

SUMMARY

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

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

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

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

- as necessary, take into account the findings of Dame Linda Dobbs in her investigation into the activities of Stuart Hall.
2. Altogether, the Review has been in contact with over 800 people. In the Savile investigation, it has interviewed over 380 witnesses. In the Hall investigation, it has interviewed over 100 witnesses. I think that the volume and content of the evidence is such as to enable me to draw reliable conclusions.

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

3. I begin this chapter with a brief history of the BBC and a description of its corporate and management structures. I also discuss BBC values and objectives – what the BBC stands for.
4. In discussing how the BBC operated, I have concentrated my attention on the departments in which Savile regularly worked, namely the Light Entertainment Department in television and Radio 1. I have also focussed my attention on the period in the 1970s and 1980s when Savile frequently worked at the BBC.
5. As I understand it, BBC management structure was and is intended to work on the basis that Heads of Department are expected to run their own departments without close supervision from above. When a manager or producer is in doubt about what to do or feels that a decision is too important to be taken alone, the issue should be ‘referred upwards’ to the immediately senior line manager. However, the ‘refer upwards’ by one rung rule would not work well if a manager decided to keep matters to himself, possibly because the manager wished to retain, consolidate or even expand his power base or if he did not get on well with his line manager. Some witnesses described BBC departments as ‘fiefdoms’ or ‘baronies’ and I have the impression that in the Light Entertainment

Department of the 1970s and 1980s, the managers were strong personalities, wielding their power with confidence.

6. There was almost universal agreement that, during the period under review, there was a marked degree of separation between various parts of the BBC. To begin with, there was complete separation between radio and television and several witnesses also recognised a sense of separation between departments, described to me as 'the silo mentality'. This sense of separation could extend to different entities within the same department and, within a programme-making department, manifested itself as a strong sense of loyalty to an individual programme. An individual's professional reputation and career prospects might well depend upon the success of a particular programme. This sense of loyalty could engender competition between programme teams and protection by a team of its own programme. The programme had to be kept on an even keel, which militated against the willingness of a member of staff to complain or raise concerns about anything untoward which was happening within the programme team.

7. An important feature of the culture of the BBC during the period under review was the reluctance of staff to complain or raise concerns. Management culture did not encourage openness in these respects and did not recognise the sense of insecurity which inhibited staff from speaking out. This culture was not unique to the BBC; far from it. In my view, the difficulty experienced by employees wishing to raise a concern is a widespread, longstanding and intractable problem. In the 1970s and 1980s, the BBC had no whistle-blowing policies; I doubt that many organisations had. Many members of staff felt that complaining to a line manager (in accordance with the hierarchical structure of the BBC) was not a suitable means of complaining about a fellow member of staff, particularly in relation to bullying and sexual harassment. Some employees felt that they would be regarded as

trouble makers and that their careers would suffer. Until the 1990s, there was no Human Resources Department in the modern sense at the BBC and I heard several examples of the failure of the Personnel Department (as it was then known) to deal adequately with complaints in the 1970s, the 1980s and even the 1990s. Examples of such cases are set out from paragraph 2.99 of my Report onwards.

8. If it was difficult to make a complaint about another member of staff, it is not hard to imagine how much more difficult it must have been to make a complaint about a member of what the BBC called the 'Talent', such as Savile. The general perception of the witnesses I heard was that the Talent was accorded privileges, treated with kid gloves and very rarely challenged. I have the clear impression that most people in the BBC held the Talent in some awe and treated them deferentially; they appeared to have the ability to influence careers and were themselves untouchable. It would be a brave person indeed who would make a complaint against such a person.
9. I have concluded that, during the Savile years, the culture in the BBC and the BBC's management style did not encourage the reporting of complaints or concerns. Given the hierarchical structure, the impracticability of complaining to anyone other than a line manager and the weakness of the Personnel Department, the only option for a victim of inappropriate behaviour during the Savile years was to put up with it or leave. By and large, they chose to stay because, in many respects, the BBC was a wonderful place to work. Indeed, although many witnesses were critical of BBC management and culture, the overwhelming impression I gained from past and current members of staff was one of a deep affection for and pride in the BBC. Specific examples of relevant comments are at paragraphs 2.63 to 2.69 of my Report.
10. As I state at paragraph 1.15 of my Report, my Terms of Reference had originally included a requirement that the Review should

consider whether the BBC's current child protection policies are fit for purpose. In due course, however, the BBC decided that my Report should not encompass an examination of the current child protection and whistle-blowing policies and practice. The BBC was anxious to examine how that policy and its whistle-blowing policy were working and wished that that work should start before I had completed my report on Parts One and Two of my Terms of Reference. Accordingly, my Terms of Reference were amended on 27 March 2014 and GoodCorporation was instructed to undertake an independent review of the BBC's child protection and whistle-blowing policies and processes.

11. The report of the GoodCorporation Review dated June 2015, suggests that the BBC's efforts to establish good whistleblowing practices are beginning to bear fruit. The report states that there is now a clear message from senior management encouraging employees to raise their concerns. A large majority of those interviewed by the GoodCorporation said that they would be confident to raise a concern with a line manager or with someone else in a position of responsibility. However, awareness of the whistleblowing policy (which provides for a dedicated line of reporting and investigation rather than reporting to line managers) remains extremely low outside the senior management team. This shows that more work needs to be done. The GoodCorporation also made a number of other recommendations and a copy of its report can be downloaded from the BBC's website¹.

CHANGING ATTITUDES AND SEXUAL MORES (CHAPTER 3)

12. In Chapter 3 of my Report, I briefly consider changes in sexual mores in British Society in the post-war period through to the 1980s. In essence these changes comprised greater tolerance of some of what would previously have been regarded as

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

unacceptable. Young people gained increasing autonomy and greater freedom of sexual behaviour. I discuss the way in which, in the eyes of some, the importance of the age of consent for a female to sexual intercourse (16) appeared to diminish. I mention the development of the cult of celebrity, especially in show business and the popular music industry. There was a perception in some quarters that teenage girls were ready and more than willing to have sex with their pop idols. However, I conclude that, although standards of sexual conduct did change during the 1960s and 1970s, most people in this country still did not think that underage sex was acceptable; nor did they think that it was appropriate for a middle-aged man to have casual sexual relations with a teenage girl, even if she was slightly over the age of consent.

13. I conclude, however, that there was a marked degree of tolerance towards a celebrity such as Savile who made no secret of his pride in a prolific sex life with girls or young women very much younger than himself. I refer to passages from his autobiography *As It Happens*, published in 1974 where Savile made it plain that he liked to have sex with lots of girls not saying how old they were but calling them “dolly birds”. In addition, Savile appears to have cooperated in the production of three articles published in *The Sun* in April 1983 and did not deny their essential accuracy, when asked about them later. In one of these articles, he boasts about how many girls he has sex with on a casual basis. It appears that Savile was confident that these revelations would not damage his public reputation. In general, he seems to have been right, although it appears that the Honours Committee disapproved of this conduct and that the articles contributed to several years’ delay in the award of Savile’s knighthood. This is explained further from paragraph 3.19 of my Report.
14. From paragraph 3.24 onwards, I consider sexual mores in the BBC. A common attitude was that the private lives of staff and artists

were their own affairs. Sexual misconduct would be of particular concern if it were likely to cause a scandal and damage the BBC's reputation. My overall impression is that, although most staff disapproved of casual sexual conduct involving teenage girls, some regarded such conduct as an unavoidable aspect of modern life. I also have the impression that this attitude was unchallenged because there were so few women in senior positions; the dominance of male management created or permitted what has been called a "macho" culture.

15. From paragraph 3.44 of my Report, I consider the prevalence of gender discrimination within the BBC. After promising beginnings in the pre-war and wartime eras, the position of women seems to have deteriorated so that, by 1969, there were very few women in senior grades at the BBC. Only 1% of those in the top grades and only 5% of those in the next most senior grades were women. These figures give a useful picture of the gender mix in senior management at the BBC at the start of the Savile era. I provide more detail on this, as well as specific examples, from paragraph 3.47 of my Report.
16. The impression I have is that sexual harassment of women was common, during the Savile years, in the Light Entertainment Department and BBC Radio 1. Women found it difficult to report sexual harassment and generally the attitude of the male managers was thought to be unsympathetic. I provide more detail on this from paragraph 3.64 of my Report.
17. I consider child protection in the BBC from paragraph 3.81 onwards. It was not until 2004 that the BBC introduced a child protection policy applicable to the whole organisation and, from what I have seen, child protection does not appear to have been at the forefront of the minds of BBC managers in the 1970s or 1980s. This may sound uncaring. However, in the context of the time, when few people were aware of the prevalence of sexual

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

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

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

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

presenter. It was hugely successful. It ran until 1994 and brought Savile enormous fame.

21. Savile's radio career also developed. From 1973 to 1978, he presented *The Double Top Ten Show* on BBC Radio 1 on Sunday afternoons and from 1978, he presented *Jimmy Savile's Old Record Club*. Savile left BBC Radio 1 in 1987 and moved to the BBC World Service to present *The Vintage Chart Show*. He stayed there for only two years.
22. Although the programmes I have mentioned were Savile's mainstays, he appeared on many others, including *Juke Box Jury*, *Songs of Praise*, *The Jimmy Savile Show* and a series of public information films promoting the use of seatbelts from which came the tagline 'Clunk Click Every Trip'. He also presented two series of programmes for the BBC in Leeds, *Savile's Yorkshire Travels* in the early 1970s and a discussion programme, *Yorkshire Speakeasy*, in the late 1970s and early 1980s.
23. Savile revelled in his celebrity status. He boasted that *Top of the Pops* brought him "total recognition". If it did, it was *Jim'll Fix It* which brought him almost total public adulation. Broadcast early on Saturday evenings to a family audience, *Jim'll Fix It* sometimes attracted as many as 16.5 million viewers. More than any other programme, *Jim'll Fix It* led to Savile being viewed, as *The Telegraph* wrote after his death, as the "favourite uncle to the nation's children".
24. Savile's role as a regular BBC television presenter ended in 1994 with the demise of *Jim'll Fix it*. He co-presented the final *Top of the Pops* programme on 30 July 2006. The final show ended with Savile turning the lights off in an empty studio.

Perceptions of Savile at the BBC (Chapter 4)

25. The Savile investigation interviewed a wide variety of people from the BBC who had worked with or knew Savile. Most of these witnesses had worked in fairly junior roles, as floor assistants, researchers or production assistants. A smaller proportion worked in more senior roles, such as floor managers, directors or producers. A few worked in senior management.
26. Taken as a whole, the picture which emerges is that Savile was not well-liked. The words used most often to describe him were “*weird*” and “*creepy*”. It is no exaggeration to say that he was generally seen as a sleazy, unpleasant, self-important and self-obsessed loner. Other words used to describe him included “*strange*”, “*cold*”, “*peculiar*”, “*predatory*” and “*loathsome*”. Women were particularly unsettled by Savile, some feeling sexually threatened by him.
27. There were of course some who admired him and a few who even liked him. Almost all of these were men. While the men to whom I spoke did not say that they felt sexually threatened by Savile, many found him unpleasant. Male witnesses described Savile as “*creepy*”, “*peculiar*”, “*weird*”, “*cold*” and “*a loner*”.
28. Savile was widely seen as boastful and self-aggrandising. I was told that he frequently mentioned that he had raised £40 million for charity, boasted about the famous people he knew and never tired of telling people how members of the Royal Family or a senior politician would seek his advice. According to him, they saw him as “*an ordinary man of the people*”.
29. Despite his celebrity, many witnesses described Savile as a loner who avoided social contact save in situations over which he had complete control. He was not interested in getting to know members of a production team. He rarely went to BBC parties and seldom went to the BBC Club (most BBC premises had a licensed bar known as the Club). Even someone who worked with Savile for

years, Roger Ordish, the producer of *Clunk Click* and *Jim'll Fix It*, found him secretive and defensive.

30. It must not be thought that, just because Savile was generally not liked at the BBC, that means that he had no friends at all. He plainly did have a circle of loyal friends and relations who appear to have been fond of him despite his notorious meanness.
31. The evidence suggests that, at least while at the BBC, Savile had two personae – one for more senior people to whom he would be respectful, even deferential and one for less senior people to whom he could be quite unpleasant. For example, when a production assistant in Light Entertainment introduced his wife to Savile at an end of series party, Savile remained in his chair and claimed that he stood up for no one. But when Bill Cotton, who was Head of Light Entertainment, walked into the room, Savile leapt from his chair.
32. One feature of Savile's off-screen personality was that he never seemed to stop talking. It was often difficult to understand what he was talking about or to know what was true or false; there was "*this whole miasma of talk*". One witness described him as a performer who continued performing "*as though the act mustn't stop*". Another witness said that talking to Savile was rather like being part of an Edward Lear nonsense rhyme. Savile told this witness that he had created himself; he had realised early on that he had nothing going for him, that he was not well educated and that he needed to create an "*outrageous personality*". One can see that this might explain Savile's image with his unconventional style of dress, strange hair colourings, use of 'bling' jewellery and stylised conversation which was frequently punctuated by sayings like "*now then, now then, how's about that then?*"

Savile the Presenter (Chapter 4)

33. Opinion was sharply divided among BBC staff as to Savile's abilities as a presenter. Some, mainly women and mainly in fairly

junior positions, could find nothing good to say about him. They complained of his lack of interest in and genuine commitment to what he was doing. Others, usually men in more senior positions, such as producers, were impressed by Savile's professional skills and the ratings he attracted.

34. There were those who claimed that Savile had no real interest in music; he did the minimum necessary for a programme. Several witnesses noted his lack of interest and involvement in the preparatory work on *Jim'll Fix It*. Again, his approach was to do the minimum. This was in contrast to the impression given to an often adoring public, many of whom thought that Savile was personally involved in making dreams come true. Savile's lack of interest is to be contrasted with the interest, enthusiasm, pride and pleasure shared by members of the *Jim'll Fix It* production team in creating a programme which was not only popular but which gave enormous pleasure to a great number of people.
35. Yet, in the eyes of the public, Savile was almost a saint; he was "revered"; a "superstar" who was "beloved" by the public. In the pop scene, he was "like the High Priest of Mecca". On his charity walks people "would flock around him as though he was the Pope...".
36. His image combined with his skill as a presenter brought success to his programmes, in particular in terms of audience ratings. Savile became important to the BBC. Will Wyatt, former Managing Director, Network Television and Chief Executive, BBC Broadcast and Deputy to the Director-General, said that Savile was one of a small number of people who were, at any one time, "really seriously important" in the BBC. They were, in effect, the faces of the BBC.² Another witness, who was well-placed to speak on this, said that when *Jim'll Fix It* was at the height of its popularity, Savile was viewed as the BBC's "biggest asset".

² Report, paragraph 4.79.

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

37. In Chapter 5 of the Report, I set out the accounts of the men and women who have come forward to us and who have a story to tell about some sexual contact with Savile in connection with the BBC. Many of these reports allege a contact which was unlawful either because the person concerned was under the age of consent or because the person, although old enough to consent, did not in fact do so. Some witnesses described a sexual encounter or activity with Savile which was not unlawful but which was improper, inappropriate or distasteful, usually because it entailed an abuse of the power or age imbalance between Savile and the person concerned. Some witnesses described encounters with Savile which did not entail any sexual activity but which are included because they demonstrate some facet of Savile's sexually predatory behaviour. We recognised that many of the victims who gave evidence would be re-living painful experiences. I am very grateful to those who felt able to assist us and recognise the courage required to do so.
38. It is important to stress that Chapter 5 is not intended to be a comprehensive account of Savile's sexual activities. My Terms of Reference limit my scope to matters connected to the BBC. The Metropolitan Police report into Operation Yewtree suggests that only a small proportion of Savile's victims came into contact with him through the BBC.
39. In addition, my Report cannot be comprehensive even as an account of Savile's sexual activity in connection with the BBC. There must be victims who have had some sexual experience with Savile (in some way related to the BBC) who, for one reason or another, have not come forward. It follows that I cannot claim that we have a complete picture of all Savile's sexual activities connected with the BBC. Even with the limitations I have described, however, the evidence reported in Chapter 5 does, I

think, vividly demonstrate Savile's sexual preferences, activities and *modus operandi*.

Summary of Accepted Evidence (Chapter 5)

40. I set out, from paragraph 5.10 onwards of my Report, individual accounts of Savile's inappropriate sexual conduct. In all, I have heard evidence from (or about) 75 complainants of inappropriate sexual conduct by Savile, in some way associated with the BBC. I have accepted the evidence of 72 of these complainants. As some of these victims were victims of Savile more than once, the actual number of sexual incidents to which the complainants whose evidence I have accepted were subjected will clearly be materially higher than 72.
41. The number is, however, very much smaller than the number which the public might have expected to hear about, in the light of press reports that there were "several hundred, up to 1,000" incidents of abuse against children. Appendix 6 to my Report sets out my findings in detail and includes three pages of data, which break the information down by gender, age, the nature of Savile's conduct, programme and year of abuse and also includes various charts which represent the same information in pictorial form. Appendix 6 shows the following:-
- Of the 72 victims, 57 are female and 15 are male. 21 of the female victims were under 16 and 36 were 16 and over; 13 of the male victims were under 16 and two were sixteen and over;
 - Eight victims were raped (six female and two male) and one female victim was the subject of an attempted rape;
 - 47 victims were the subject of indecent/sexual assault excluding rape (34 female and 13 male);
 - *Top of the Pops* and *Jim'll Fix It* were the programmes relating to which victims were most frequently assaulted

(with 19 victims being assaulted in relation to *Top of the Pops* and 17 in relation to *Jim'll Fix It*);

- o The majority of victims (44) were assaulted in the 1970s, with 10 in the 1960s and 17 in the 1980s.

42. The 72 victims I have included cover a great range of sexual activity. There are accounts of rape, attempted rape and indecent or sexual assault. There are also some accounts of what I consider to have been lawful consensual conduct where it appears to me that Savile's conduct was inappropriate because the woman concerned was decades younger than Savile and almost certainly under the influence of his celebrity. Some accounts do not entail physical touching but of the 72 accounts which I have accepted, 64 entail something which can clearly be described as inappropriate physical sexual conduct. Of these, 15 victims were male and 49 were female. Savile's main sexual interest was in teenage girls around the age of consent.

43. All save three of the most serious incidents of rape and attempted rape took place on Savile's own premises as opposed to on BBC premises.³ Some of the more serious sexual assaults also took place on Savile's own premises (for example a witness⁴ suffered a serious assault at his London flat when she was only 14). However, Savile would gratify himself whenever the opportunity arose and I heard of incidents which took place in virtually every one of the BBC premises at which he worked. These included the BBC Television Theatre (in connection with *Clunk Click* and *Jim'll Fix It*), Television Centre (in particular in connection with *Top of the Pops*), Broadcasting House and Egton House (where he worked in connection with BBC Radio 1), Lime Grove studios and various provincial studios, including Leeds, Manchester and Glasgow.

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

⁴ B7, paragraph 5.170.

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

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

Summary of Complaints about Savile (Chapter 5)

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

⁵ C8, paragraph 5.98.

the BBC. Only one of Savile's victims made a complaint to the police and, as I explain at paragraph 5.206 of my Report, that was some years after the events had taken place.

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

⁶ C2, paragraph 5.56.

studio manager and was then rude to her.⁷ She told her immediate supervisors (both men and women). The reaction of one of her supervisors was to suggest that it would have been more surprising if Savile had not tried to touch her. The complaint went no further. Third, in the mid-1970s, a sound engineer⁸ reported to his supervisor (and later to a sound manager) that Savile had made a sexual approach to the sound engineer's trainee. The report seems to have fizzled out although the reason for this is unclear. The evidence suggests that, if the trainee was approached, he would probably have refused to discuss the incident. Fourth, in the mid-1980s, a female studio manager⁹ complained to a manager about Savile's use of inappropriate language. A colleague reported the same incident to his line manager and to a woman in the Personnel Department. This complaint was listened to but no action was taken against Savile. The conduct, which amounted to sexual harassment, was not regarded as seriously in the mid-1980s as it is today. Fifth, in 1988 or 1989 a junior employee who worked at Television Centre¹⁰ complained to her supervisor about a sexual assault by Savile. Her supervisor did not appear to be shocked by what Savile had done but told her to "keep [her] mouth shut, he is a VIP". The employee did as she was told.

55. I should also refer, in this context, to C23. Details of what happened to her are at paragraph 5.262 of my Report. In 2006, before Savile was interviewed about the last *Top of the Pops*, he stood beside C23, grabbed her around the waist with his right hand, put his legs around her left thigh (so that her leg was between his two legs) and rubbed his crotch up and down. Neither C23 (nor Mark Lawson, the presenter of *Front Row*, who was with her) made any complaint about this, although Mr Lawson mentioned to John Goudie, the Editor of *Front Row*, that Savile had behaved in a

⁷ C13, paragraph 5.61.

⁸ A6, paragraph 5.169.

⁹ B13, paragraph 5.231.

¹⁰ C51, paragraph 5.254.

lecherous way. I do not regard this as a 'complaint', but only as an incident when Savile's inappropriate behaviour was mentioned.

56. On three occasions, a complaint was made about Savile by a person from outside the BBC. First, in 1969, a 15-year old girl¹¹ was assaulted by Savile at *Top of the Pops* and complained to a member of BBC floor staff. A security officer was summoned and told to escort the girl off the premises. Second, in 1976, another girl¹² was assaulted by Savile while he was talking to the camera on *Top of the Pops*. She spoke to a BBC employee who told her not to worry and it was "*just Jimmy Savile mucking about*". She was then told to move out of the way as they were trying to move the camera. Third, a waitress¹³ was invited by Ted Beston (Savile's Radio 1 producer) to meet Savile at a social event in 1978/1979. Savile sexually assaulted her and she told Mr Beston what had happened. He treated her as if she was being silly.
57. In addition, two informal reports (which I do not consider to be complaints) were made by a musician¹⁴, in the mid-1970s. First, he reported to a presenter that he had seen Savile leaving the *Top of the Pops* studio with a young girl. The presenter told him not to be silly. On a separate occasion, he told Robin Nash, who he thinks was the producer of *Top of the Pops* on the relevant night, that he had seen Savile leaving the studio with a young teenage girl during a recording of *Top of the Pops*. Mr Nash's response was to tell the musician not to be ridiculous.
58. I was told of another occasion when a complaint might have been made by the grandfather of a boy, C8, who was sexually assaulted by Savile at Television Centre. However, the evidence is too unclear for me to reach a conclusion. I discuss this in more detail at paragraphs 5.361-5.362 of my Report. If a complaint was made,

¹¹ C16, paragraph 5.62.

¹² B8, paragraph 5.183.

¹³ C33, paragraph 5.221.

¹⁴ Ian Hampton, paragraphs 9.219-9.222.

it appears that no action was taken against Savile. This would be most unfortunate, given the seriousness of Savile's conduct and C8's age.

59. It is clear that the complaint made to Ted Beston should have been reported by Mr Beston to his executive producer. The other complaints that were made were not pursued. All were raised with junior or middle-ranking employees, rather than with members of senior management. None of those employees was in a position to investigate or deal with the complaint; their duty was to report it to someone more senior.
60. In addition, although I do not criticise them for this, none of the three external complainants followed up their complaints with a more formal report for example to the Duty Office. Had that been done, I think the complaints would have been recorded, and would probably have been investigated, at least according to the practice of the time. That the complaints were not reported upwards is obviously extremely unfortunate. However, the fact that they were not reported meant that awareness of these complaints did not reach management level in the BBC.
61. Quite a number of members of staff saw or became aware of strange or unusual or inappropriate sexual behaviour by Savile (see paragraph 5.366 of my Report). In no case did they report what they had seen to a senior member of staff. In some cases, they discussed what they had seen with colleagues (sometimes slightly senior to them) but in such cases the response was either laughter or a shrugging of the shoulders because 'Jimmy was like that'. I do not in any way criticise any of these people for not making a more formal report. None of the things they saw entailed clearly unlawful behaviour and there were cultural inhibitions which would tend to discourage such people from making a report.

62. Most victims, of course, did not report their experiences for reasons which they explained. Most of the people who were raped, seduced or indecently assaulted by Savile did not tell anyone what had happened partly because they were ashamed and embarrassed, partly because they felt that they were to blame for what had happened (which, of course, they were not), partly because they feared that they would not be believed and partly because they feared that they would be in trouble if their parents found out. Most of the young members of BBC staff who were assaulted did not complain; some felt that what had happened was too trivial to make a fuss about; some felt that, although their experience was not trivial, reporting it might damage their careers.
63. In summary, there were very few complaints or reports about specific incidents of misconduct which it would have been possible to investigate. None of the reports which were made were passed upwards to a level of management with the authority to order an investigation or authorise a report to the police. As a result, none of the complaints was in fact investigated or reported to the police and none of these complaints came to the attention of senior management.

MATERIAL IN THE PUBLIC DOMAIN (CHAPTER 6)

64. In Chapter 6, I consider material in the public domain about Savile: books, newspaper articles and television and radio broadcasts. A great deal was published about Savile over the years; much of it adulatory. There were frequent references to his good works, his friendships with establishment figures, including members of the Royal Family and prominent politicians, particularly Lady Thatcher. There were frequent references to his religious faith and to his claim to be a regular churchgoer.
65. As I have said at paragraph 6.1 of my Report, there was, however, some published material which revealed a different, adverse, side

of Savile. Much of this either emanated from his own pen or was apparently approved by him. This material showed that he claimed to have had connections with people who operated on the wrong side of the law and to have had corrupt relations with the police. There was also material which demonstrated that his sexual life was not only prolific but also deeply unattractive. Many people reading the whole of this collection of material would have concluded that Savile was amoral. However, the impact of this material appears to have been slight. It is important to remember that it formed only a small part of the whole range of material about Savile in the public domain and also that it did not emerge at one time but in pieces over the years.

66. Reading this material now, with the benefit of what we now know about Savile's true nature, one is struck by the amount of adverse material in the public domain, by the lack of serious impact it had and by the man's extraordinary confidence that it would not damage him. For example, he was prepared to talk openly about the fact that he had numerous casual sexual relationships with women who were decades younger than him, without any apparent fear that anyone would pop up and say "Yes, and I was only 15 when you did it to me".
67. But setting aside the benefit of hindsight, Savile comes over as deeply unattractive. Just taking the material I cover in Chapter 6 at face value, I find it surprising that 'the Great British Public' continued to love him until his death. Were the values in society really so different from those of today? Maybe people thought he was only joking.

RUMOURS ABOUT SAVILE AT THE BBC (CHAPTER 7)

68. The Savile investigation took statements or heard evidence from 117 witnesses who had worked at the BBC and who had heard rumours and stories about Savile's sexual conduct. Some of the

people who heard rumours were fairly senior or, if not actually part of the management structure, were of some standing within the BBC. These included Dame Esther Rantzen, Louis Theroux, Lord Grade, Andy Kershaw, Liz Kershaw, Derek Chinnery, Johnny Beerling, Pete Murray, Mike Read, Ed Stewart, Roger Cook, Nicky Campbell, Andrew Neil and Mark Lawson. 76 of the 117 had worked with Savile and 41 of them had not. On the other hand, we heard from 180 witnesses who worked at the BBC but did not hear rumours about Savile's sexual conduct. Of those, 90 worked with him and 90 did not. Many of these witnesses had worked for the BBC for a long time, often for decades. I must stress that this group of witnesses were not selected as representative of a cross-section of BBC people. They were self-selected.

69. The rumour most generally heard in the BBC was that Savile was sexually attracted to young girls. Only a few heard that he was attracted to young boys; that is very young boys under the age of say 10 or 12. When asked what was understood by the expression 'young girls', roughly 17% of the group understood him to be interested in pre-pubertal girls under the age of 13. About 26% thought that he was interested in pubertal but underage girls in the 13 to 15 age range, and about 22% thought he was interested in the 16 to 17 age group. There were some who had not applied their minds to what was meant by the term 'young girls' but when pressed said that they thought they had been told that Savile liked teenage girls but not necessarily underage.
70. An interesting point was made by Dr Peter Scott-Morgan, who, as a consultant, carried out some research for the BBC in 2003¹⁵. In the course of his work, Dr Scott-Morgan spoke to a large number of BBC staff. One idea which he was exploring was that there might be a group of people, 'the Talent', who were so important to the BBC that their behaviour was outside any real control. Dr Scott-

¹⁵ Report, paragraph 7.9.

Morgan picked up rumours about Savile's sexual conduct when talking to staff and began to use him as an example of a member of the Talent who, in the past, had been able to get away with unacceptable behaviour – in his case sexual misconduct with young girls. Dr Scott-Morgan found that a significant proportion of the people to whom he mentioned Savile immediately showed that they understood the point. In other words, the suggestion that Savile had got away with inappropriate sexual behaviour was not news to them.

71. In Chapter 7, I also relate some stories and black humour about Savile. I have no doubt that rumours, stories and jokes relating to Savile's sexual conduct and habits circulated in the BBC over a long period of time. Of course, by no means everyone heard them (including some who worked with Savile and might have been expected to hear them) and they were not limited to the BBC. In particular, it seems fairly clear that rumours and stories about Savile also circulated in press circles. I include some examples in Chapter 6 of my Report. Also, in Chapter 11, I describe how, in 1973, Rodney Collins, a BBC publicity officer, made enquiries of some journalist friends as to what was known about Savile in Fleet Street. The answer was that there were rumours about him but no hard evidence. In addition, Andrew Neil gave similar evidence.
72. It is clear that a number of BBC staff had heard rumours, stories or jokes about Savile to the effect that, in some way, his sexual conduct was inappropriate, if not actually unlawful. Most of those who heard rumours about Savile's sexual life did not appear to have been shocked by them. Many seem to have regarded them as amusing. No one to whom we spoke thought that he or she ought to report such a rumour to a person in authority. It may well be that the more serious rumours were not regarded as credible and the less serious ones did not make anyone feel that 'something ought to be done'. Most people who had heard the rumours

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

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

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

74. In the weeks following the disclosures about Savile's sexual misconduct in October 2012, several reports appeared in the news media to the effect that various people had reported their

knowledge of some form of sexual misconduct on Savile's part to someone in a position of authority at the BBC. As a result of these articles (contained in various news sources), it has been assumed by many that the allegations in the news media were true and statements have appeared in the press asserting that BBC staff culpably ignored such reports.

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

TOP OF THE POPS (CHAPTER 9)

How the Programme Operated (Chapter 9)

77. *Top of the Pops* started in Manchester in 1964. Savile was a regular presenter from the beginning, although later there were several others. The show moved to London at the end of 1965 and, from that time, there were security problems for the BBC. The popular singers and groups taking part attracted a large teenage following which was often difficult to control. An important part of the show was the participating audience. The production team wanted young people who were good looking, fashionably dressed and good dancers. Young people who satisfied those criteria were sometimes invited to return. The show soon became very popular and tickets became much sought after. The BBC initially imposed an age limit of 15 but this was difficult to police; in particular it was difficult to gauge how old a teenager really was. There is evidence that audience members younger than 15 were allowed in. The building was not easy to keep secure. Although tickets were supposed to be required, young people without tickets used to find their way into the building. Some of them used to frequent the BBC Club. Presenters, artists and some members of staff were allocated tickets or allowed to invite guests without tickets and these guests were not subject to any form of supervision.
78. In 1971, following the allegations in the *News of the World* about the risk to which young girls were exposed at *Top of the Pops*, (to which I will refer later) the BBC raised the entrance age from 15 to 16. However, it remained just as difficult to police the age limit as before. Young people under 16 continued to gain admission. I have the impression that the raising of the age limit to 16 created in the minds of BBC staff a sense of relief or security. The audience members were presumed to be 16 and, if there was any sexual misbehaviour connected with the programme, they were (at least in theory) old enough to consent.

79. The BBC's usual methods of handling its audiences worked perfectly well for an obedient, consenting adult audience but I think that they worked less well for an audience of up to 100 teenagers who were milling about the studio, some of whom were determined to get themselves on screen or to meet their pop idols. I accept that the BBC supervisory staff did their best to keep an eye on the young people attending the show but, as one audience coordinator accepted, it was impossible to count the audience in and count them out.
80. Although the programme was recorded for broadcast the following day, it was 'recorded as live'. This, as I understand it, was intended to create the atmosphere of a live show. One witness said that '*a lot of testosterone [was] flowing*'. The presenter would make the introductions from one of the stages or podiums and would be surrounded by selected members of the audience. Usually, the floor manager would select the young people to go onto the podium but Savile would sometimes choose them himself. When preparing for a shot and while on camera, Savile would usually put his arms round the girls next to him. No one took exception to this as a general practice but it is now known that sometimes he used these opportunities to touch girls inappropriately.
81. Every singer or group and each presenter had a dressing room and, in practice, performers and presenters invited guests to their dressing rooms both before and after the show. On *Top of the Pops* nights, the corridors of Television Centre were very busy. Witnesses told me that it would be very easy for a star or a presenter to take someone back to his dressing room. There would be so many people milling about that no one would notice. Although there was a rule that staff were not permitted to have sexual intercourse on BBC premises (I was told that this was a dismissible offence although I was not told of anyone who had actually been dismissed), it seems to have been accepted by the

BBC that a visiting artist could do what he or she wished in the privacy of a dressing room. Sexual conduct in a dressing room would be of interest or concern to the BBC only if it appeared to be unlawful because, for example, one of the people involved was under the age of consent.

82. In theory, after the show, the participating audience would be escorted from the building by audience supervisors. I am sure that that happened to most members of the audience but I am also sure that it did not happen to all. Most staff members agreed that, if a presenter or member of a group wanted to take a girl back to his dressing room, no-one would notice or, if they did, do anything about it. It would have been regarded as nobody else's business; in particular because, from 1971 onwards, every member of the audience was, at least in theory, over the age of 16.
83. I have the impression that, on *Top of the Pops* nights, Television Centre was almost bursting at the seams. The corridors would be thronged with people, many of them not BBC staff. Most would be guests of someone or other although I think there would be a few 'infiltrators' or 'stowaways' who had no business to be there. But no one was concerned about that; there was such an atmosphere of bustle and excitement. It was 'all go'.

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

84. To modern ears, the expression 'moral danger' may have an old-fashioned ring. It is, however, a useful short hand term for the concept of risk to which young people (mainly young girls) might be exposed as the result of finding themselves in the company of older men and liable to be involved in sexual conduct which might be unlawful on account of their youth or might be inappropriate and emotionally damaging to them on account of their lack of maturity. I shall use the shorthand expression 'moral danger' in that sense.

85. From the description I have given of what it was like in Television Centre on the evenings of a *Top of the Pops* recording, with the benefit of hindsight, it is obvious that some of the young girls in the participating audience were at risk of moral danger. The fact that some girls came back as regular members of the audience would only increase this risk as there would be an opportunity for men and the girls to recognise and get to know each other, which would greatly increase the likelihood that assignments would be made. Clearly, looking back, the same risk applied to young boys. However my focus in paragraphs 9.36 to 9.209 of the Report is on the risks faced by young girls because, in my view, the BBC should have realised that the way *Top of the Pops* was run meant that young girls were at risk of moral danger. I am not saying that the existence of these risks, obvious as it now seems, of itself meant that members of staff involved in the programme must have consciously appreciated that the young girls might be in moral danger. However, I do think that, if they had applied their minds to the subject, they must have realised that there was a possibility that young girls were at risk. In general, however, I do not think that they did apply their minds to the subject; they were busy running the programme and their minds and their priorities were on that rather than on the welfare of the young audience.
86. However, in 1969 and again in 1971, the BBC received a number of 'wake-up calls' relating to allegations of sexual misconduct connected with *Top of the Pops*. The fact that the allegations had been made meant that no one in authority on the programme could claim not to have been aware of the existence of these risks and the need to investigate them.
87. The three wake-up calls are described from paragraph 9.43 of my Report. The reader is referred to those paragraphs for full details. Briefly, the first wake-up call arose from the activities of Harry Goodwin, the resident stills photographer on *Top of the Pops* from

1964. In 1969, two girls aged about 16 or 17 were found, after a recording of *Top of the Pops*, waiting to visit Mr Goodwin in his dressing room to be photographed. In addition, in the same year, an anonymous letter was passed to the BBC's internal investigation team in which it was alleged that Mr Goodwin was taking pornographic photos of girls in his dressing room after *Top of the Pops*. When Mr Goodwin was confronted with this allegation and was told that girls should not be visiting his dressing room, he was recorded to have said that "he would do the same again next week when the show was at Lime Grove where he could do as he liked". It appears that the then Light Entertainment organiser (Variety), Ronnie Priest (now deceased) would have liked Mr Goodwin's contract not to be renewed but Bill Cotton (then Head of Light Entertainment) insisted that Mr Goodwin should remain as "he was a first class photographer with a valuable portfolio of work".

88. The second wake-up call occurred in early 1971 when Mrs Vera McAlpine telephoned the Duty Office of the BBC to lodge a complaint concerning her daughter Claire, aged 15, who had attended *Top of the Pops* on a number of occasions as a member of the participating audience. The complaint was that a celebrity had invited her daughter back to his flat after a recent recording of *Top of the Pops* and had seduced her. This became a matter of public interest and concern when, shortly afterwards, Claire McAlpine committed suicide and the *News of the World* suggested that her death was connected with her association with *Top of the Pops*.
89. There was some internal BBC investigation of Mrs McAlpine's complaint but, in my view, this was not conducted in a satisfactory way. The Investigations Department was not involved. Mrs McAlpine was not interviewed by the Legal Department or the Light Entertainment Department of the BBC. No attempt was made to interview *Top of the Pops* staff or audience members or to discover

whether and when Claire had attended the show. Light Entertainment interviewed the celebrity only because they were advised by the Legal Department that they were “duty bound” to do so. No note was made of the conversation. The celebrity denied the allegation and his denial was accepted. I deal with that investigation in some detail from paragraph 9.50 in my Report.

90. The investigation into Mrs McAlpine’s complaint does not appear to me to have evinced any sense of concern about the safety and welfare of Claire or of girls like her. Rather it appears to me to have been designed to protect and exonerate the BBC and to fob Mrs McAlpine off. Later, after Claire’s death, Mrs McAlpine was to complain in the newspapers that the BBC had “shrugged off” her complaint.
91. For the sake of completeness, I should make it clear that I have not attempted to make any judgment about the allegation involving the celebrity and Claire McAlpine. The question does not fall within my Terms of Reference. My legitimate interest in this matter relates only to what can be inferred about the BBC’s culture and practices from the way in which the matter was investigated by the BBC.
92. The third wake-up call arose as a result of disclosures in the *News of the World* in February and March 1971. The first disclosure (which is mentioned by way of context, but was not connected with *Top of the Pops*) related to what were known as the “payola allegations”. It was alleged that various BBC producers and other staff had received money, gifts and services (including sexual services) in return for playing particular records, thereby assisting their entry into and ascent up the charts. The evidence underlying these allegations had been obtained by covert recordings by journalists posing as businessmen. These allegations resulted in criminal proceedings which took place in 1973 and 1974. In February 1971, soon after the story first broke, the BBC instructed Brian Neill QC to undertake an independent inquiry into the BBC

aspects of the *News of the World* allegations. Mr Neill, now the Rt. Hon. Sir Brian Neill, later became a Lord Justice of Appeal.

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

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

100. The attitude of the BBC's senior management to Claire McAlpine's death, the press coverage of it and the outcome of the inquest can be inferred from a number of contemporaneous BBC documents. In the period between the death and the inquest, the BBC's Board of Management minutes record that "there were legal, publicity and administrative aspects of this matter, all of which must receive close and immediate attention". However, at the meeting following the inquest, the Board of Management considered that the BBC had no responsibility for the death, based on the verdict of the inquest and the assertion that the allegations contained in the diary were fantasies. It appears that the Board of Management reached its conclusions without discussing the fact that Mrs McAlpine had recently made a complaint about what her daughter said had happened following a visit to *Top of the Pops* or, indeed, any in-depth discussion of the underlying issues. In my view, the Board of Management did not provide the close attention they had envisaged would be required. Instead, once adverse publicity had been avoided, it appears that there was a collective sigh of relief.
101. The BBC Governors also discussed Claire McAlpine's death and were reassured by the outcome of the inquest. It appears that the Governors felt no concern arising out of the wider allegations of immorality in relation to *Top of the Pops*. This apparent lack of concern alarms me.

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

102. Looked at in the round, it appears that the only reaction of the BBC to the various problems which had been drawn to their attention in respect of *Top of the Pops* was to raise the admission age from 15 to 16 and to attempt to tighten up the ticket arrangements for entry to the show and entry to the BBC Club. These measures would, even if successful, do very little to tackle the gravamen of the concerns which had been raised, which was that young girls might

be being picked up for sexual purposes. First, raising the admission age to 16 would (provided the rule could be enforced) ensure that whatever sexual contact there might be between the audience and older men would be lawful sexual contact. But was that really all that mattered? Was it acceptable that there was the real possibility of sexual contact between 16-year-olds and much older men, be they stand-ins, photographers, camera men, musicians or whoever? In any event, the BBC well knew that it was extremely difficult to enforce the age limit, whether 15 or 16. Without requiring proof of age, it would always be easy for some girls to claim to be 16 when they were not.

103. The real problem was, as Mr Neill pointed out in the Report he produced for the BBC in May 1972, that the format of *Top of the Pops* created problems. In particular, it introduced into the labyrinthine Television Centre a substantial number of teenage girls. Once there, those girls were unsupervised. Once there, they could make contact with visiting groups and their support teams and all sorts of BBC staff. It seems to me obvious that those girls were at real risk of moral danger. I cannot think that it was acceptable for the BBC as a public service broadcaster to run a programme which effectively provided a 'picking up' opportunity.
104. The impression that I have from the Board of Management Minutes and from the various internal BBC memoranda I have seen was that no one within the BBC seemed to consider the possibility that the *News of the World* articles might have lifted the lid off a true state of affairs at *Top of the Pops*. In fairness to the BBC, they did take the payola allegations seriously (see paragraph 9.125 of my Report) but I do not think that they treated the *Top of the Pops* allegations with the seriousness they deserved. There is no hint of any concern that some of the young audience would be impressionable and star-struck and would be vulnerable to the advances of anyone (including such people as stand-ins,

photographers or roadies) who had acquired a superficial glamour by virtue of association with the programme. On the contrary, the concern within the BBC seems to have been to dampen down any adverse publicity and to ensure, so far as possible, that any sexual contact taking place in connection with the show would be consensual because the girls would be over 16.

105. In my view, when these allegations were raised by the *News of the World* and when they knew of Claire McAlpine's death, the BBC should have undertaken a thorough investigation of what went on during and after *Top of the Pops*. The focus of this should have been to establish what ought to be done to protect the young people who attended the show. This was not the responsibility of the police; they were there to investigate possible criminal behaviour. The BBC's responsibility was much wider than that. But the BBC's reaction was limited in effect to problems of ticketing, admission and policing the age limit.

Conclusion about Top of the Pops (Chapter 9)

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

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

107. What about Savile's conduct on *Top of the Pops* nights? As I have explained in Chapter 5, Savile used his association with *Top of the Pops* as bait for young girls. In the 1960s and 1970s, when he was

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

108. I collected as much evidence as I could from members of BBC staff who had had dealings with Savile while he was working on *Top of the Pops*. I conclude that quite a number of staff members heard rumours about Savile having a sexual interest in young girls but I have not heard from any witness who claims or admits to having seen anything that was clearly sexual in nature. I did, however, hear from a musician who played bass guitar for a group which had several hit singles in the mid-1970s¹⁶. On two separate occasions, he noticed Savile leaving the studio with a young girl and a young teenage girl. He mentioned the first occasion to the show's presenter and the second occasion to a producer. The presenter's response was to tell him not to be silly and the producer's response was to tell him not to be ridiculous.
109. There were various incidents, which I set out in Chapter 5, which entailed some form of improper or illegal conduct by Savile while working on *Top of the Pops*. However, there is very little evidence about BBC staff noticing these events many of which involved young girls coming and going to and from Savile's dressing room

¹⁶ Ian Hampton, paragraph 9.219.

and I can understand why. There were so many people around and BBC staff were busy doing their own jobs.

110. However, two serious indecent assaults which took place on Savile's podium during the recording of the show were reported to BBC staff.¹⁷ I will not repeat the details here. My impression is that the person to whom the first victim complained regarded her as a nuisance and may well have thought that the incident was funny. In relation to the second incident, what is particularly striking is the reaction of the BBC man to whom the victim complained. He clearly believed the victim when she described what Savile had done; indeed, it does not appear to have come as any surprise. In any event, it appears to me that neither of those two incidents became the subject of an effective complaint which would have alerted senior management to the existence of a problem with Savile.

111. Apart from the two studio incidents which I have just mentioned, some other incidents occurred in or around the studio. None of these incidents were reported by the victim concerned and there is no evidence that they were noticed by anyone else (see paragraphs 9.223-9.225 of my Report).

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

112. I do not think that any member of senior management was ever made aware of Savile's abuse of young people while working on *Top of the Pops*. That was partly because no report was ever made directly to senior management by a victim and partly because staff members who did receive reports or complaints did not pass them on as they should have done. Any other staff members who might have had the opportunity to observe what was happening were busy doing their own jobs. It does not appear to have been

¹⁷ C16, paragraph 5.62 and B8, paragraph 5.183.

anybody's responsibility to look after the welfare of the young members of the audience. Another reason may well have been that such things as were observed by staff were not regarded as seriously wrong – indeed they might well have been thought of as amusing – and were not reported upwards.

113. However, the most important and obvious reason why what Savile was doing was not recognised was because of the general environment of the programme, which I have described above. In the testosterone-laden atmosphere, where everyone was, in theory at least, over the age of 16, child protection was simply not a live issue.
114. If, however, there had been a thorough investigation of what went on at *Top of the Pops* when concerns arose in 1971, much might have been discovered about the culture and atmosphere which, when brought to the attention of senior management, should have resulted in changes being made. Such changes might have put a stop to Savile's activities in relation to the show or at least would have curtailed them.

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

115. In Chapter 10, I examine the way in which *Jim'll Fix it* was made and the evidence which shows to what extent management and members of the teams working on the programme were aware of Savile's sexual habits and conduct.
116. *Jim'll Fix It* ran from 1975 until 1994. There was a series of 12 to 14 programmes which would usually run between December/January and March/April each year. The producer was always Roger Ordish and Savile was always the eponymous presenter. The production team operated throughout the year, receiving letters from the public asking for some kind of dream or ambition to be fulfilled or 'fixed' for them. For the chosen 'fixes' a small production

team often made a short film. Savile would only very rarely be involved with either the ideas for fixes or the filming of them. A number of fixes would be collected together to make one programme. The children concerned would attend the recording of the programme and would receive a badge from Savile. After it was over, there would usually be a little party in a hospitality room.

117. I was told of 17 occasions of abuse by Savile in connection with *Jim'll Fix It*, of which nine were of children under the age of 16. While there was no formal child protection policy on the programme or, indeed, in the BBC as a whole during the period of *Jim'll Fix It*, that does not mean that the staff were not concerned about the welfare of visiting children. They were. The general impression I have was that those who worked on the programme put a great deal of effort into looking after the children who took part in the show and giving them a safe, happy and memorable day. In my view, this concern and the approach of the programme staff to the welfare of the children must have had the effect of reducing the opportunities Savile had to abuse on *Jim'll Fix It*.
118. Several witnesses explained to me how children were looked after on *Jim'll Fix It*. This system was not thought of as a child protection policy; it was just the way children were looked after. A child was always accompanied by a parent, chaperone or member of staff. On a recording day, in addition to the presence of a chaperone, each child or young person would be the responsibility of a *Jim'll Fix It* researcher. There were also arrangements for children and young people who attended as part of the audience.
119. On the face of it, those arrangements sound reasonable. But, in fact, they were not entirely satisfactory. If one recognised the possibility that Savile might be a sexual predator, one could see that there were potential loopholes which he could exploit to make opportunities to abuse a child or young person. Indeed, some of the BBC witnesses accepted that, with the benefit of hindsight, they

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

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

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

¹⁸ C20, paragraph 5.192.

¹⁹ Kevin Cook, paragraph 5.195.

Savile being left alone with young people. However, by the 1980s, there appears to have been a significant degree of concern within the *Jim'll Fix It* team that young people left alone with Savile would be at risk of some form of inappropriate conduct. Team members with responsibility for young guests began giving each other advice about keeping a special eye on Savile. There does not seem to have been any specific incident which could have triggered this. Accordingly, I conclude that, among the people who were responsible for the safety and welfare of the *Jim'll Fix It* guests, there grew up an appreciation that Savile presented a possible risk to young people and, consequentially, concern about this and a practice of trying to protect them from him. However, I do not think that this was recognised by everybody; nor was it ever formally articulated.

Awareness of Roger Ordish (Chapter 10)

122. Roger Ordish was the producer of *Jim'll Fix It*. I consider the question of his awareness of what Savile was doing in some detail from paragraph 10.101 onwards of my Report. Mr Ordish is now retired after a long career with the BBC. I realise that it must be profoundly distressing for him to face examination and possible criticism about his conduct while the producer of *Jim'll Fix It*.
123. Mr Ordish worked with Savile for over 20 years. Despite the fact that others may have had the impression that the two were close friends, Mr Ordish said (and I accept) that they were not. Although he may have known Savile as well as anybody could, that was not particularly well.
124. Mr Ordish said that he was aware that people used to talk about Savile's sexuality and in particular his sexual interest in teenage girls. Quite apart from what Mr Ordish heard as rumour, he himself heard Savile talk or brag about sexual matters, always in the context of heterosexual activity. Mr Ordish agreed that he was

aware that Savile's sexual preference was for young women. Savile never seemed to be with a woman of his own age. However, he, Mr Ordish, did not see that as a dangerous state of affairs.

125. I have no difficulty in accepting that Mr Ordish was not aware that Savile ever committed an unlawful or inappropriate sexual act on BBC premises. In my view, there is no evidence that he was aware of such conduct. In the light of the evidence I heard, which is set out in Chapter 10, I find it much more difficult to decide to what extent Mr Ordish was aware of Savile's sexual deviancy and, on account of an awareness of that, to what extent he realised that there was a potential risk of harm to the young people appearing on *Jim'll Fix It*.
126. Many of the factors, incidents and conversations involving Mr Ordish identified Chapter 10 have no relevance to his awareness of Savile's sexual deviancy. For example, the fact that Mr Ordish was aware of rumours about Savile and his sexual interest in "young girls" (though not, I think, of rumours that he had sex with girls under the age of 16), the fact that Savile made boastful remarks about sexual matters, the content of the book "*As It Happens*" and *The Sun* articles of 1983 and the fact that Mr Ordish knew that Savile had no regular sexual partner have no bearing on that question. Others such as the fact that Mr Ordish heard Savile shout "*Legal! Legal!*" when hearing that a young girl was aged 16 might, as Mr Ordish said, "*take on a terrible significance*" now in hindsight but, at the time, it was clearly understandable that Mr Ordish treated this as a "*blokey joke*".
127. There are, however, some incidents and conversations which, as I have said, might suggest that Mr Ordish did have knowledge about Savile's deviancy. First, there is the evidence (which I accept) of a witness who told me that she suggested, in Mr Ordish's presence, that Savile should not be left alone with children. I do not know whether Mr Ordish heard that suggestion; he told me that he does

not remember it. If he did hear it, he appears to have brushed it aside without giving it serious consideration. He did not ask the witness in question what she meant. She did not volunteer that she was talking about a sexual risk and, although nowadays, that remark would be readily interpreted as relating to a concern of a sexual nature, at that time, I do not consider it would necessarily have carried that implication.

128. Second, there is the evidence of a researcher who said that she was told (either by Mr Ordish or a researcher) that they were to be careful not to let Savile be alone with children in his dressing room, or indeed anywhere. However, the witness also said that she did not know exactly what Mr Ordish knew about Savile and she could not, in any event, remember who had given her that instruction.

129. I think Mr Ordish was probably involved in the incident in which someone banged on Savile's dressing room door and berated him for having the door shut (or locked) while there was a 16 year old girl inside (see paragraphs 10.90-10.97 of my Report). I think Mr Ordish has forgotten about it, possibly because nothing bad actually happened. I also accept the evidence of a *Jim'll Fix It* researcher and assistant floor manager that he and Mr Ordish saw two teenage girls come out of Savile's flat and that this was followed by a short conversation between them about whether Savile had sex with girls like that. However, it was the researcher who posed this question (and not Mr Ordish) and there is no reliable evidence as to the age of the girls concerned. I also accept the same witness's evidence that Mr Ordish seemed surprised that the parents of a young girl who travelled up the motorway in Savile's car should have trusted their daughter with him. Mr Ordish does not remember the incident. However, it seems to me that it is possible Mr Ordish was surprised that the parents would let their child go with anyone who they did not know personally. I also accept that Mr Ordish expressed concern to this witness that Savile's exploits

might come out in the press and derail *Jim'll Fix It*, although that is not evidence of concern about Savile and underage children.

130. There are, therefore, a small number of incidents and conversations which raise a question about Mr Ordish's awareness. However, those incidents and conversations did not occur as a cluster; they occurred over a period of time. It is also very important not to let hindsight influence how these incidents and conversations are viewed. Nowadays people might well view these incidents and conversations as showing the existence of a potentially serious problem of a sexual nature which required some form of investigation or action. However, I think it is very important to view these incidents in their moments and, in so doing, I have come to the conclusion that Mr Ordish never did recognise the collective effect of those concerns or pointers and that he never thought that Savile was having sexual intercourse or sexual contact with girls under the age of 16, let alone boys or young men.

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

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

132. From paragraph 10.134 onwards of my Report, I consider the extent of the awareness of problems relating to Savile of a number of senior staff, including Controllers of BBC One, during the relevant years. None of these witnesses knew anything at all about

his sexual activities and most knew nothing at all about the material in the public domain or even his reputation but I took the opportunity when interviewing them to ask hypothetical questions about what their attitude would have been if they had known of these things.

133. Jim Moir, Head of Variety and Head of Light Entertainment (between 1987 and 1993) never heard any rumours about Savile's sexual preference for young girls or young women. He had never read or even heard of Savile's autobiography *As It Happens*. He could not recollect reading *The Sun* articles published in 1983 (referred to from paragraph 6.17 onwards of my Report) but agreed that it is reasonable to assume that they would have been put before him as part of the BBC press cutting service. He had no recollection of them causing a stir in the BBC at that time. He did not discuss the articles with Mr Ordish, who did not bring them to his attention. For his part, the articles now seemed to him to be exaggerated and "*braggadocio*".
134. The Savile investigation also interviewed four former Controllers of BBC One, all of whom were in post during Savile's time on *Jim'll Fix It*. None of them recalls being aware of *The Sun* articles or indeed of any of the other material about Savile which was then in the public domain.
135. Alan Hart, Controller of BBC One at the time of the publication of *The Sun* articles in 1983, believes that he did not see the articles at the time of publication but that, if he had, his reaction would have been to think that they were largely exaggeration and bragging. If he had seen them, he thinks he might have spoken to the Head of Department and told him to tell Savile to stop saying this kind of thing. He did not think that he would have considered taking Savile off *Jim'll Fix It*.

136. Lord Michael Grade, Controller of BBC One from 1 September 1984 until 7 July 1986, who was not even employed within the BBC when *The Sun* articles were published in April 1983, had no knowledge of the articles at all. He considered that people in the BBC who became aware of them would have thought that this was just “*fantasy*” and “*self-promotion*” on Savile’s part. He explained that what he called “*the default position*” was whether or not the published material was going to damage the BBC’s reputation. The BBC would only be concerned if there was going to be a major scandal. His view was that, if the press did not make a big fuss about these articles by picking them up and running with them, there would be no pressure on the BBC to stop using Savile. When asked whether that implied that the BBC would react to public opinion rather than making its own mind up, he said that the BBC was “*a very reactive organisation*”. He also agreed that the kind of image that the articles projected did not fit well with a programme like *Jim’ll Fix It*.
137. Jonathan Powell was Controller of BBC One between 1987 and 1993. He commissioned several series of *Jim’ll Fix It*. He was unaware of *The Sun* articles of April 1983 or indeed any other reason for concern about Savile. After reading the articles, he told us that he did not think the BBC should interest itself in the private behaviour of a celebrity unless it was illegal or might compromise the BBC’s reputation or the programme on which the celebrity worked. He accepted that a programme such as *Jim’ll Fix It* ought to be presented by someone who was a suitable role model. He thought that Savile created himself as a role model by creating the perception that he dedicated a good deal of his life to good works, raised money for charity and was on friendly terms with the great and the good. He did not think that he would have jumped to the conclusion that Savile must be taken off screen. There would have needed to be a conversation at a high level about what Savile was saying.

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

Discussion (Chapter 10)

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

kind of conduct as that which should be held up as an example to young people

142. Mr Ordish also knew that Savile had claimed to have associated with criminal henchmen and to have had a questionable relationship with the police. It seems to me that whether these claims were true or not, the fact that Savile was content to put such material into the public domain shows that he was not a suitable role model for young people and not therefore a suitable person to front a programme like *Jim'll Fix It*. Mr Ordish now agrees that that is so, although I do not think that occurred to him at the time.
143. Among the former BBC 1 Controllers interviewed, there is a fair degree of unanimity that a person who is content to boast about such matters was not an appropriate person to present a family show like *Jim'll Fix It* which needed a suitable role model. Some also accepted that the use of Savile on such a show presented a risk of reputational damage to the BBC. Yet they never considered these issues at the time because *The Sun* articles were not specifically brought to their attention. It seems clear that the main reason why no one drew their attention to these articles is that the articles did not cause any public outcry.
144. Had Mr Ordish spoken to Mr Moir or had *The Sun* articles been brought to wider attention and had this led to a discussion about Savile's suitability, the issues for discussion should have included the nature of the programme and the extent to which there was a responsibility to family audiences to put forward a suitable role model as presenter. It should have been recognised that the programme gave Savile a platform as a 'good man' who made children's dreams come true and reinforced his good reputation. Savile's suitability for that position should have been considered in the light of everything that was known about his character including the fact that he appeared proud to boast about some very unsavoury aspects of his life. These matters should

have been considered objectively, without regard to the fact that the public appeared to admire and even adore him. I consider that such a discussion should have concluded that the BBC ought not to put Savile forward as this 'good man'. The result would, I think, have been the removal of Savile from *Jim'll Fix It* which would probably have meant the end of the programme.

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

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

146. In Chapter 11, I examine the evidence of the extent to which people who worked in BBC Radio 1 were aware of Savile's sexual conduct and proclivities.
147. Savile joined BBC Radio 1 as a disc jockey and presenter in 1968. He worked for that network until 1987, on several programmes, including *Savile's Travels*, *Speakeasy* and *The Double Top Ten Show*.
148. The first point I consider in Chapter 11 of my Report (at paragraphs 11.2 to 11.6) is the awareness of the management at BBC Radio of the concerns which had arisen about the moral welfare of young audiences as a result of the *News of the World* articles published in 1971 (referred to in Chapter 9 and from paragraph 92 of this Summary). These issues primarily affected *Top of the Pops* and

the Light Entertainment Department in television. It was appreciated that similar problems could arise in connection with some radio shows. These potential problems were discussed at a meeting chaired by the Managing Director of Radio on 6 April 1971 and in later meetings and correspondence. In particular, the Director-General had stressed the concern that the BBC “does not put itself into the position of appearing to condone permissiveness”.

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

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

150. In the early 1970s, Douglas Muggeridge was the Controller of both BBC Radio 1 and BBC Radio 2. At some stage, probably in 1973, Mr Muggeridge became concerned about rumours of sexual impropriety concerning Savile. It is not now clear where those rumours came from. However, Mr Muggeridge set in train two separate lines of enquiry, one involving Derek Chinnery (at the

time, Head of Radio 1) and the second involving Rodney Collins (at the time, a BBC Radio Publicity Officer).

151. Mr Muggeridge apparently instructed Mr Chinnery to interview Savile. Mr Chinnery asked a colleague, Doreen Davies, to attend as an observer (although not a note taker). Ms Davies was an Executive Producer in Radio 1 at the relevant time. When the Savile investigation interviewed Mr Chinnery (who died in March 2015), he could not remember the interview or the circumstances and no written record exists. Fortunately, Ms Davies had a good recollection of events. She thinks that the background to the interview was that something was “bubbling” in the press about Savile.
152. Ms Davies recalls that Savile walked into the room and started making jokes. Mr Chinnery asked him to sit down and said that he had things to say that were serious. Mr Chinnery said words to the effect that there was “a bit of a press thing going on and I have been asked to ask you if you are going to embarrass us with anything in your private life”. Mr Chinnery made it plain to Savile that the issue being raised by the press was whether Savile was sexually involved with young girls.
153. Savile’s response was to say that this kind of thing had been going on in the press for years and that no one ever got a story because there was no story. He had worked at the Mecca dance hall in Leeds and, when the evenings were over and he had seen girls leaving to go home, he had told the bouncers to give them money for taxis. He always protected girls and he had a good reputation as a result. The police knew him and everything about him; there were no secrets.
154. Savile said that he was absolutely sure and that nothing would ever come out. Mr Chinnery then told Savile that one thing being said was that Savile had young girls in his flat in London. Savile’s reply

was that sometimes girls came down from Leeds to London for *Top of the Pops*. He did allow them to use sleeping bags on his lounge floor. He slept in his bedroom. In the morning they would go off to catch the train. So, he said, to that extent, the story was true.

155. Mr Chinnery then said that, as long as Savile could assure him that everything was all right, he could go back and say so. Savile repeated that there was no truth in anything suggested. Mr Chinnery said that he accepted that. Savile then left the room. Mr Chinnery said words to the effect of “what can one do?” Ms Davies herself had believed what Savile had said and she believes that Mr Chinnery did too. She told us that Savile’s denial had been categorical but not aggressive. He appeared confident, shocked, astonished and offended.
156. Ms Davies felt that Mr Chinnery had handled the interview satisfactorily. He was firm, cold and measured; it was not an avuncular chat. She thought that it had been sufficient to speak to Savile in this formal way. At the time, it was not known that there was anything ‘dodgy’ about Savile. They were dealing with this without the knowledge we have today. Although there is no evidence, I think it must be assumed that Mr Chinnery reported his findings back to Mr Muggeridge.
157. In the early 1970s, Rodney Collins was a publicity officer answerable directly to Mr Muggeridge. Mr Collins told the Savile investigation that in June 1973, Mr Muggeridge told him that he had heard rumours about Savile “*maybe not behaving the way he should*”. Mr Collins understood the concern to be about sexual behaviour and had the impression that the rumours were in some way connected to *Savile’s Travels*. Mr Muggeridge suggested that Mr Collins should make enquiries of three or four people he could trust among his contacts in Fleet Street. Mr Collins made enquiries of four journalists. He says that all four gave a similar response. In summary, Savile was regarded as an odd character and the papers

did not know a great deal about him. The journalists had heard rumours, which may have been about young girls, parties and such like, but nothing specific. Mr Collins reported his findings back to Mr Muggeridge. Mr Collins knew nothing of any further action taken by Mr Muggeridge. Further detail on this issue is to be found from paragraph 11.36 of my Report.

158. The significance of this evidence is that Mr Muggeridge was aware, from some source or other, that it was being said that Savile was behaving improperly in connection with *Savile's Travels* and also that he had young girls to stay in his flat in London. I think it highly likely that rumours of that kind were circulating both within and outside the BBC and it is possible that Mr Muggeridge was aware of either or both.
159. I think it highly likely that Mr Muggeridge's main concern was the risk of reputational damage to the BBC rather than any concern on moral or ethical grounds that the BBC ought not to employ a man who might be involved in unattractive and possibly unlawful sexual conduct. In short, I do not think his primary interest was to investigate Savile's conduct; rather it was to find out if anything was likely to come out in the press. Having been reassured on that score, it appears that he did nothing further.
160. Viewed from today, it seems reprehensible that Mr Muggeridge's main concern, on hearing the rumours, was that the BBC's reputation might be damaged and that he was less concerned about the welfare of any girls who might be sexually involved with Savile. However, I do not find it so surprising when I approach the question as the BBC of 1973 would have approached it. At that time, it appears to me that many people in our society generally (and therefore probably also within the BBC) did not regard the age of consent for sexual intercourse as an important matter. I think there was a general perception in some parts of the BBC that many girls of 14 or 15 were ready and willing to have sex with their pop

idols. I think that many people took the view that if these young girls wanted to have sex with celebrities and if their parents gave them the freedom to do it, it was a matter for them and no one else's business, even though the activity was unlawful. That would not mean that they personally approved of such behaviour, just that they believed that that was how the world was. Although I cannot ascertain what Mr Muggeridge's personal attitude was, I do think that the attitude I have described was common in the BBC in the early 1970s. Therefore, although I, today, do not approve of his attitude, it does not seem surprising to me that, at the time, Mr Muggeridge's primary concern would have been the danger of immediate reputational damage to the BBC through its association with Savile.

161. Given the ethos of the time, to which I have referred, I do not think that Mr Muggeridge should be criticised on the ground that he did not make further 'child protection' investigations into the rumours about Savile. Child protection was not at the forefront of peoples' minds at that time and Mr Muggeridge appears to have been aware only of general rumours of misconduct with girls who were not necessarily underage. However, given that his main concern had been that there was an immediate risk to the BBC's reputation, I find it surprising that he should have been satisfied, as he appears to have been, that there was no risk to the BBC's reputation from Savile in the longer term.
162. I think, as a prudent manager, with the interests of the BBC at heart, he should have retained some concerns about Savile and should have shared them with senior colleagues in other parts of the BBC. I think he should also have kept a watching eye and a listening ear on Savile within BBC Radio. He must have had staff below him, to whom he could have confided his concerns. They could have kept their eyes open and could have made discreet enquiries. If they had kept their eyes and ears open, I think it likely

that information would have come to light which would have increased the level of concern to the point where the BBC would have had to consider dispensing with Savile's services.

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

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

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

interview was an inappropriate format for me to receive Mr Beston's evidence. Mr Beston provided us with a signed statement of his evidence and some written answers to some specific questions asked by us.

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

breasts. C33 was very frightened. Then he took hold of her hand and put it inside his tracksuit bottoms. His penis was erect. C33 ran out of the curtained area and went to Mr Beston and told him what had happened and that she wanted to leave. He treated her as if she was being silly and told her that she should go back in; Savile wanted to meet her and talk to her. She would not do so and she left straightaway. She did not feel able to make any complaint about what had happened. From what Mr Beston knew of Savile's sexual proclivities, I am driven to the conclusion that Mr Beston was aware that Savile would wish to have sex with C33 when they met and that Mr Beston was willing on that occasion to act as a provider to Savile.

168. I find it much more difficult to decide whether Mr Beston knew that some of the girls Savile had sex with were under the age of 16. He denies it. There is some evidence that he knew; a witness²⁰, whom I found credible, said that she heard Mr Beston regaling a group of record promoters with tales of Savile's exploits and mentioning that one of the girls was only 14. It is possible that this witness is mistaken about the detail that Mr Beston said that one of the girls was only 14. However, I also bear in mind that many of the girls who flocked around Savile while travelling were clearly very young. I am also satisfied that girls whom Savile brought into the studio (and were seen by Mr Beston) were in the age range 12-15. Pulling all the evidence together, I cannot say that Mr Beston did know that some of the girls with whom Savile consorted sexually were underage; he might have known. But at the very least, he must have realised, from their appearance, that some of the girls might well be underage. Also, if they were in fact over 16, it would not in some cases be by a very wide margin.

169. In short, I am satisfied from the evidence I have received that Mr Beston was aware that Savile had a powerful sexual appetite in

²⁰ C41, paragraph 11.70.

particular for teenage girls, at or around the age of consent. I do not think that Mr Beston disapproved of Savile in any way and therefore cannot have disapproved of him for that. The evidence that Mr Beston arranged for C33 to meet Savile for sex, which I accept, demonstrates his approval of Savile's conduct in relation to older teenage girls.

170. I do not think that it ever crossed Mr Beston's mind that he ought to discuss what he knew about Savile with his executive producer. If he had been asked what he thought about Savile by someone making enquiries on behalf of Mr Muggeridge or Mr Chinnery, I think he would have played down what he knew and would have said that he knew nothing of concern. I think that Mr Beston ought, of his own volition, to have told his executive producer what he knew of Savile's proclivities. Had he done so, it must at least be possible that steps would have been taken which would have led to Savile leaving the BBC.

171. The evidence I have heard suggests that no other BBC Radio 1 producer would have known anything of significance about Savile other than rumour. However, there were some more junior members of Radio 1 staff who, in my view, could, if asked, have given accounts of Savile's conduct which would have added to concerns rather than allaying them. Details are at paragraphs 11.93 to 11.106 of my Report. In the main, these were members of the studio management staff. Studio managers (who provided a facility when a studio was booked) were managed quite separately from programme makers. By way of example, one, who worked on *Savile's Travels* and *Speakeasy*, got the impression that Savile and the 12 to 15 year-old girls he brought with him to the studio, went to Savile's camper-van for sex.

172. I conclude that, if enquiries had been made of these members of staff (and possibly others who have not come to the Savile investigation), significant cause for concern would have arisen.

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

173. For several years, Savile presented a show called *Speakeasy*. This was a co-production between BBC Radio 1 and the Religious Broadcasting Department. The format of the programme was that Savile chaired a discussion with the young audience about the moral and ethical issues of the day. Sometimes a distinguished or star guest would feature in the show and join in the discussion. The discussion sessions were interspersed with popular music played live in the studio. There was a producer from both BBC Radio 1 and the Religious Broadcasting Department. Mr Beston was the Radio 1 producer. The first Religious Broadcasting producer was Reverend Roy Trevivian (the programme was his brainchild) but due to ill-health his place was taken by others mainly Canon Colin Semper (Reverend Colin Semper as he was then known), who joined the Religious Broadcasting Department in 1969 and David Winter (who was later ordained), who joined in 1971.

Canon Colin Semper (Chapter 11)

174. Soon after Canon Semper joined the BBC, he was transferred to the Religious Broadcasting Department. He came to know Savile quite well through *Speakeasy*. He liked and admired Savile. In the early 1970s, he helped Savile to write a short book about his religious beliefs called *God'll fix it*, which was not published until 1979. Canon Semper became Head of Religious Programmes Radio in 1979 but was not, at any time, a Head of Department.

175. Soon after meeting Savile, Canon Semper became aware that he had a following of young girls. At the end of a *Speakeasy* recording, there would always be a group of young girls, who he thought looked about 15, waiting for Savile but Canon Semper did not know whether Savile made assignations with any of them. Canon Semper and Savile went abroad a number of times together

and talked a good deal. Savile often talked about sex and it was obvious to Canon Semper that Savile “*had an eye for the ladies*”. It was difficult to say what this amounted to, but Canon Semper was aware that it extended to the young teenage fans who surrounded Savile.

176. Canon Semper realised, while assisting Savile in writing *God'll fix It*, that Savile had had sexual relations with a lot of young girls and that, in the book, he was making an excuse for his sexual behaviour, claiming that he was a victim of the machine of his body (for further details see paragraph 11.118 of my Report). Canon Semper agreed in his interview with me that this amounted to a confession that Savile was having casual sex with young girls.
177. Canon Semper told me that he was used to hearing a “*wall of words*” from Savile about what he was doing with whom. Savile sometimes used words that could have meant that he was having casual sex with girls, including underage girls. But he said that it was extraordinarily difficult to discriminate between what was the truth, half-truth or untruth. Canon Semper admitted that he had never really tried to do so. When asked whether his understanding that Savile was having sex with underage girls caused him concern, he reverted to saying that he had never known for certain that Savile did that. He said that he would occasionally “*think*” but did not “*for certain know*” what Savile was up to. He said that, if he had had evidence of actual sexual misconduct with young girls, he would have taxed Savile with it, suggesting to him that such conduct was not acceptable. He would not have reported the problem to the Head of Religious Broadcasting.
178. I accept that Canon Semper did not ‘know’ that Savile had sex with underage girls in the sense of ever seeing it happen, but he clearly did ‘think’ that Savile had casual sex with a lot of girls, some of whom might have been underage. It seems surprising that he should have felt the need to have actual proof before voicing his

disapproval to Savile of such conduct. I also find it surprising that he would only have admonished Savile in an anodyne way and that it did not occur to him to think that Savile's conduct should be a matter of concern for the BBC. If an ordained priest was not sufficiently concerned about such conduct to think that some sort of action should be taken against Savile, it is hardly surprising that others did not. This tells us quite a lot about the culture of the 1970s.

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

Canon David Winter (Chapter 11)

180. On occasions, Canon Winter (then Mr Winter) co-produced *Speakeasy* when Reverend Trevivian, the programme's main co-producer, was absent. In due course, Canon Winter became Head of Religious Broadcasting. He was later ordained into the Church of England.
181. Canon Winter told the Savile investigation that he admired Savile's professional talent but realised that women working on the team did not like him. He heard rumours about Savile's sexual liking for young girls. He agreed that Savile was "sleazy" and felt uncomfortable about Savile's reputation. He did not like Savile's lifestyle.
182. Canon Winter did not remember talking to Reverend Trevivian or Canon Semper about his sense of discomfort. It was put to him that he could have suggested to his managers that Savile was unsuitable for *Speakeasy*. His response was that it was a

successful programme and he did not make that suggestion because his concerns were only based on rumour. And, he added, everyone else right up the social scale regarded Savile as the “*bee’s knees*”.

183. When the Savile scandal broke in October 2012, Canon Winter gave an interview which was broadcast on Channel 4 News on 12 October 2012 and was also reported in the *Daily Mirror*. The interviewer was trying to ascertain what Canon Winter had known about Savile’s activities when working with him. The interviewer put to Canon Winter certain statements made by a former BBC employee named Richard Pearson. Mr Pearson claimed to have been present with Canon Winter on an occasion in the 1970s when Savile (“*doing his comedy presenter routine*”) had boasted that he had just “*had three 14-year-old girls*” in his trailer that morning – meaning that he had had sex with them. According to Mr Pearson, this was followed by a discussion between him and Canon Winter in which Canon Winter told Mr Pearson that it was common knowledge around the BBC that Savile had sex with underage girls. In his television interview, Canon Winter said that he could not remember any such conversation with Mr Pearson but went on to say that he did know that there was a danger that Savile was molesting young girls. He expressed the view that more senior people at the BBC knew more than he did but, when pressed on that, said that he assumed that that was so.
184. I interviewed Richard Pearson and Canon Winter. Canon Winter is adamant that he never heard Savile say that he had ‘had’ three 14-year-olds in his camper-van. However, I do not doubt that Savile made a comment of the kind alleged. It seems to me to have been just the kind of thing he did say as part of his ‘comedy presenter routine’. I think that Canon Winter may have been so used to hearing Savile talking about sex that he would hardly listen; it would make little impression on him and would soon be forgotten. I also

think that Mr Pearson's account of the conversation he had with Canon Winter when they returned to the office has the ring of truth about it.

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

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

187. I have said that I think that both Canon Semper and Canon Winter would have shared their concerns with management if asked directly. The more difficult question is whether either of them ought to have raised their concerns of their own volition. From today's viewpoint, the answer seems obvious but the position is less clear when considered against the background of the 1970s.
188. As I have said, Canon Semper, with a degree of honesty for which I admire him, has accepted that, during the period in which he worked closely with Savile, he came occasionally to 'think' that Savile had casual sex with young girls, some of whom might be

under the age where they could consent and some of whom would be over that age but not by very much. He did nothing about those concerns and I have to consider why.

189. I do not think that, at the time, Canon Semper ever crystallised his thoughts in the way that he did when he gave evidence to the Savile investigation. I can understand why he did not. Such thoughts would have been very unwelcome to him. I think that he liked and admired Savile and enjoyed working with him. He had a job at the BBC which he enjoyed and where he hoped his career would progress. His wagon was, at least to some extent, hitched to Savile's star. He knew that other people admired Savile. He thought that other people were aware of Savile's bad reputation but that it did not seem to matter to them. There was, within some parts of the BBC, a fairly relaxed attitude towards sexual relations with young girls. There was also a hierarchical culture within the BBC which made it easy for him to feel that it was not his job to raise the problem of Savile's conduct; it was the responsibility of someone higher up. After all, everyone seemed to know the rumours.

190. I bear in mind that, in the 1970s, Canon Semper had not been with the BBC for very long. Even so, given the awareness that he had, I do think that he ought to have volunteered his concerns to someone in a more senior position. He told me that he did not have confidence in his Head of Department. Even accepting that, I think that he should have found someone in authority with whom to share his concerns. I think he should have seen how wrong Savile's conduct was and that it was wrong for the BBC to give a man of Savile's moral character the public platform which he was afforded. I think he agrees with me; that is why he found his interview so distressing. After Canon Semper had been promoted, I do not think it occurred to him to mention his concerns to anyone else. By that time, he was no longer working with Savile.

191. Canon Winter's position is different. He worked less closely with Savile and I do not think he came to know Savile so well. Nonetheless, he saw Savile quite regularly and was aware that Savile talked a lot about sex. He also heard rumours about his sexual interest in young girls. I find it surprising that, as a man of strong Christian beliefs, he was not more concerned about Savile than he appears to have been.
192. In the 1970s, although a producer, Canon Winter had been with the BBC for only a relatively short time. I accept that he thought that such concerns as he had about Savile were well known to those senior to him. Accordingly, by a narrow margin, I refrain from criticising him for his failure to volunteer his concerns to someone senior in his department. I think it is a great pity that he did not do so and I am sure that he agrees with that.
193. Over the years, Canon Winter was promoted and eventually became Head of Religious Broadcasting. When working with Savile in the 1970s, he had said to himself that, if he were ever in a position to choose who would front his programmes, he would not choose Savile. But by the time he was in that position, Savile was no longer working on religious programmes. I do not think it would have entered Canon Winter's head that he ought to speak to someone in another part of the BBC about the concerns he had had about Savile in the past. For that, in my view, he should not be criticised. He knew nothing definite; he had heard rumours and did not like the man's manner of talking or his lifestyle. That was all.
194. It is clear that nobody working on *Savile's Travels* or *Speakeasy* in the 1970s took the initiative to report to higher management any concern about Savile's behaviour. If enquiries had been undertaken, I think that some material of concern would have been discovered. Indeed I think enough would have been discovered to cause BBC Radio to realise that Savile was not a suitable role model for young people. I consider that, once that had been

realised, it should have led to reconsideration of his continued use, particularly on *Speakeasy*, where he was in a position to influence the thinking of young people. The background to such reconsideration should then have been passed across to television. Whether, in fact, that lateral communication between BBC Radio and television would actually have taken place, I cannot say.

Summary – Chapter 11

195. I am surprised that, following the enquiries he instigated through Mr Chinnery and Mr Collins, Mr Muggeridge did not retain some lingering concerns about the risk that Savile might damage the BBC. Indeed, if all the information (including that available to Canon Semper and Canon Winter) had been collected and if that had been shared with television, I think there would have been enough material to give rise to real cause for anxiety that Savile might damage the BBC's reputation and that there was a child protection problem as well.
196. Indeed, it seems likely that information would have come to light which would have taken the level of concern to a point where the BBC would have had to consider dispensing with Savile's services.
197. However, none of this investigation or sharing of concerns took place. I do not know why. Mr Muggeridge was aware that in 1971 there had been concern within television (in respect of *Top of the Pops*) about inappropriate sexual behaviour between celebrities and young girls. I accept, however, that, by 1973, that had long since died down. When Mr Muggeridge received his report from Mr Chinnery that Savile had denied any misconduct, he may have concluded that the rumours had been scurrilous nonsense and dismissed them. He may have thought, as did Derek Chinnery, that it was not for the BBC to probe into the private lives of their celebrities. Given the BBC's corporate approach to issues of child

protection and the risk of moral danger as discussed in Chapter 9 and in the absence of any opportunity to speak to him, I do not criticise Mr Muggeridge personally for his approach.

198. Although, in the absence of any evidence from him, I have not criticised Mr Muggeridge personally for his failure to appreciate that there was a risk to young people arising from their contact with Savile, I do repeat my criticism of the BBC for its corporate attitude towards the risks of moral danger to which young girls might be exposed, when brought into unsupervised contact with older men, be they BBC staff, pop stars, or other celebrities. I have discussed these matters at some length in Chapter 9 of my Report (see paragraphs 9.36 to 9.209). I do not think that it is an excuse for the BBC that its attitudes were largely in accordance with attitudes elsewhere in society. As a public service broadcaster, it should, in my view, have thought more carefully about the implications of ignoring the potential consequences to young girls of having casual sex with older men rather than regarding such girls as being “unbalanced” and a nuisance. The BBC should also, in my view, have been more conscious of its responsibility to the general public and young audiences in particular when it permitted a man who boasted about his sexual life as Savile did to be put forward as a good man and a role model for young people.

