorn</b> offensive treatment of children	ITV1	various	various

## Complaints concerning standards

CN 9051	<b>The Edwardian Country House</b> nudity and feminine hygiene	Channel 4	23.04.02	2100
CN 9052	<b>Billy Connolly's World Tour of England, Ireland and Wales</b> swearing	BBC1	22.04.02	2235
CN 9054	<b>The Archers</b> offensive language	BBC Radio 4	24.04.02	1900
CN 9058	<b>Chris Tarrant</b> offensive content	Capital Radio 95.8 FM	24.04.02	0600
CN 9065	<b>Advertisement for Lifestyle Sport</b> nudity	ITV1	various	various
CN 9072	<b>Baddiel and Skinner Unplanned</b> sexual content	ITV1	18.04.02	2230
CN 9092	<b>Billy Connolly's World Tour of England, Ireland and Wales</b> offensive language	BBC1	22.04.02	2235
CN 9094	<b>The Annual Barfta Awards</b> offensive content	Channel 4	25.04.02	2305
CN 9095- 9104	<b>Book At Bedtime: The Laying on of Hands</b> sexual and tasteless content	BBC Radio 4	16.04.02- 24.04.02	2245
CN 9111/ 9112	<b>Rick &amp; Rachel Breakfast Show</b> swearing	Power FM 01.05.02	30.04.02	0600
CN 9117	<b>Advertisement for Autotrader</b> stereotypical depiction of homosexuality	Channel 4	29.04.02	2200
CN 9142	<b>It Shouldn't Happen to a Ref</b> nudity	ITV1	01/05/02	1930
CN 9158	<b>Today</b> racist content	BBC Radio 4	07.05.02	0600
CN 9192	<b>Advertisement for Floralands Garden Centre</b> animal cruelty	Classic Gold 945-999 AM	various	various
CN 9201	<b>Look North</b> volent content	BBC1	16.05.02	1830
CN 9216	<b>Never Mind the Buzzcocks</b> offensive content	BBC2	20.05.02	2100
CN 9228	<b>BBC News</b> offensive content	BBC1	16.05.02	2200
CN 9236	<b>True Lies</b> swearing	BBC1	18.05.02	2230
CN 9261	<b>The Eurovision Song Contest</b> offensive comments	BBC1	25.05.02	2000

CN 9263	<b>The Now Show</b> inappropriate sexual content	BBC Radio 4	25.05.02	1230
CN 9266	<b>Friday Night with Jonathan Ross</b> profanity	BBC1	24.05.02	2230
CN 9287	<b>Crime Kids</b> swearing	BBC2	16.05.02	2150
CN 9366	<b>The Day Today</b> homophobic comments	BBC2	17.06.02	2200
CN 9370 /9384	<b>Advertisement for Imperial Leather Foamburst sensations</b> nudity	various	various	various
CN 9435	<b>BBC News</b> racist comments	BBC1	09.06.02	2200

# Publications

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## Research Working Papers

1. Regulating for Changing Values. <i>Institute of Communication Studies; 1997</i>		£10.00
2. The Provision of Children's Television in Britain: 1992-1996 <i>Maire Messenger Davies/Beth Corbett; 1997</i>	1-872521-28-5	£10.00
3. Bad Language - What are the Limits? <i>Andrea Millwood Hargrave; 1998</i>	1-872521-29-3	£10.00
4. Men Viewing Violence. <i>Stirling Media Research Institute and Violence Research Centre, Manchester University; 1998</i>	1-872521-33-9	£10.00
5. Sex and Sensibility. <i>Andrea Millwood Hargrave; 1999</i>	1-872521-34-7	£10.00
6. Include me in. <i>Anabelle Sreberny; 1999</i>	1-872521-38-X	£5.00
7. Knowing the Score. <i>Arnold Cragg; 2000</i>	1-872521-39-8	£10.00
8. Consenting Adults. <i>Stirling Media Research Institute; 2000</i>	1-872521-40-1	£10.00
9. Listening 2000. <i>Andrea Millwood Hargrave; 2000</i>	1-872521-41-X	£10.00
10. Delete Expletives? <i>Andrea Millwood Hargrave; 2000</i>	1-872521-42-8	£10.00
11. Wrestling - How do audiences perceive TV and Video Wrestling? <i>Arnold Cragg; 2001</i>	0 900485 86 8	£5.00
12. Reflecting Community Values: Public Attitudes to Broadcasting Regulation. <i>Stefaan Verhulst; 2001</i>	1 872521 44 4	£10.00
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15. The Public Interest, the Media and Privacy. <i>David E Morrison, Michael Svennevig; 2001</i>	1 872521 48 7	£10.00
16. Soap Box or Soft Soap? Audience Attitudes to the British Soap Opera. <i>Andrea Millwood Hargrave with Lucy Gatfield; 2002</i>	1 872521 49 5	£10.00

## Joint Research Reports

Viewers and Family Viewing Policy (BBC, BSC, ITC), 2001		£10.00
Beyond Entertainment (BSC, ITC), 2001		£10.00
The Public's View (BSC, ITC), 2002		£10.00
Digital Jury - the final verdict (BSC, Hansard Society), 2002		£10.00

## Briefing updates

Regulation, the Changing Perspective (No. 5). <i>Broadcasting Standards Commission</i>		FREE
Matters of Offence (No. 6). <i>Broadcasting Standards Commission</i>		FREE
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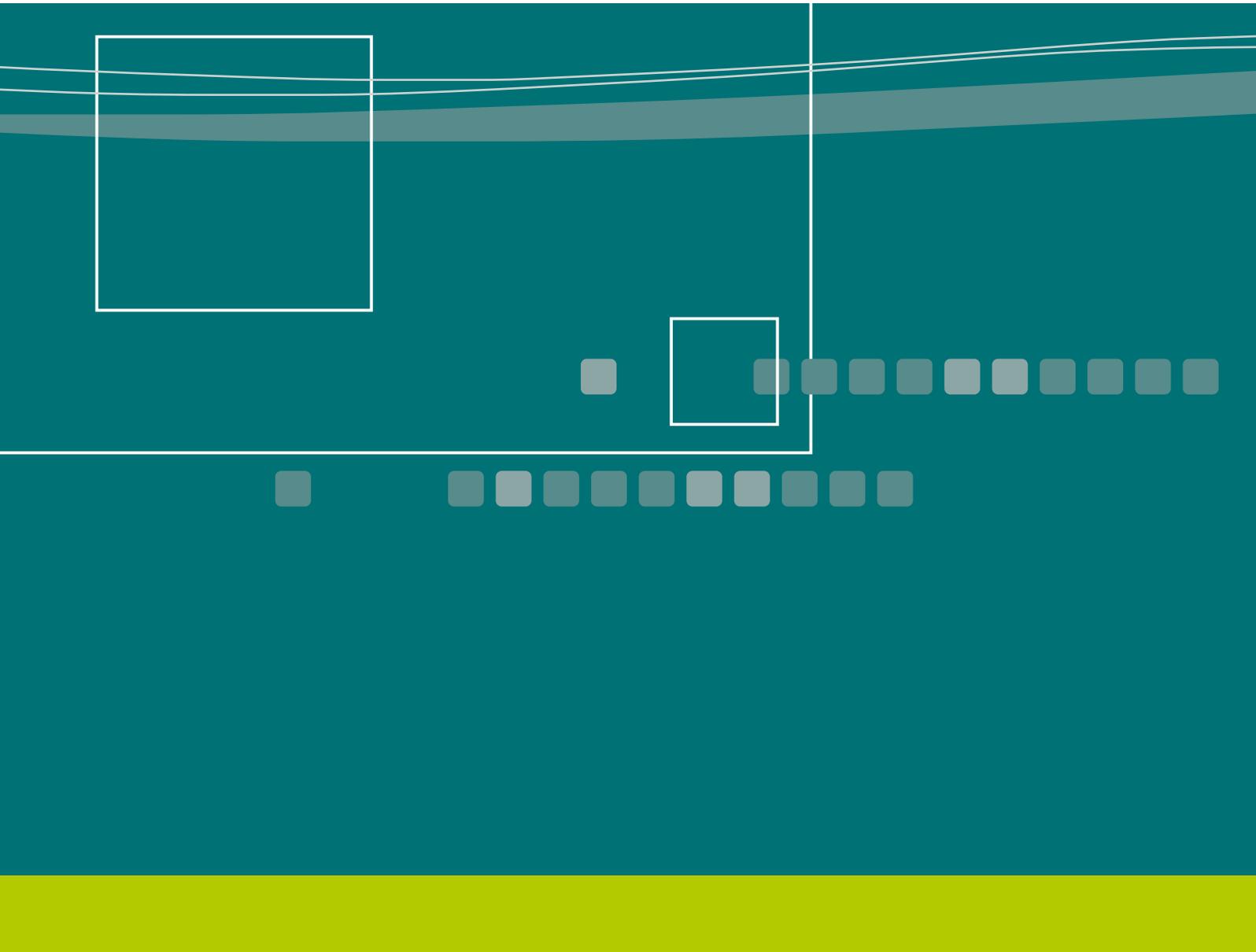
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