

BBC HANDBOOK 1972



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British Broadcasting Corporation

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British Broadcasting Corporation Board of Governors

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Foreword

The Rt Hon. Lord Hill of Luton

Chairman of the BBC

As this is the last Handbook to include a foreword from me – I shall retire from the Chairmanship of the Governors in the latter part of the year – I may be forgiven for looking back over some past events, long term and short term.

When this Handbook is published the BBC will be in its fiftieth year. Nowadays a man of fifty is but a youth with a sprightly spring in his step. The same can be said of the BBC. It is chastening to think that anybody who is fifty or more years old today was born before broadcasting began in this country. Yet there must be nobody alive today whose life has not been touched by the existence of the BBC.

When the BBC's half century is marked towards the end of this year there will, no doubt, be many spokesmen to pay tribute to what the BBC has meant not only to Britain but internationally. It will be an occasion for nostalgia and comparisons.

Certainly the BBC of today is not the BBC of yesterday. In recent years it has had to meet challenges and changes which were unknown in other days. And, in the context of fifty years, it is worth considering how the BBC has fitted itself for its modern role. Recent years have been fast moving, vocal and dramatic. The BBC had to grapple with the times, and it did so against a great deal of financial stringency and public controversy.

Five years ago there was no colour television service in this country. There was no Radio 1. Local Radio had not been introduced. The licence fee was £5. And the new pattern of radio broadcasting as we know it today had not been embarked on.

In the last few years the BBC has revolutionised its services to meet the times. It had to fight a long battle for the money to carry out those developments which the Governments of the day asked the BBC to undertake. To ensure that we were on the right lines we brought in the McKinsey management consultants. After a scrutiny, both prolonged and intense, the general verdict was good. The bulk of their recommendations have been or are being applied. The BBC is fully cost-conscious and looks at every penny.

Meanwhile, as seems to be common with anything the BBC does, controversy raged about the proposals for modernising the radio services. Dons mourned what they thought to be the passing of the Third Programme. Others thought (in advance of hearing it) that the new style of Radio 4 would not be as valuable as the Home Service.

In fact the new pattern of radio was quickly accepted and liked by listeners.

How momentous these last few years have been. The BBC's ability to meet the challenges of civilisation holds great promise for the next five years – and for the next half century.

A word, now, on a principle of profound importance to the public – the independence of the BBC. The BBC is proud of its right, within proper limits of responsibility, to broadcast what it likes and to choose its time for doing so. True, although no Government has yet done so, the Government of the day can instruct us to broadcast its announcements, though we, in turn, have the right to keep faith with the public by naming the source of such announcements. For the rest, although we welcome criticism and listen to advice, our programme decisions are our own. Anyone who attempts to influence them improperly, whether in or out of Government, will be told to mind his own business. And that applies to our broadcasts to the rest of the world, as well as to our broadcasts in television and radio to audiences at home.

The vast majority of people in this country don't go around saying what a good thing it is that the BBC is independent. They take it for granted. It is one of the facts of life. But there are some who resent our independence, and seek to put us under restraint for their own ends. They are a varied group, and they have different ends – often incompatible ends – but they agree on one thing: that an independent BBC does not suit their book.

Our critics never say that they want to destroy our independent responsibility. They say they want a broadcasting council. Some who are calling for a broadcasting council evidently want no more than the chance of having a court of appeal when they feel the Governors of the BBC have not dealt fairly with some complaint. This view has now been met by the appointment of a Programmes Complaints Commission. But others have deeper and wider plans. They really want to control the switches.

Who are they? Some are politicians. They resent the fact that broadcasters do not always treat them with the respect they think they deserve. I am not accusing the Government of wanting to take over the BBC. It's just that a few Members of Parliament, on both sides of the House of Commons, would like to see ways of making the BBC toe the line. But once the independent responsibility of the BBC was weakened in this way, you can be sure that at some time in the future, some government would find the temptation irresistible, and would step in and make sure that all our broadcasts conformed to their ideas of what the people should be told.

It is not only politicians. There are others. There are ladies – and

lords! – who want to make sure that nothing on television should raise a blush on a maiden's cheek. Not only no Frankie Howerd, but I suppose also no Shakespeare. There are others who want all power transferred to the producers. They seem to envisage control by some sort of workers' councils. They would like to see no central authority or responsibility in the BBC. That would be a sure way to lose our independence, because it takes strength to resist pressure, and they would disperse our strength.

I do not believe that the campaign against our independence will succeed. But the danger is there. The BBC has had to fight to maintain its independence more than once in its history. It will fight again if necessary. And, if it should come to a fight, I am pretty sure that the millions who do not think about our independence because they take it for granted would be firmly on our side.

Finally, no one can occupy this chair without a feeling of great pride in the BBC, in its sense of public service, its immensely talented staff and the intellectual freedom in which it works, its courage in withstanding improper pressure, and its resilience and flexibility in this changing world. I am no exception. Of course, the BBC makes mistakes from time to time. This is a small price to pay for the achievement of the best broadcasting service in the world.

These things need to be said. They need to be said lest the BBC's occasional errors divert us from the basic truth of its numerous achievements.

Audience Figures

David Attenborough

Director of Programmes, BBC Television

Anyone involved with television lives under a heavy bombardment of statistics. They come in all shapes and sizes: the number of 'television homes'; the average number of viewers per set; the number of colour sets sold and the number of colour licences issued (which are by no means the same); the number of people who could receive BBC-2 if they wished and the number who actually have UHF sets with which to do so; and the cost per minute per viewer thousand (which is a particularly sinister calculation if one speculates on the motives for making it). But the statistic that is most frequently printed in newspapers, bandied about by television people in bars, and derided or applauded everywhere, is that of audience size. Nearly always it is quoted as though it were a measure of quality. Oddly, some regard a high figure as an indication of excellence, whereas others see it as proof of precisely the reverse. The truth is not so simple. Programme quality is only one of at least a dozen factors, each of which may affect the size of an audience by millions.

Placing, for example, is particularly important. The time of the evening, the day of the week, even the season of the year, can alter the figure hugely. So can the preceding programme. If it is a popular one, it can bequeath a vast inheritance; if it is unpopular, it can leave its successor irredeemably poor. Competing programmes on other networks may be robbers or benefactors, seducing millions away or driving them, desperate, into another programme's arms. This particular effect is enhanced if a programme starts simultaneously with its competitors, so that a viewer has a chance to switch networks without missing the end of one programme or the beginning of another. On the other hand, a five-minute lead on a powerful competitor can give a programme a large audience boost, and a five-minute delay can impose (in competitive terms) a near lethal handicap.

The programme's character is clearly critical. No one would expect even a superbly produced opera to attract an audience comparable to that which will watch an indifferently produced domestic serial. The publicity a programme is given, its title, the network carrying it, the prominence of its billing in the programme journals, the glitter or tarnish of its stars – all these may sway the statistic. Indeed, it must be admitted, sadly, that among the factors that influence the size of a programme's audience, quality is a very long way from being the most powerful. It is for this reason that the BBC does not issue a list of

Top Ten – in case some might think that such a list represented in the eyes of those providing it some evaluation, some grading.

But if this statistic is the butt of so many and so various circumstances, why does the BBC bother to discover it at all, particularly since the process of doing so clearly costs money? The figures, of course, can be valuable provided they are handled in the right way. If one wants to use them to assess the reaction of viewers to inherent quality alone, then that element must be disentangled from all the other variable factors. This is extremely difficult, if not impossible, to do when a single programme is taken in isolation. It can be done, however, if that programme is part of a series of a similar character, transmitted on the same network at the same time on the same day of the week, preceded by the same programme with the same opposition on the other networks. In those circumstances, a drama producer can see, over a period of weeks, how his audience is reacting to a newly introduced character or a change in style. Similarly, the editor of a regular monthly archaeological programme can contemplate the reasons why his initially small audience is dwindling into invisibility, or gain encouragement from seeing the figure grow steadily and be fairly sure that he is successfully communicating the excitement of his subject to a loyal and increasing audience.

There are, of course, several other qualitative measures that a producer must make. He is not merely the slave of his audience figures, even when they are interpreted in this comparative way. Audience Research provides him with a detailed survey of the reactions of a panel of viewers to different aspects of his programme – its drama or wit, its design, comprehensibility and balance. He will look for insights to newspaper critics and his own colleagues. Above all, he will draw upon his own professional judgement and experience. Among these widely differing sources of evidence, the audience size statistic, provided it is used cautiously and in a comparative manner, is certainly of value.

Handled in a different way, however, such statistics can provide not merely a view of the progress of one series, but a diagnosis of the health of an entire network. If the figures for all programmes on that network are added together and then expressed as a percentage of the total national viewing of all networks, they give a very clear picture of the public's patronage.

BBC Television has, for several years past, aimed to hold a position of parity with Independent Television and claim fifty per cent of the nation's viewing time. That figure is, of course, an arbitrary one, and it would be hardly sensible to insist pedantically on its maintenance to within one or two per cent. But, give or take periodic swings of up to ten per cent one way or the other, it seems a valid and proper ambition and a useful yardstick. It is, in short, a kind of television Plimsoll line

by which the BBC Television Service can gauge whether it is slowly sinking or riding high in the eyes and affections of the audience who pay for it.

There are some who think this ambition is too greedy, that the BBC should be content with a much smaller share. This particular school of thought – and it seems to include those who regard a programme's quality as being in inverse proportion to its audience size – sees little reason why any notice whatsoever should be taken of the number of people who watch BBC programmes. Why bother with popularity, the argument runs, when your income is the same no matter how few are watching? Why should a public service organisation grub about for audiences? It is hardly a democratic argument. Everyone who owns a television set is legally bound to pay a licence which finances the BBC. Would it be tolerable if a substantial proportion of them never watched the BBC at all? Would it not be understandable, in such circumstances, if a movement developed claiming that licence-based broadcasting had nothing to offer them, and that therefore it should in justice receive nothing in return?

On the other hand, others, apparently, believe that a fifty per cent share is nowhere near high enough, particularly since the BBC has two television networks. Some even argue that the target would be more rational if each network tried to claim a third of the total, and BBC Television as a whole therefore aimed for a 66 per cent share.

It would be perfectly possible for BBC-2 to order its schedules so that it made a strong bid for a thirty per cent share of the nation's viewing. But to do so would, in practice, require the abandoning of its publicly declared editorial policies. BBC-2 has committed itself to two propositions. First, it aims to tackle those kinds of programmes which for one reason or another are not scheduled on either BBC-1 or ITV. By concentrating upon them, it has proved that some, such as Rugby League tournaments, serialisations of classic novels, or international golf matches, can be very much to the taste of millions. Other kinds, dealing with economic affairs, European politics or contemporary arts will stubbornly remain the interest of a relatively small number of people. By continuing to schedule these, BBC-2 deliberately denies itself a share of the audience commensurate with BBC-1 or ITV. Its second ambition reinforces this effect. The network is committed to place its programmes so that they provide a balanced alternative to the programme being shown on BBC-1. In addition, as far as possible, it times them to start simultaneously with BBC-1 programmes so that people have a real choice in their viewing. Announcements are made on each network to emphasise the choice and remind people that they can switch to the other if they wish. It is scarcely surprising to discover that, as a result, BBC-2 gains a very high proportion of its viewers

from BBC-1, some from people who would not otherwise be viewing at all, and hardly any from Independent Television. BBC-1 and BBC-2 are thus bound together in a complementary fashion, and offer to the viewer in one integrated service an extremely wide selection of programmes. It is this service considered as a whole which aims to attract an equal share of the nation's attention as does ITV.

Such a policy should result in BBC-2, as it grows, taking an increasing proportion of the BBC's half-share of the national audience. This, indeed, is precisely what has happened. In 1966, six million people had sets capable of receiving BBC-2. At that time, an audience of 700,000 was regarded as good for a BBC-2 programme. In that year, the overall national split between ITV and BBC was approximately 50:50. Today 32 million people have BBC-2 sets and individual programmes on that network are regularly watched by over five million people. Yet the overall split between ITV and the combined BBC-1 – BBC-2 service remains 50:50.

But what if the BBC share, for some reason, should rise above sixty per cent to seventy per cent and beyond. Some, maybe, would see that as a triumph. But if it came about and remained so for any length of time, it would mean that the BBC was failing to take advantage of one of its most cherished and valuable freedoms. Public service broadcasting does not require each programme to pull its weight in audience terms. An immensely popular programme makes it possible to schedule another with a much more restricted appeal, not only because, if the second follows the first, it will receive a handsome audience inheritance, but also because, viewed overall, the network will still be providing a real service to all its licence-payers. So Harold Steptoe makes possible the appearance of Billy Budd; and Chief Superintendent Barlow opens doors for Lord Clark. If audience figures rose towards a two-thirds or three-quarters share, then it would be clear that the schedules were not enterprising enough to devise innovations which initially might be unpopular, nor daring enough in its catering for minority tastes.

If audience size is taken to be the universal measure of a programme's quality, then statistics can be used as an infallible guide to the production of schedules of paralysing dullness. If, on the contrary, a network is snobbishly indifferent as to whether it is watched or not, then no statistics need hamper it as it rushes up the steps of its ivory tower to vanish totally from view. But, properly used, the audience figures are a most valuable indication of a service's standing in the eyes of that mass of overlapping groups, both minorities and majorities, who together make up its audience.

Design through the Looking-glass

Richard Levin

former Head of Television Design Group

When in 1953 I joined BBC Television (for three years!), television production had just extended from the two incredibly small studios at Alexandra Palace to the comparative spaciousness of the old film studios at Lime Grove. Construction had started on the new Television Centre in Wood Lane and plans were being made to convert the Shepherd's Bush Empire into a television theatre. This was a critical time in the development of television and of the design operation which lies at the heart of it. At this time, the problems of formulating a design policy to meet the rapidly developing needs of the moment and to create a framework for the future were my main worries. Little did we know at that time what that future had in store for us, let alone that within 18 years BBC Television was to become the largest single unit of electronic production in the world.

As this whole development has happened within such a short period, it is obvious that at all stages it has been in a state of perpetual change and evolution, not least of all in the design processes involved. Although drama accounts for less than twenty per cent of the number of programmes transmitted, it does account for some eighty per cent of the total of scenery and set dressings used. Drama scenery is costly to make, bulky to store, and awkward to shift. It follows, therefore, that it was the scenery for drama which was uppermost in the minds of those who planned programmes as well as those who serviced the studios. It was this thinking which resulted in the Television Service basing Design Department essentially on the needs of drama – and in 1953 the creative side of Design Department was in the main staffed by drama designers – at that time, 12 in all.

These original designers had all been drawn from films or the theatre – this being the only existing experience relevant to the new medium. Apart from designing for drama, they were called on to do variety, light entertainment and music programmes – at that time they looked upon these unashamedly as 'chores'. The whole of current events programmes had no design contribution at all – the producer merely calling up from the stores draperies, rostra, counters, furniture, or other items as he felt he needed them. The results of this set-up were catastrophic in terms of the overall standards of programme presentation and lost opportunities.

To change the situation, two things had to happen and, as these were both to be costly, Management was going to take a lot of convincing that, firstly, all programmes transmitted had to be given the services of a

designer; and secondly, recognition of the fact that designers were on the whole specialists and not general practitioners. Somehow or other, Management was persuaded to give this policy a go – it turned out to be a vital decision in the story of television design which, up to this point, had been wholly influenced by its inheritance from film and the theatre.

This new policy called for new talents – for designers who could originate a style and format for those programmes of a topical kind which are the bread and butter of the medium. At that time most people were still in the television ‘honeymoon’ state, when the idea of moving pictures in the home still had something of the miraculous about them and were less critical, if at all, of design standards. However, conditioned as we are now, I think it would be a shock if we were suddenly to see in their original presentation such old favourites as *What’s My Line?*, *In the News*, *Inventors’ Club* or *Is This Your Problem?* Yet every week these programmes were already being seen by millions of people. These programmes were taking place then and there in the television studios – there was no need to pretend they were taking place anywhere else, only a crying need for clean uncluttered presentation of a cohesive style. We wanted to give the programmes, not only an individuality and identity, but also something more which would add up to a house-style for the BBC itself – and, of course, of a design standard of which it need not be ashamed.

In the field of variety and musicals, television had inherited the worst of music-hall, pantomime, pier-end-concert-party and cabaret. Leaning skyscrapers, Princess drapes, jazz flowers – all the old clichés were tumbled on to the small screen. Show titles of the period read like 1920s theatre posters now – *Café Continental*, *Rooftop Rendezvous*, *Quite Contrary* – and it was hard to find a single expression of television’s own design capacities, unless superimposed electronic fairies were to epitomise the new thinking! In topical programmes the going was a little less heavy as designers were breaking new ground in something exclusive to television, whereas in the field of variety we were up against all the entrenched prejudices of ‘Tin-Pan-Alley’ and ‘showbiz’.

So often, across the years, I have been asked ‘Design – where does Design come into Television?’ The answer to this is, of course, that in terms of studio production, design is responsible for everything which is seen except the performers – a television studio is, after all, only an empty box provided with lights and fitted with outlets for images seen by electronic cameras. It is within these circumstances that the Design Team have to produce the complete milieu for every kind of production.

The techniques employed to translate design ideas into production reality involve not only the established methods of scenic construction

and the *trompe-l'oeil* of the scenic artists, but also the magic of projected and electronic images, the abstractions of lighting, and the unique world of special effects – which, at the drop of a hat, will produce tempests of snow, wind and rain, swirling fog, explosions, or showers of wierdies from outer space. Add to this costumes of every imaginable style and period, from fig-leaf to space suits. Add the make-up for a legion of actors and actresses – the young to be made old and the old young – a super nose for Cyrano or a face with no nose at all for a monster. Add tens of thousands of pieces of furniture, pictures, ornaments and equipment and one begins to sense something of the enormity of it all. All the year round, day in – night out, it goes on at the highest level of studio productivity in the world. Three thousand productions a year, covering 18 million square feet of studio, means that every year television builds a pseudo-town about the size of Maidenhead, decorates all the houses and furnishes them, then moves everything out and demolishes the houses again in a never-ending cycle.

In addition to all this activity, the television designer has a special relationship with the viewer in a rather unexpected direction. It has been found, and indeed proved, that his work in television has a considerable influence on the public's taste and buying habits. On a visit to Scotland just after the Kirk o'Shotts transmitter opened up, the chairman of a Scottish furniture manufacturers' association told me that, before this, the only furniture he was selling in his Dundee shop was Jacobean style. He said that, within weeks of the service opening, he was receiving inquiries for the contemporary furniture of the period and that, within months, he had to change over his entire stock.

There were many other examples of this kind of direct influence. Do-it-yourself decorators up and down the country derive ideas and inspiration for their own homes from designs and decorative treatments seen on the screen. We frequently got letters asking for things of quite a bizarre nature. One viewer wanted to know where he could get hold of a 1930s Odeonesque cocktail cabinet like the one he had seen in a sleazy bed-sitter in 'Z Cars'. Another wanted a set of drawings so that he could have a copy of our stock baronial-cum-country-house staircase made. It is no part of the television designer's job to try to improve public taste, but it is important, in view of the influential nature of his work, that he does nothing to degrade it. Television Drama is often carefully designed to reflect the bad taste of the characters in a play. Unfortunately, these essays may be regarded in some homes as the height of good style. Nothing can be done about this except, where possible, in other programmes to show well-designed things in well-designed surroundings – and there is no better place to do this than in topical programmes. Here designers have

the opportunity to explore new materials in new ways and bring to the screen all that is best in the design of furniture and fittings.

Just as sound radio attaches great importance to the spoken word, so television demands visual veracity from its designers – and what a nightmare this has been in a nation full of enthusiastic specialists. If a designer accidentally puts a bit of lining in the wrong place round the window of a 1912 London, Chatham, and Dover Railway coach, we may have to deal with hundreds of letters in the morning from irate train spotters of another generation. If, without thinking, he filled the dresser in a Shakespearian play with willow-pattern plates, we should be writing letters of apology for a long, long time . . . and so on. It takes a lot of time and research to be right all the time – and time is at a premium – but we do try.

It seems to me now that the development of this young industry, whose style of expression was born out of the theatre and films, has come full circle and has now become the trend-setter in standards of production and design. I regard it as the greatest compliment that a commercial film version is now to be made of the *Six Wives of Henry VIII* and that the production company concerned have asked me for the loan of our costume designer and make-up artist.

The BBC's World-Wide Advantage

Donald Hodson

Director, Programmes, External Broadcasting

To most people in this country it must seem extraordinary that there should be so much international broadcasting – getting on for two thousand hours a day, some of it directed at themselves. There is indeed very little motive for people in this country to listen to foreign radios. They certainly do not want propaganda, and they do not need information, of which there is an ample supply in press, radio and television.

The situation is very different in large areas of the world. While only the faithful lap up propaganda, there is plenty of need for information. In the communist-dominated areas – China and Russia, with their peripheral or remote satellites – news is censored and doctored to fit a set theory, and often totally suppressed. Consequently the motive to listen to some source of news other than the government's is virtually as strong in these countries as it was in the occupied countries of Europe during the war. Then there are many countries where the government is authoritarian and unrepresentative, and where censorship, though probably less efficient and certainly less dogmatic than in the communist countries, is none the less designed to suppress any information that could embarrass the régime. Finally, there are the countries where the information services, either through poverty, inefficiency, or over-commercialism, are dismally inadequate.

The potential audience is thus immense. So is the competition to reach that audience. Those who believe that competition is good for the BBC must feel happy about the BBC's External Services. The table on page 114 shows the amount of international broadcasting by the main contributors, a total of over twelve thousand hours a week. The BBC's share of this total is some six per cent, which may not seem much, although in fact the 720 hours broadcast weekly by the External Services are more than the total national and regional output of the Domestic Services, both Television and Radio.

The BBC has one immense and unique advantage over all its rivals in the international field. It is the only international broadcasting organisation that is independent of its government. The External Services are paid for by a Grant-in-Aid on the Foreign and Commonwealth Office vote, and the government prescribes the languages used for broadcasting and the time on the air in each language. But as regards programme content, the External Services are as independent as any other part of the BBC and, unimpeded by official directives, can

get on with the task of providing an accurate, comprehensive and unbiased service of information on world events, events in Britain, and issues that involve Britain with our audiences. This, in our long experience, is what the listeners need, want and expect. And this is what is available for them from the BBC, in English and thirty-nine other languages.

The English and vernacular broadcasts have different but complementary roles to play. The World Service in English – twenty-four hours a day, with additional special programmes for Europe and Africa – has many advantages. In the first place, without the frustrating obstacles and delays of translation, broadcasting in English is direct and immediate and can call on the full range of talent in this country. In the second place, it is on the air continuously and thus can not only encompass longer programmes with a wider range, but can deal swiftly with the flow of news, either in the frequent news bulletins or, if the news is important, by a flash intruded into programmes. In the third place, by being directed at all it is directed at none, and thus escapes the suspicion that may lurk in the listener that he is being got at by propaganda cleverly directed at him particularly.

This last advantage is probably more philosophical than real. And it has a reverse side. For a world-wide broadcast service directed at all, while evading the charge of directional propaganda, must run the risk of irritating some listeners by not dealing with what most interests and concerns them at the moment in their part of the world, but gives them comment and insight into matters equally important, of concern to listeners elsewhere. Not all the world can listen at all times, of course, and the World Service aims at providing in sequence suitable programmes at the most suitable listening times in different parts of the world. However, peak evening listening in one part of the world is peak morning listening in another. One example of the simultaneous spread of the World Service is the 1100 GMT News Bulletin, which is broadcast on BBC transmitters to all areas of the world except North America and which is in addition rebroadcast by local broadcasting organisations in, among many places, the West Indies, where it is breakfast time, in Africa where it is lunch time, in Hong Kong where it is early evening, and in New Zealand where it is late evening.

The vernacular services have the reverse advantage that those who run them know precisely to whom they are broadcasting. The transmissions are aimed, technically by the broadcasting engineers and editorially by the programme staff, at a particular area, which may be large or small. All broadcasting is, as the word implies, a wide scatter. This is particularly true of short-wave broadcasting, and all External Service transmissions are on short wave, with only some of them having the backing of medium wave or VHF. Short-wave broadcasts,

though beamed in a specific direction, proceed onwards in a series of hops and rebounds between earth and ionosphere on a Great Circle path. For the World Service, this broadcasting technique is exploited to the full, and with the help of relay stations gets a good signal to all parts of the world at the best local listening times. If the broadcast also fetches up in areas for which it is not primarily intended, there is no harm in that. There will be some English-speaking listeners to benefit from it.

For the BBC's vernacular services the onward splash effect of short-wave broadcasting has only marginal value. A short-wave transmission aimed at Poland, for example, and putting down a good signal there, may carry on well beyond through Russia and China to Australia, though without, one must assume, collecting many Polish listeners on the way.

There are inevitably a fair number of people who listen both to the World Service and to the vernacular service directed to their country. They will find no contradictions between the two, either of fact or opinion. They will get more general information from the World Service but less about their own areas. For this they must turn to the vernacular service, specially devised for them.

Much has been said over the years about the BBC's reputation for truth and accuracy. These are indeed the foundations. Not enough, perhaps, has been said about the other essential of a successful broadcast service – its relevance to its audience, how effectively it is related to the lives of its listeners, how knowledgeable and understanding it is of their hopes and fears, of their living conditions, of the political atmosphere. To achieve this sympathetic relevance demands professionalism of a kind no less exacting than that which ensures that the basic information in the BBC's broadcasts is truthful and accurate. Clearly the two go hand in hand. Accuracy in news about events in a country to which the broadcast is directed can only be consistently achieved with the help of intimate and detailed knowledge of that country. And this is where accuracy matters most. The listener must take on trust news about remote places and events, but he will know or will learn very quickly whether news about his own country is right or not. Mistakes will corrode credibility. That the BBC's credibility remains sound must to some considerable extent be attributed to the effective interlocking and interdependence of the judgment of the centralised news services and the local knowledge and sensibility of the vernacular sections.

Wherever it is possible, and when it can be afforded, the BBC carries out surveys to try to determine how many listeners, and what kind of listeners, there are to the vernacular services and to the World Service. These surveys are expensive and of uneven quality. But wherever they have been conducted they have revealed audiences that are amply

worthwhile and nearly always larger than those of our international rivals.

The World Service collects a scattered audience in every country in the world, and substantial, even mass, audiences in many places where there are rebroadcasts by local stations. Some forty countries rebroadcast World Service news bulletins. Altogether, totting up the figures from countries where an assessment has been made, and extrapolating from these results with estimates for other countries, the World Service has a total audience in the course of twenty-four hours of some forty millions. This does not include listeners in countries such as China, Russia and the Soviet bloc, where it is not possible to carry out any audience research.

In these countries, while a fair number of listeners to the World Service can be assumed, there is no doubt that the vernacular services have very substantial audiences. This is a judgment based on a multiplicity of evidence. Occasionally, as at the time of the Hungarian revolution in 1956, the curtain is briefly lifted and the full extent of the BBC audience is revealed. Frequently, BBC broadcasts are given an attention by the local régimes that they would not get if there were not substantial listening. At times broadcasts to communist countries have been expensively though ineffectively jammed, a compliment that has also been paid to that other most successful vernacular, the Arabic Service. Occasionally, too, unguarded comments from communist officialdom can be revealing. Not long ago a government official in one of the 'Socialist Peoples' Republics', reproaching me for the extent to which our broadcasts had dealt with some recent interesting events in his country, said that he was not concerned about the World Service but only about the vernacular service. 'Surely,' I said, 'that is not entirely logical, for those people who listen in English must be the best educated, the most intelligent, and thus the most influential.' 'That may be,' he replied, 'but, you see, your broadcast service in our language is an important factor in the formation of public opinion in this country.' Such grudging tributes to our work do, from time to time, illuminate the fact that BBC broadcasts have established in these closed societies a British presence that is both persistent and effective.

Local Radio

Allen Holden

Station Manager, BBC Radio Manchester

At 6.45 every weekday morning the duty producer at BBC Radio Manchester bids goodbye to the overnight shelter of Radio 2, *Breakfast Special*, and an unsuspecting John Dunn. At a press of a switch there is an early morning blast from the Northern Dance Orchestra and the singers on the station's jingle: 'This is Radio Manchester – from Piccadilly Gardens in the heart of the city.' Another twelve hours plus of local broadcasting are under way. About the same time, a little earlier or a little later, according to the station manager's assessment of his area's waking habits, the rest of the Corporation's nationwide chain of 20 local stations are also starting their day. From Newcastle in the North to Solent in the South, or alphabetically from Birmingham to Teesside. From four channels the BBC's radio network has suddenly become twenty-four.

Typical of the rest of the sister stations, on Radio Manchester the first two-and-a-quarter hours is *Up and About* – a mixture of news, views, comment and information, to start the morning of the three million people living in a twenty-mile radius of the station – an area which includes the other major centres of Salford, Bolton, Bury, Oldham, Rochdale, Stockport, Macclesfield, Warrington and Wigan.

Police reports from Manchester and Salford, and Cheshire County, traffic information from the AA and the RAC, interviews – serious and light hearted – and old and new discs. all go to make up the mix. But the hard core is the news, which on Radio Manchester is a combination of international, national and local news, under the title of *News Round North West*. The first *News Round* . . . is at 6.46. By 9.03 there have been five more bulletins, followed by ten more on the hour until mid-evening.

And by 9.03 the early morning team of three have been joined by more production staff as the rest of the day's programmes take to the air. Depending on the day of the week the first feature programme could be *Parish Pump* – a proud title deliberately chosen to indicate that the station does operate at a very local level, in this case in church affairs. It could be *Speaking Musically*, or *Overture*, or *Manchester Music Makers* – all programmes reflecting Manchester's great and continuing musical tradition. It could be *Between The Lines*, not a programme for train spotters but for book lovers. Or *Link*, the programme of which the station is proudest. It has the sub-title of *It's One City*, and that is the

exact aim of this race relations half-hour – to explain each minority group to the rest of the population.

An example of what *Link* can achieve occurred on the second morning of the station's life, Friday 11 September 1970. The Manchester Council for Community Relations mentioned on the very first programme that they had been searching for volunteers to help with multi-racial play groups in a twilight area of the city. By mid-morning the station had to make a special announcement to say that all the volunteers that could be used had been found and would people stop ringing their telephone number so that they could continue with the rest of their work.

By 9.30 the women's programme, *Day to Day* is on the air, and 20 minutes later there is a small-size take-over of the station by the tiny tots with the inevitably titled *Mini Manchester*.

Piccadilly 33 runs through the morning with music to iron by and the chance to hear local people, possibly even the neighbours, talking by telephone about their day. It's followed by *Midday*, a lunch-time magazine, and a half-hour *News Round North West at One*, which is deliberately placed against the ferocious competition of *The World at One*, but provides an alternative for those who prefer their news the Manchester way.

The day goes on through entertainment at lunch-time into schools broadcasting in the afternoon, with the sort of programme in which pupils can actually ring the studios and raise points from their class with the broadcasting teacher. More magazine and feature programmes in the late afternoon, and in mid-evening further education and minority interest programmes take over. Programmes such as *Keeping Tabs* for the amateur stage enthusiasts, or *Torch Light* specially for the blind listeners of the North West, or *Student Scene*. Late in the evening Studio One shakes to the sound of *City Scene* which reflects the pop, folk, club, underground and disc scene of swinging younger Manchester.

A mass of programmes but omitting some of the most important which come at the weekend. *Sunday Morning Spot*, produced in co-operation with the Manchester and Salford District Council of Churches, provides a thoughtful half hour for people of all faiths, or none. There is *The Two o'Clock Spot*, claimed to be the 'only Sunday School of its kind in the world'. This programme is the outstanding example of how outsiders can participate on the station and take over a specialist programme from the small production team.

It stemmed from a suggestion by a local clergyman before the station came on the air. 'Why don't you do a radio Sunday School?' he asked. 'Why don't *you* do it?' he was told. And he did. He gathered together a team of young volunteers and now they prepare the highly

professional programme with the quiet guidance of a producer from the background, if they need it. But Sunday is not just a minority area. *Music Match*, in spite of the competition of *Family Favourites*, is the station's most popular programme of the week. More than five hundred people a week ring in to vote for the North West's disc of their choice, and thirty or more give their views on the air.

A full list of all the programmes likely to be heard across any day would be wearying because there are more than eighty hours of output a week. But it is not necessary to list the lot. BBC Radio Manchester now has a distinct composite sound of its own which is recognised instantly by the thousands who listen regularly every day, and which a local MP has described as that of 'a family station'.

It is an amalgam of a frequently-sounding electronically-simulated teleprinter noise to introduce the stream of news, and music of all sorts, pop and classical, amateur and professional. Somewhere a brass band is playing – the station runs *Blow by Blow*, the BBC's biggest brass band championship. Somewhere a ball is striking something. It could be at either of the Old Traffords, or at Maine Road, or at Budapest or Copenhagen, depending on the revival of United, and City's European football hopes. Through it all come friendly locally recognisable Northern voices broadcasting to the people they know in the area they know.

But what do the listeners think of this range of programmes, and has the station managed to achieve anything in its own community?

Perhaps the best way of assessing this is to let the listeners speak for themselves through just some of the thousands of letters received at Radio Manchester.

From a listener in Salford: 'May I say what a great blessing your radio Sunday School must be to so many people, and trust this will continue to be broadcast to the glory of God.'

A differing view: 'Thank you for this Sunday morning's broadcast of the Manchester Humanist Group. This shows that Radio Manchester is truly an exponent of the free society.'

From Stockport: 'It is not often that I write letters but I am emigrating to Australia this week and, before I go, I felt I just had to write to let you know how much I have enjoyed listening to Radio Manchester since it started last year. Your news service is first class and, in fact, there aren't many of your programmes I could find fault with, except that some of your announcers appear a little too facetious at times.'

From a Cheshire listener: 'I would like to extend my congratulations to you for arranging so magnificently the broadcast of the fantastic match in the Gillette Cup last Wednesday. The TV coverage of the game was, to my mind, very biased against the North. But your station came to the rescue!'

'As a blind person, and a regular listener to *Torchlight* and Radio Manchester in general, I wish to express my appreciation for many enjoyable listening hours, along with my fellow workmates at Bolton Workshops for the Disabled.'

A Salford listener: 'By chance I turned to Radio Manchester and heard *Getting To Know You* with Bill Sowerbutts. My wife thought your record programme was better than *Desert Island Discs* I Mind you, you had a great character in Bill Sowerbutts!'

The Marple Operatic Society wrote: 'I wish to thank you for your review of our production of *Iolanthe*. It was indeed a pleasant surprise to hear what I can only say was the most honest criticism of a show I have ever heard. We have tried to apply the suggestions put forward and will try even harder next year, when we hope you will again be able to offer your much-valued comments.'

And finally from the Remainder Waterways Campaign: 'I remain quite convinced that without the excellent coverage we have received on Radio Manchester our campaign would not have been half so effective.'

Those are just some of the letters received. But one of the advantages of life on a local station, as distinct from the major networks, is that you do come into contact with your listeners. They are not faceless millions the other side of a microphone. But people you meet in the street. People like the blind gentleman who told me that until the news broadcasts of Radio Manchester he had felt in touch with what was happening in far corners of the world through national broadcasts, but cut off from life around him in his own city.

People like the listener who travelled from a remote corner of Lancashire to spend his day off at the Manchester Flower Show voluntarily handing out leaflets to the other 30,000 listeners who had turned up to see our exhibit and tented temporary studio.

From a cold start in which the atmosphere towards local radio in our area was at best mild indifference, I have seen things change in just one year to the point where Radio Manchester is now an accepted platform for an involved and concerned local community.

And it's a process which continues to grow. Each day there's a constant stream of changing and growing local programmes which go out until near midnight.

By then, on our typical day, only one of the 22 production staff is still on duty. He, or she, is glad to read the closedown *News Round North West* and hand back to the overnight shelter of Radio 2. Admitting frankly that 'The Capital Station of the North West' has run out of steam – until 6.45 a.m. tomorrow.

National and International awards to the BBC

October 1970 – October 1971

Television: National Awards

Society of Film and Television Arts

Best Drama Production: 'The Lie' (by Alan Bridges)

Best Light Entertainment production: 'Dad's Army' (David Croft and team)

Best specialised production: 'The Chicago Conspiracy Trial' (Christopher Burstall)

Special award: 'The Six Wives of Henry VIII' (Ronald Travers and Mark Shivas)

Best design: Peter Seddon for: 'The Six Wives of Henry VIII' 'Beethoven', 'I Measured the Skies' and 'Put Out More Flags'

General award: John Bloomfield for costume design for 'The Six Wives of Henry VIII'

Best actor: Keith Michell ('The Six Wives of Henry VIII')

Best actress: Annette Crosbie ('The Six Wives of Henry VIII')

Best Light Entertainment performance: Eric Morecambe and Ernie Wise
The Richard Dimbleby Award: Alistair Burnett

Variety Club of Great Britain Awards

Personality of the Year: Derek Nimmo for 'All Gas and Gaiters' and 'If It's Saturday It Must be Nimmo'

Writers' Guild of Great Britain

Best Comedy Script: 'Dad's Army' (Jimmy Perry and David Croft)

Best Light Entertainment Script: 'The Morecambe and Wise Show' (Eddie Braben)

Best British Television Dramatisation: 'The Roads to Freedom' (David Turner)

'The Sun' Television Awards

Best BBC Series: 'The Six Wives of Henry VIII'

Best Actor: Keith Michell ('The Six Wives of Henry VIII')

Best Actress: Glenda Jackson ('Elizabeth R')

Top Male Personality: Cliff Richard

Top Female Personality: Cilla Black

Top Children's Programme: 'Blue Peter'

Top American Show: 'The Andy Williams Show'

Best Original Television Programme: 'Monty Python's Flying Circus'

Television: International Awards

US Emmy Awards

Best Actress: Susan Hampshire for 'The First Churchills'

The Monte Carlo Festival

Top Festival award and also Silver Dove award of the International Roman Catholic Organisation for Radio and Television: 'Mad Jack'

The Montreux Festival

Silver Rose Award: 'Monty Python's Flying Circus'

Radio: National Awards

Writers' Guild of Great Britain

Best British Radio Feature: 'The Underground Congress' (Stuart Hood)

Awards for BBC Programmes 1971

Addendum

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The complete list of awards for BBC programmes during 1971 is as follows:

Television

Society of Film and Television Arts, 1970

The Desmond Davis Award: David Attenborough

Awards for Production and Direction

Drama: Alan Bridges for 'The Lie'

Light Entertainment: David Croft and team for 'Dad's Army'

Specialised: Christopher Burstall for 'The Chicago Conspiracy Trial'

Special Award: Ronald Travers and Mark Shivas for 'The Six Wives of Henry VIII'

Craft Awards

Script: Colin Welland for 'The Hallelujah Handshake'

Design: Peter Seddon for 'The Six Wives of Henry VIII'

General: John Bloomfield for Costume Design in 'The Six Wives of Henry VIII'

Performance Awards

Actor: Keith Michell as Henry VIII in 'The Six Wives of Henry VIII'

Actress: Annette Crosbie as Catherine of Aragon in 'The Six Wives of Henry VIII'

Light Entertainment Programme: Eric Morecambe and Ernie Wise

Sponsored Awards

The Mullard Award: Philip Daly for 'The Mind of Man'

The Shell International Award: John Elliot for 'The Troubleshooters'

Rediffusion Star Award for Children's Entertainment Programmes: Patrick Dowling for 'Vision On'

Writers' Guild: Television Awards, 1970

Dramatisation: Jean-Paul Sartre's 'The Roads to Freedom' by David Turner

Comedy: 'Dad's Army' by Jimmy Perry and David Croft

Light Entertainment: 'The Morecambe and Wise Show' by Eddie Braben

'Sun' Awards, 1971

Top Actor : Keith Michell

Top Actress : Glenda Jackson

Top BBC Series : 'The Six Wives of Henry VIII'

Top Male Personality : Cliff Richard

Top Female Personality : Cilla Black

Top Children's Programme : 'Blue Peter'

Top American Show : 'The Andy Williams Show'

Special award for the most original television programme : 'Monty Python's Flying Circus'

Royal Television Society/Pye Awards

Paul Johnstone : Silver Medal

Carol Hershey : Special Award for Costume Design

'The Insect War' : The British Association Film Award

'The Insect War' : The Bronze Award, Prix Futura, Berlin

Radio Industries Club Awards

TV Personality of the Year : Rolf Harris (for the second year running)

Best Programme : 'The Six Wives of Henry VIII'

Best Performances : Anne Stallybrass and Rosalie Crutchley in 'The Six Wives of Henry VIII'

Special Occasion and Festival Awards

'Mad Jack' : The top award at International Television Festival in Monte Carlo ; also the Silver Dove awarded by the International Catholic Association for Radio and Television

'Monty Python's Flying Circus' : Silver Rose Award at the Montreux Festival of Television Light Entertainment 1971

'Wheelbase' : British Racing and Sports Club Award 1970

Jeffery Boswall : The Haile Selassie Gold Medal at the Addis Ababa Festival for 'Wildlife Safari to Ethiopia'

'Signals for Survival' : Blue Ribbon Award at the American Film Festival

'Who Do You Think You Are Kidding, Mr Hitler?' : Ivor Novello Best Theme Song Award for the theme song to 'Dad's Army'

'Civilisation' : 1971 Peabody Award for Television Promotion of International Understanding in the United States

'Civilisation' : 1971 Saturday Review of Literature Award in New York

'24 Hours' : International Award for Commercials

'Disco 2' 'Sounds' poll award for 1971 and 'Melody Maker' award for 1971 :

'Tuesday's Documentary: Strike Command': C. P. Robertson
Memorial Trophy
Stanley Dorfman: Golden Swallow Award and Press Award at the
Knokke Festival
Andrew Cruickshank: Television Personality of 1970 in Scotland for
his performance in 'Dr Finlay's Casebook'
Paul Watson: An award from The British Red Cross Society for 'The
Red Cross'
'Gale is Dead': An award from the National Council on Family
Relations in Colorado
'The City That Waits To Die': An award from the 14th Film and
Television Festival in New York

Radio

Writers' Guild of Great Britain

Best British Radio Feature: 'The Underground Congress' (Stuart
Hood)
Best British Radio Comedy: 'I'm Sorry I'll Read That Again' (Bill
Oddie and Graeme Garden)
Best British Radio Drama: 'Captain Oates' Left Sock' (John
Antrobus)

Variety Club of Great Britain

Radio Personality of the Year: Sam Costa

Reveille Awards

Top D.J. of the Year – Radio 1: Tony Blackburn
Radio 2: Tony Brandon

Radio Industries and Club Awards

Radio Personality of the Year: Jack de Manio

Japan Prize (1970)

Jury Prize: BBC Schools programme 'Where Do Babies Come From?'
(written by Margaret Sheffield and produced by Elizabeth Ornbo)

Japan Prize (1971)

Minister of Education Prize: BBC Schools programme 'Listening
and Writing'

Montreux Jazz Festival

Second Prize and International Press Prize: Graham Collier Music
(BBC entry)

Advisory Group on the Social Effects of Television

Addendum

Pages 172-185

In 1971 the BBC set up an advisory group to assist it in judging the social effects of television. The Chairman is Mr Charles Longbottom and the members are: Dr D. Bannister; Professor T. C. N. Gibbens, Professor of Forensic Psychiatry at the University of London; Mr Stuart Hall, Acting Director of the Centre for Contemporary Cultural Studies at the University of Birmingham; Dr James Hemming; Professor J. N. Morris, Professor of Public Health at the University of London; Dr W. D. Wall, Dean of the University of London Institute of Education; and Miss Katharine Whitehorn.

The Advisory Group on the Social Effects of Television advises the BBC on how to make the best use of existing knowledge of the roles played by television programmes in viewers' lives and recommends areas for new research to extend that knowledge and so help the programme makers. It has also advised on modifications to the BBC's existing Code on the Use of Violence in Television Programmes.

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Best British Radio Comedy: 'I'm Sorry I'll Read That Again' (Bill Oddie and Graeme Garden)

Best British Radio Drama: 'Captain Oates' Left Sock' (John Antrobus)

Variety Club of Great Britain

Radio Personality of the Year: Sam Costa

Radio: International Awards

Japan Prize 1970

Jury Prize: BBC Schools programme 'Where Do Babies Come From?' (written by Margaret Sheffield and produced by Elizabeth Orno)

Montreux Jazz Festival

Second Prize and International Press Prize: Graham Collier Music (BBC entry)

Television

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The Television Service

Colour under way

The year 1971 will be remembered as the year in which colour television became established as a factor in the lives of millions rather than a small minority of the population. Set sales and rentals rose sharply after Budget Day, while transmission of colour programmes continued to spread throughout Britain.

The vast bulk of the output on both BBC-1 and BBC-2 was transmitted in colour: even the planners of the Apollo 15 moon landing made room for a colour camera, and its astonishing pictures were seen live in Britain via satellite. All sport and programmes in which colour was a particularly telling factor, such as travel and exploration films, were immensely popular with the rapidly growing colour audience.

BBC-1 and BBC-2

The normal limit on BBC programme hours is fixed by the Minister of Posts and Telecommunications. BBC-1 is permitted to transmit for 3,330 hours a year, and BBC-2 for 1,950 hours a year. But religious, schools and educational broadcasts, and programmes for the deaf and charitable appeals are not included in this basic allowance of hours.

BBC-1 and BBC-2, the two national television networks, are planned to provide viewers with a choice of programme subject or style of treatment at a number of programme junctions each evening. In the course of a day, it is estimated, more than twenty-seven million people in Britain watch one or more BBC television programmes.

BBC Television Centre

BBC Television Centre, at the White City in West London, was opened in 1960. It is the first building of its kind anywhere to be designed entirely for television use. It contains six full-scale colour production studios, a number of presentation suites, and the most modern news colour studios in the world. The Television Theatre, for Light Entertainment productions, is nearby on Shepherd's Bush Green, while Current Affairs programmes are produced in the studios at Lime Grove. BBC Television Film Studios are at Ealing.

Television Centre is also the BBC headquarters of the Eurovision, transatlantic and transworld satellite activities. The international control room at Television Centre is one of the most modern and complex television operational areas in the world.

BBC programmes in 1971

The programmes produced for BBC-1 cater for all tastes and varying interests and the following notes on some of the programmes of the year give a picture of the wide range of BBC television.

In Light Entertainment, Eric Morecambe and Ernie Wise continued to dominate with a brand of good-natured comedy which attracted to their programmes a guest list like a theatrical and television 'Who's Who'. The playwright Hugh Leonard turned his hand to a comedy series called *Me Mammy*, about a mother-bedevelled Irish bachelor, and the gifted impressionist, Mike Yarwood, was given a series on BBC-1. Other artists attracting a large following with their own series included Cilla Black, Lulu, Harry Secombe, Cliff Richard and Rolf Harris.

In Sports and Events, BBC-tv's coverage embraced every major sport with an expertise born of long practice and continuing technical developments. The use of slow-motion instant playback created a minor controversy because it showed that not all sporting behaviour was sportsmanlike, but it was defended as both a popular and revealing feature of full coverage. Satellite links made possible same-day pictures of the Australian test cricket—a programme of highlights was beamed to BBC-2 each day. A new contract for the Hickstead show jumping secured a fresh source for a very popular sport and the year's main events in football, cricket, racing, athletics and golf were covered, the majority 'live'.

The Current Affairs Group's main preoccupation throughout much of the year was inevitably the great national debate over Britain's application to join the Common Market, and nearly thirty special programmes were devoted to unravelling the complexities, both economic and political, the Government's planned legislation would create. Second to this great debate, which split the nation, was the continuing tragedy of Northern Ireland, where dozens of BBC staff shared danger with British troops and Irish civilians to provide graphic and moving television reports which aimed above all at accuracy and objectivity. These and other major news stories were reflected in the regular news and current affairs programmes led by Panorama, which also developed major interview programmes with world leaders including President Pompidou of France and Israel's Prime Minister, Mrs Golda Meir.

In Drama, the most widely publicised series became *Elizabeth R*, with Glenda Jackson as the Virgin Queen. This was a successor to *The Six Wives of Henry VIII*, which achieved for the first time in BBC-tv Drama history a network sale (CBS) in the United States, where critics and audience united in their praise. The drama group's output of more than 600 hours covered an immense range: from a new

Paul Temple series to *Edna, the Inebriate Woman*, a new Play for Today from Jeremy Sandford, the author of *Cathy Come Home*; from newly-adapted classic serials such as *Bel Ami* and *Fathers and Sons* to the Plays of the Month from classic authors; from new series of *Softly, Softly* police stories and the saga of *The Troubleshooters*—the Mogul oil company—to a new play in six one-hour parts by Dennis Potter of *Casanova*—the story of a libertine.

Music on television created its own considerable occasion with *Owen Wingrave*, a new Benjamin Britten opera, commissioned by the BBC, co-produced by thirteen television organisations and screened simultaneously in five countries including Britain, the United States and Germany. An article on pages 34–5 gives full details of the music output on BBC-1 and BBC-2.

Features Group has a large output of continuing programmes which cover arts and science under such titles as *Omnibus*, *Review*, *Horizon* and *Tomorrow's World*. Astronomy is covered in *The Sky at Night* and more general subjects are dealt with by the *Man Alive* unit, which, in addition to its single programmes, in 1971 mounted a three-part examination of consumer protection linked to a visit to Britain by the American Ralph Nader. The group also co-produces special series or programmes with other countries: for example *Surrender to Everest*, a ninety-minute film on the international attempt to reach the top, which, although it failed, made enthralling television. Another special programme which attracted considerable attention was a dramatic reconstruction of the Chicago conspiracy trial.

Children's programmes enhanced international understanding with *If You Were Me*, an ambitious series in which British children visited children in Holland, Yugoslavia, Bavaria, Italy and Turkey, inviting them back in turn to their own homes. Another new series, *Search*, extended children's own participation in programmes by invited groups to the studio to discuss a film report on subjects such as weather control, pollution and unidentified flying objects. *Blue Peter*, television's most popular children's programme, achieved a notable first when it went with Princess Anne to Kenya: *Blue Peter Royal Safari* was shown twice and reached a total audience of seventeen million. Play School went into its eighth year: there are now eight overseas countries making their own version of this favourite among small children.

Documentary programmes continued to provide the bulk of the Tuesday Documentaries on BBC-1 and all of the *One Pair of Eyes* series on BBC-2. It broke new ground with *All in a Day*, in which as many as eight film cameras were deployed to cover a single event, such as the launching of a ship. Undoubtedly the major effort of the year was *Search for the Nile*, six hour-long dramatised documentary

episodes telling the story of the men obsessed by the challenge of discovering the source of the Nile. Much of the film was shot along the routes first taken by the Victorian explorers.

In the field of education, programmes for schools are broadcast on BBC-1 in the mornings and afternoons on weekdays during term time. Further education programmes, including language series and series mounted specially for management and industry, are televised on Saturday and Sunday mornings on BBC-1 (with repeats during the week in the daytime); programmes of interest to the family go out on Sunday afternoon on BBC-1; from Monday to Friday, early evening programmes are televised on BBC-2, and late programmes on BBC-1. Special programmes for teachers are televised during the day on BBC-1 and subsequently repeated on BBC-2 during the evening. From January 1972, on weekday evenings and on Saturday and Sunday mornings, on BBC-2, the BBC will televise programmes for the Open University Second Level course and programmes for the foundation courses, first televised in 1971, will be repeated.

Music Broadcasts

Whatever arguments may have raged on the subject of the suitability of music to be seen as well as heard, BBC-tv has never been deterred. Music programmes have always been an important part of its television broadcasts. BBC-tv was first in this field, and remains pre-eminent. Television music programmes have now become an established part of the national musical scene. Their success in terms of the size of audience they reach and the warmth of that audience's response is impressive. For example, the audience for an orchestral concert on BBC-1 can usually be estimated at about 2-3 million viewers; while on special occasions, such as the last night of the Proms, it can rise to as much as nine million. These are obviously very large audiences; in comparison with those of the concert hall they are gigantic.

Concerts, however, are only one part of television music productions, though one of the most controversial. The range of programmes, while it does not vie with Radio in scope and number, is wide. It embraces musical quizzes and 'popular classics' at one end of the scale; at the other, *opera seria* and the avant-garde. While the very size, and hence the non-specialist nature, of the television audience conditions, to some extent, the content and presentation of the programmes, there is certainly no mere chasing after a large audience for its own sake. Minority interests are catered for: Birtwistle is heard, as well as Beethoven.

Music programmes in the *Omnibus* series (BBC-1) during 1971 have included a study of Furtwängler, an extremely popular programme

about film music with André Previn, a biography of Puccini, a programme commemorating the centenary of the Royal Albert Hall and many others covering a wide range of musical ability. *Omnibus* also relayed six Promenade Concerts, while the last night was, as usual, live.

Additional music programmes on BBC-1 were concerned mostly with outside broadcasts of orchestral concerts, although a large television audience watched three special studio presentations called *André Previn's Music Night*. The opera *Peter Grimes* was transferred from BBC-2 to BBC-1. *Gala Performance* from the London Coliseum again attracted a large BBC-1 audience, and included among its stars Rudolf Nureyev, Sherrill Milnes, Itzhak Perlman, Beverly Sills, Marcel Marceau and Gyorgy Cziffra.

On BBC-2 the weekly *Music on 2* series encompassed an even broader range of programmes. Outstanding presentations included the world première of Benjamin Britten's television opera *Owen Wingrave*, commissioned by the BBC, and a ballet *The Relay* written for the BBC by Alwin Nikolais. Other documentary programmes in the *Workshop* series were devoted to Colin Davis, Roberto Gerhard, Brahms, the sons of J. S. Bach, and Sibelius. Concerts were given by the Vienna Philharmonic under Leonard Bernstein, the Leningrad Symphony under Rozhdestvensky, and the Chicago Symphony under Georg Solti. Recitalists included Radu Lupu, Alfred Brendel and Tamas Vasary. Master Classes were given by Paul Tortelier, Imrat Khan, Rafael Puyana and Julian Bream. The magazine *Music Now* (which in the autumn changed its title to *Counterpoint*) continued to reflect the changing patterns of the musical scene at home and abroad.

Operas and ballets (other than those already mentioned) included Gunther Schuller's *The Visitation*, Cavalli's *La Calisto*, *Hansel and Gretel*, and *La Fille Mal Gardée*. Mention should also be made of the successful *Profile* series in which many of the great operatic stars have appeared, including Shirley Verrett, Plácido Domingo and Beverly Sills. Finally, the quiz *Face the Music* (12 programmes) drew its largest audience ever. Guests in the programme included Lorin Maazel, Clifford Curzon, Charles Groves and John Shirley-Quirk.

World Television

In July 1962 the first satellite television pictures crossed the Atlantic, by means of Telstar as it moved on its elliptical orbit, linking two continents through two earth stations. In June 1971, 22 stations in six continents received the programme *Children of the World* by means of four satellites across all the world's oceans, for transmission by 45 countries. The expansion of the Intelsat world satellite system has been spectacular.

Intelsat, the consortium of 79 states, which began in 1965 to build up this global system, now covers the world with five geo-stationary satellites (that is, positioned above the equator and stationary in relation to the earth), reaching earth stations in all continents except Antarctica. By 1970 there were 43 earth stations in 30 countries. Additions in 1971 are Hong Kong, Pakistan, Jamaica, Singapore, Trinidad and Senegal: by the end of 1972, earth stations will be operating in Sweden, Belgium, Jordan, Ecuador, Barbados, Cameroun, Gabon, Madagascar, Martinique and Saudi Arabia.

The first purpose of Intelsat is to provide for the rapidly expanding world telecommunications demands. In 1970, the use of the Intelsat system, between all television organisations, had grown to only 1.7% of total traffic, about 100 hours average per month: but these television transmissions of news material and of the immediate coverage of world events and of international sport, have become an essential part of today's television programmes. By satellite BBC viewers saw the moon walk in Apollo Mission 14 and the first moon buggy-ride in Apollo Mission 15 (viewed, according to US estimate, by a world audience of 100 million): and will see in 1972 the further moon explorations of Apollo 16 and 17. The BBC brought the Commonwealth Prime Ministers' Conference direct from Singapore in January 1971: the Test Match series from Australia in January and February 1971: the British Lions from New Zealand in July and August 1971. News coverage came direct from Hong Kong of the release of Mr Johnston from imprisonment in China and from Buenos Aires of the kidnapping and subsequent release of Ambassador Jackson. The Clay/Frazier fight in Madison Square Garden, New York, came by satellite and was recorded in the early hours of 9 March 1971, for transmission the same evening – to an audience of 27 million. Possible arrangements for satellite coverage of President Nixon's China visit were also the subject of much activity in 1971. In 1972 satellite transmissions will bring to Europe pictures from the Winter Olympic Games in Sapporo, Japan and from the events of the US Presidential Election. In August 1972 transmissions from the Olympic Games in Munich will go out to the world: DOZ, the German Olympic Radio and Television organisation for the Games, is preparing for relays to more than 100 countries.

Russia and Eastern European countries remain outside Intelsat. Russia has a system of 'Molnya' orbital satellites and earth stations, for telecommunications and television transmissions over the wide area of the USSR. There is information that Russia is constructing and will launch geo-stationary satellites and has plans for an 'Intersputnik' system which would include Outer Mongolia, Cuba and the Eastern European countries. There is also some expectation that, when earth

station capability to operate with geo-stationary satellites exists in Russia, a link could be established with the Intelsat system.

During 1971, negotiations for a permanent Intelsat organisation were brought to a head and ratification of the agreement hammered out is expected to be completed by 1972. An acceptable compromise has been found over the reduction of US control of management and operation and the increase of other Intelsat members' participation, which was their objective.

The structure will include an Assembly of all member governments on a 'one country one vote basis' and a Meeting of their telecommunication authorities similarly based. Operational and administrative control will lie with a Board of Governors, on which voting power will be proportionate to investment: but Comsat's vote will not exceed 40%. Intelsat will eventually have an international directorate, under a Director General, after a further six years of management by Comsat. Intelsat must necessarily play a large part in future satellite development and this internationalisation is of significance in that future.

EBU members and the BBC especially have for long put as top priority, among their joint activities, efforts to obtain urgent access to news from all world sources. Until 1965 these efforts were to complete the operation, over the Eurovision network, of daily transmissions of news items contributed by Television News Editors or the News Agencies from their own countries in Europe or obtained on film outside Europe and sent by air to a European injection point. From 1965 it became possible, when urgency required and finance permitted, to obtain news material from North America via the Atlantic satellite, for injection into the Eurovision system. Now with the possibility of satellite transmissions from almost anywhere in the world, the EBU is discussing and testing the extension of its sources. Experimental transmissions of news items are now taking place for a 12 months period via the Spanish earth station with eight Latin American television organisations. In January 1971, an EBU delegation, which included Desmond Taylor, BBC Editor of News and Current Affairs, went to New Delhi to meet members of the Asian Broadcasting Union, to describe to them the news operation which has been built up by Eurovision and to discuss how future co-operation for news material could be set up by the two Unions, using both satellite and air transport. The centre point of such an operation is expected to be Tokyo (organised by a Japanese member of the ASBU) – where in 1971 for its own purposes the BBC established a Television News Organiser.

Since July 1971, television has benefited from a reduction in satellite charges on the European side, as a result of decisions taken by the Spanish, Italian, French and British authorities. Costs remain considerable: but it can be said that funds to bring essential material into

BBC news bulletins and into events and sports programmes are seen as a priority call on the television budget and that many major international transmissions are jointly financed with other EBU members.

The International Telecommunication Union, which is the UN agency responsible for co-ordination and allocation of radio frequencies, in June 1971 held a World Conference to discuss future developments in the use of satellites and measures for the control of frequency allocations to provide for them, subjects which will be taken further at a Plenipotentiary Conference in 1973. These conferences of 1971 and 1973 will have a vital effect on the future of broadcasting.

In the near future, 'national' satellites working with earth stations will replace or add to terrestrial distribution systems for telecommunications in Canada and the USA. Investigations of technology and finance are under way for 'regional' satellite systems using earth stations. Such a system could replace the terrestrial Eurovision network in W. Europe, and could also extend coverage to N. Africa, the Middle East and Iceland.

But at the same time, developments of a new character are being planned. Satellites of increased power will be developed within the next five years which can be used to transmit direct to specially equipped community reception points. By the mid 1980s further technological advance will make it possible for satellites to transmit direct to home receivers – at first to specially augmented receivers and eventually to the ordinary home set.

The importance of satellite distribution to community reception points can be immense to large countries or groups of countries where television transmitter networks do not exist and when the cost and the length of time needed to construct them (especially in mountainous country) is very great. In such areas, a satellite system could, in a short time from the inception of a scheme, provide a means of distributing to scattered populations all kinds of television programmes of information, instruction and training, as well as entertainment, produced at a central point where the best directors, teachers, experts, writers and performers could be available.

A major community reception experiment of this kind is planned by India for 1973. The US Government is loaning an experimental satellite for a year and the UN Development Programme is contributing \$1 million towards the cost of an educational television project to be operated by the Indian Government. For this experiment, 5,000 villages will be equipped with community receivers. If it is successful, India hopes to set up a national educational service by satellite.

The prospects of rapid, widespread communication offered by these new means of television distribution and the problems of access and control which they present demand urgent thought and attention.

Many international discussions are taking place, in governmental organisations, international and national, in many public and private institutions, symposia and forums. Among these, Unesco organised a second discussion meeting with broadcasting experts in October 1971. The EBU has decided to invite delegations from all the other world broadcasting Unions now organised – OIRT (USSR and Eastern Europe), ABU (Asia), URTNA (Africa), ASBU (Arab States), OTI (Latin America) – to an Inter-Union meeting to be held in spring 1972 for the discussion of future satellite developments and problems. These discussions and positive results from them are essential in advance of the 1973 Plenipotentiary Conference to formulate the position of broadcasting and to define and protect its true interests.

During the past year the BBC has watched the developments in 'cassette television', which has been loudly proclaimed as a new element in world television, expected to have a large effect on existing television distribution and programming systems. Teleplayer equipment added to or incorporated in the home set, with catalogues of programmes available in cassette, cartridge, disc or other format, could enable a viewer to choose his own alternative to the broadcast television channels.

A great deal of money has been invested in research and development by the manufacturing industry, especially of course in America, Japan, Germany and Holland: but progress has been slower than first prophesied. One system appropriate only for use by educational or instructional institutions, is actually available, with a limited programme catalogue. A number of systems have reached the demonstration stage: but it appears that the cost and production 'barrier' to the mass home market has not yet been broken through. There is much activity in the compilation of programme catalogues and many approaches are made to BBC Television for the use or adaptation of its programmes. But the extent to which cassette television will play a part in home viewing in this country cannot yet be discerned.

Television Enterprises

The year ended 31 March 1971 was for Enterprises one of expansion on all fronts particularly on that of film sales to the United States, while a new activity for Enterprises, the mounting of exhibitions for costumes based on major television series, began to prove its high income potential.

Television Sales

The upward trend in sales continued and during this period total sales throughout the world reached £2½ million – an increase of thirty per cent or £1 million over the previous year. During the first half of 1971–2

the increase was even greater and by the end of September 1971 total business had risen to £1.8 million. During the year over 11,000 screen hours were sold to eighty countries, the most popular being *Civilisation* (sold to 32 countries), *The Six Wives of Henry VIII* (29) and *The Forsythe Saga* (50).

In the USA the sale of *The Six Wives of Henry VIII* for full network transmission over the Columbia Broadcasting System in peak viewing hours last summer was the culmination of a long and patient campaign by Enterprises to place high quality prestige drama on the major commercial networks in the United States. Two years ago informed US opinion was unanimous in advising that such a deal would be quite impossible with a commercial network: now the volume and warmth of public and press reaction to the BBC-tv product has proved this attitude wrong. Mobil Oil underwrote sixty episodes of BBC classic drama serials in colour to the tune of nearly \$2 million and these are currently in transmission over the 200-station Public Broadcast System network in every part of the USA under the generic title *Masterpiece Theatre*. Expansion was also achieved in the transatlantic syndication markets with such programmes as *Pickwick*, *Panorama: Red China*, *The Black Tulip*, *Little Women* and *Man Alive: Gale is Dead* particularly in demand.

Commonwealth sales totalled nearly £500,000 in 23 countries and expansion was particularly marked in Canada (eighty per cent increase in gross), Singapore (140 per cent) and Hong Kong (seventy per cent). In Canada *The Six Wives of Henry VIII* was the first BBC-tv drama series to be shown fully sponsored on the complete CBC network in prime time and the critical and public acclaim it received was outstanding. Business with other Commonwealth countries remained healthy and the Australian Broadcasting Control Board reported that in 1970 television imports from the United Kingdom rose to 29 per cent as against 19 per cent for the previous year while US imports fell from 73 per cent to 63 per cent. ABC's own official report revealed that its schedules included twenty per cent of BBC-tv programming as against 16 per cent from US sources.

There was a marginal decrease in the number of programmes sold to Western Europe, though with increased market prices the actual gross income was up. West Germany bought fifty colour episodes of *Softly, Softly* and *The Expert*. In Yugoslavia amongst a total of fifty screen hours bought from Enterprises during the year were *Civilisation*, *Marty* and *The Six Wives of Henry VIII*. Eastern European sales increased and included such significant packages as *The Six Wives of Henry VIII*, *Dr Finlay's Casebook* and *The Borderers* to East Germany. In Japan there was a particular interest in BBC educational programmes, which were considered more acceptable than the US product.

16mm Films for Education and Training

Demand for BBC-tv Schools and Further Education and Documentary programmes on 16 mm film for use by industrial organisations, institutes and the educational world increased in the UK as well as in sixty other countries to produce a global total of nearly £750,000 gross. In the USA sales increased considerably to nearly ten times the previous year's total while Canadian sales were almost doubled. A Super 8 mm film version of the *Civilisation* series was launched into the market and in the UK the very successful Film Hire operation ended the year with more than 175 titles in circulation and others about to be introduced.

Film Library Sales

Sales of footage and sequences from Television Film Library increased by ten per cent with greater overseas selling volume, notably in Europe, Canada and the USA. These increases were in part due to a considerably greater amount of colour stockshot now available in the library.

Exploitation

The new, profitable and highly promising business of mounting exhibitions of costumes which the public would pay to view was launched during the year and involved displays from *The Six Wives of Henry VIII* in Harrogate in July 1970, during the Edinburgh Festival in August 1970 followed by a ten-week run at the Victoria and Albert Museum in January 1971. The Henry VIII costumes were then divided into two exhibitions and shown during 1971 at museums and stately homes throughout the provinces. In the summer of 1971 the first exhibition of *Elizabeth R* costumes opened at Hampton Court and was immediately successful. Everywhere there was strong demand for the souvenir brochures, medallions, costume posters and discs on sale. By October 1971 the total number of visitors to all exhibitions organised by Enterprises was 365,000.

In the merchandising field net income rose by 13 per cent and 38 licences covering 120 items were issued to toy and game manufacturers. Again the most popular programmes for merchandising articles were such children's series as *The Magic Roundabout*, *The Herbs*/*The Adventures of Parsley* and *Basil Brush*.

Facilities

Gross income from the facilities supplied to overseas broadcasting organisations rose by 26 per cent. Major events included the Edinburgh Commonwealth Games for which filming, editing and allied services were provided for Australian, Canadian and New Zealand units covering the events and the General Election where the complex requirements of the US and Australian television networks were ser-

vised. On the more routine level numerous topical and news events such as the Middle-East aircraft hijacking called for Enterprises' facilities of London editing and satellite booking for US commercial networks.

BBC Television Film Library

The BBC Television Film Library, the largest of its kind in the world, was created in 1948, mainly for the intake of television newsreel. Now it receives more than two million feet of 16-mm and 35-mm film each month – complete films and film recordings, film sequences or inserts, newsfilm, and material shot (but not used) for transmitted programmes. The Library houses over 200 million feet of film – produced exclusively by the BBC. The main functions of the Film Library are to provide film for re-use by Television Service, to establish a permanent collection of historical material, and to maintain a source of 'stock-shots' (for example, a snowstorm, a forest fire, a geographical location or historical event) which can be of use in programmes.

Inquiries (mainly from BBC staff) come in at the rate of about 1,800 a month; about three hours of Film Library material is re-used weekly in transmitted programmes and about seven hours in repeat programmes. Material is mainly for BBC internal use only. The External Sales Section of Television Enterprises sells film from the Library in colour and monochrome on a footage basis to television organisations all over the world.

Television Audiences, February and August 1971

In February 1971, the month in which viewing is always at its highest level, the amount of time devoted to viewing BBC television was about 9 hours 20 minutes per week, per head of population. In August, when viewing is at its lowest level, BBC viewing amounted to 7 hours. This summer-winter difference is illustrated in the audiences given below for series that were running in the two months.

	Approx. aud. in February	Approx. aud. in August
<i>Light Entertainment and Comedy</i>		
Cilla: Cilla Black (7.40 pm)	14,250,000	—
It's Cliff Richard (6.15 pm)	14,750,000	—
It's Lulu (8.30 pm)	—	7,800,000
Oh Brother! (7.30 pm)	7,800,000	—
The Goodies (7.25 pm)	—	4,800,000
Top of the Pops (7.05pm/7.15 pm)	10,400,000	7,400,000
The Liver Birds (7.45 pm)	10,750,000	—
The Stanley Baxter Show (8.00 pm)	10,050,000	—
Monty Python's Flying Circus	3,100,000	5,550,000
	(not broadcast nationally)	(broadcast nationally)

<i>Drama</i>		
Dixon of Dock Green (7.00 pm)	13,850,000	—
Dr Who (5.15 pm)	8,000,000	—
Paul Temple (Sunday 7.25 pm)	7,850,000	—
(Wednesday 8.00 pm)	—	7,000,000
Z Cars (7.05 pm)	9,300,000	5,750,000
Doomwatch (9.20 pm)	8,400,000	—
Brett (9.30 pm)	—	6,850,000
Softly, Softly (8.10 pm)	13,000,000	—
The First Churchills (9.20 pm)	—	5,900,000
Play for Today (9.20 pm)	4,850,000	—
	Approx. aud. in February	Approx. aud. in August
<i>Current Affairs and Documentaries</i>		
Braden's Week (11.10 pm)	5,500,000	—
Parkinson (10.50 pm)	—	4,000,000
Panorama (8.00 pm)	6,250,000	3,900,000
Tuesday Documentary (9.20 pm)	4,850,000	4,650,000
Tomorrow's World (6.20 pm)	7,650,000	4,350,000
Twenty-Four Hours (10.40 pm)	3,700,000	3,100,000
Nationwide (6.20 pm)	7,750,000	4,850,000
The Nine O'Clock News	9,000,000	8,300,000
<i>Sport</i>		
Grandstand (3-4.00 pm)	4,800,000	3,400,000
Match of the Day (10.10 pm)	10,650,000	8,600,000
Sportsnight with Coleman (9.20 pm)	10,400,000	—
<i>Some Other Series</i>		
Songs of Praise/Praise the Lord (7.00 pm)	4,000,000	2,300,000
Omnibus (10.20 pm)	2,750,000	2,400,000
Blue Peter (4.55 pm)	7,400,000	—
Vision On (4.55 pm)	3,500,000	1,900,000
Ask Aspel (5.20 pm)	4,800,000	—
International It's a Knockout (9.20 pm)	—	13,400,000
The Virginian (6.15 pm)	11,600,000	8,850,000

**Content of network television programmes
for 52 weeks ended 2 April, 1971**

	Hours			
	BBC-1	BBC-2	Total	%
Talks, documentaries and other information programmes	624	440	1,064	16.5
British and foreign feature films and series	602	401	1,003	15.5
Outside broadcasts	679	224	903	14.0
Presentation material	328	294	622	9.6
Drama	304	211	515	8.0
Light entertainment	311	137	448	6.9
Family programmes	338	90	428	6.6
News, weather and other news programmes	208	204	412	6.4
School broadcasts	366		366	5.7
Further education	231	71	302	4.7
Open University	43	43	86	0.7
Religious programmes	136	10	146	2.2
Music	31	74	105	1.6
Sports news and reports	76	28	104	1.6
	4,234	2,227	6,461	100.0
Programmes in Welsh language carried by network transmitters	84		84	
	4,318	2,227	6,545	
Presented by London	3,650	1,987	5,637	
Regions	668	240	908	
	4,318	2,227	6,545	

Of the 4,318 hours on B B C -1, 3,241 hours were in colour
Of the 2,227 hours on B B C-2, 2,030 hours were in colour

Radio

The Radio Services

Music Broadcasts

Radio Enterprises

Audiences

Table: Content of Programmes

The Radio Services

While no fundamental changes have been made over the past year to the new Radio network pattern introduced in April 1970, there have been important and successful developments in individual programme areas which have broken new ground and kept up the momentum of change and new thinking stemming from *Broadcasting in the Seventies*. For instance while new current affairs programmes like *P.M.* (5 pm Monday through Friday, Radio 4) and *Newsdesk* (7 pm Monday through Friday, Radio 4) have consolidated their position and demonstrated their usefulness, various forms of audience participation and of direct response through broadcasting to the known practical needs of the listening public for advice on daily problems, have been introduced through programmes like *It's Your Line*, in which a well-known personality answers questions put direct over the phone to the studio by members of the public, *You and Yours*, which deals daily with listeners' queries on matters such as health, education, taxation and leisure, and *If You think You've got Problems . . .*, whose area of interest is personal and family problems. These are some of the ways in which Radio is demonstrating not just that it is a relatively cheap and easy means of communication which can put an audience of millions in direct two-way contact with those who have an influence over their lives but that it is an essentially personal medium which thrives on an intimate relationship with its public.

This is a truth which has of course been known for many years to programmes like *Woman's Hour* as well as to the many request programmes of music light and serious broadcast in one network or another. But there was clearly room for further exploitation of this unique characteristic of Radio. The fact that 21,000 callers tried to get through to the studio on the telephone on the occasion of the special extended edition of *It's Your Line* on the Common Market in July 1971 is clear evidence that the public is ready to exploit the opportunities offered to it for a dialogue with the broadcasters.

More broadly the almost immediate success of such ventures, and the welcoming comments made about them in the press, indicate that Radio's renewed efforts to carve out a distinctive role for itself are meeting with a gratifying response both in terms of the level of listening and of the discriminating use made by the public of the available services. Forty-five per cent of listening to Radio is accounted for by Radio 1, the 'pop' channel, and there have been encouraging

signs that the other popular channel, Radio 2, is increasingly recognised as a distinctive alternative to Radio 1, offering tuneful light and popular music, as well as programmes catering for specific tastes such as Country and Western, Jazz, and Folk music. But it is in the more demanding area of Radio 4, where, particularly in mid-evening, listeners are frequently offered programmes of an intellectual level which in the past would more normally have been associated with the Third Programme, that it has been possible to test most effectively the assumptions on which the controversial changes of 1970 were based. The substantially increased patronage of programmes of this type comes as gratifying confirmation that these assumptions were correct.

The process of gradual change is continuing, as weaknesses in the schedules become apparent and new ideas emerge in programme departments. The recent reintroduction of an element of Light Entertainment in mid-evening in Radio 2 is just one of a number of developments intended to ensure a more balanced and attractive programme diet in the evening. Another is the introduction of a separate late-night Radio 1 programme devoted to progressive 'pop' between 10 pm and midnight. This programme is now available on vhf as well as medium wave, thus vastly increasing its potential audience.

A description of the programme content of each of the four Radio services follows:

Radio 1 and Radio 2

Radios 1 and 2 continue to provide a very varied output of popular music. During the day the two services broadcast long programmes featuring different artists singing and playing in various styles. These can be joined and left as the audience wills without spoiling their enjoyment. The presenters of these 'strips', as they are called, through their friendly manner have built up a rapport with their audiences which make them daily radio visitors to countless thousands of homes throughout the country. While Radio 1 concentrates mainly on the hits of the day, Radio 2 brings a wide spectrum of music, which, although not ignoring the 'Top 40', includes many of the great standard dance tunes as well as the light classics. At times Radio 2 will feature programmes which appeal to large and enthusiastic minorities such as jazz, theatre organs, brass bands, country and folk music, old-time dance music, Latin American rhythms and the sounds of the big bands. A feature of Radio 2 is also the series of annual concerts known as the International Festival of Light Music. These have packed the Royal Festival Hall for five weeks in a row.

Radio 1's policy is to cater for the very large audience which requires a pop service during the day, but at the same time it does not ignore those musicians who cater for a smaller but dedicated band of young

music lovers who want their music to be progressive and experimental. These listeners have their own programme from 10 pm till midnight on medium wave and for the first time on vhf.

Radio 2 continues to be the main channel for sport, bringing important events which on occasions can be got 'live' from no other source. As well, it keeps listeners speedily informed on all the main sporting events of the day. News summaries are scheduled on the hour on Radio 2 and on the half-hour on Radio 1, with additional ones in the early morning when some listeners can only tune in for short periods.

Jimmy Savile on Sunday afternoons continues to visit many parts of Britain, flying the Radio 1 flag with his *Savile's Travels* and interests millions of young listeners with his discussion programme which follows, called *Speak-Easy. Scene And Heard* keeps fans abreast of all the latest trends and news from the pop world.

A feature of Radio 2 is the Light Entertainment shows broadcast every evening at 8 pm. These consist of repeats from the very popular Sunday programmes and also those which are heard for the first time. Other spoken word programmes on Radio 2 continue their popular appeal. *Woman's Hour*, which has just celebrated 25 years of continuous broadcasting, remains essential listening for women of all ages. The characters in the daily serial *Waggoners' Walk* have become well known and almost real people to the drama's many devotees.

Radio 3

Radio 3 sets out to provide a complete service for the lover of 'good' music. About 100 hours a week are broadcast, ranging all the way from brass bands and light music through to opera, to serious music, and to the experimental. The main emphasis, however, falls on the great and popular works of the classical and romantic repertoire. Nearly three-quarters of this output is live or from recordings made specially by the BBC. Recordings are also made available by European broadcasting organisations, though these constitute a small proportion of the total. The rest of the music is on gramophone records.

In addition to music there are 8 hours of drama, talk and poetry each week and 5 hours of Further Education in *Study on 3*. Choral Evensong is broadcast, usually from an Anglican cathedral, every Wednesday at 4 pm. During the summer the network broadcasts ball-by-ball commentaries on the cricket Test Matches. In the South-East, the Midlands, and the North of England many transmissions of music and drama are made stereophonically. Five-minute news bulletins are put out at 7 am (not Saturdays and Sundays), 8 am, 9 am, 1 pm (not Sundays) and 11.30 pm.

The largest and most popular category of music broadcast is orchestral and this can attract audiences of nearly half a million when

It is in a public performance. The annual Henry Wood Promenade Concerts are all, with a few exceptions, relayed on Radio 3; they consistently attract larger audiences than any other broadcasts of serious music. The listener's pleasure is heightened when he shares a public occasion; for this reason relays from concert halls and opera houses are a special feature of evening broadcasting. Concerts and recitals come from all the important music festivals in the country. The BBC Symphony Orchestra gives a winter season of concerts in the Royal Festival Hall and undertakes foreign tours, most recently to Brussels, Paris, Vienna and Graz. Other BBC orchestras make regular appearances outside the studio, and the BBC Northern Symphony Orchestra visited Germany in November 1971. International concerts continue to be arranged with the European Broadcasting Union and relayed throughout the continent.

Jazz appears every Monday at 11 pm as well as on Saturday and Wednesday afternoons. Six or seven operas are prepared every year in the studio to complement the relays from opera houses, the operas on gramophone records and the foreign recordings, all of which go to make up a total output of up to three broadcasts a week. Wagner's *Ring* cycle from Bayreuth and Mozart from Salzburg are now annual events.

Radio 3 during the evening is the heir of the old Third Programme. A play is broadcast every Sunday evening, while Radio 4 is providing music. A shorter play or feature, often specially written, is placed on Friday evening. Drama policy is to encourage new writers and to present the great work of the past. Poetry can be heard on Mondays at 10.30 pm. *The Arts This Week*, a programme in which artists and critics were interviewed, bequeathed its style to a new Radio 4 programme in the course of 1971 and emerged as a programme of criticism under the title *Arts Commentary*. *Personal View*, a fortnightly commentary on current affairs, is on Saturday evenings. The other talk in the evening is broadly cultural, as the titles of some of the more important series in 1971 will reveal: *Conversations with Philosophers*, *Nature and Human Nature*, *Is an Elite Necessary?* and *Ideology and Science*.

A network that broadcasts so much music naturally carries a certain amount of supporting talk about music. This is a much appreciated element. *Music Magazine* on Sunday mornings has been running for 28 years. Other closely followed programmes are Antony Hopkins *Talking about Music*, John Lade's *Record Review* and John Amis's *The Week Ahead*. *Interpretations on Record* is a regular programme, contributed by different speakers, in which performances are compared. Individual talks usually relate to music currently being broadcast.

On a typical day the Radio 3 audience will be largest before 10 am,

over the lunch hour, and again during the evening if there is an important relay. Up to 5 million people are thought to listen to the network with regularity during any week.

Radio 4

Radio 4 is the most diverse of the radio networks.

Its foundations are built on News. For 5 hours a day, at peak radio times, Radio 4 provides a service of hard news, information, comment and analysis which attracts by far the largest audiences to the network. Radio 4 is listened to each day by one in five of the population: the great majority of these listen to the News programmes and particularly to the 7 am and 8 am news bulletins (average audience 4–5 million).

During the other 12 hours a day when Radio 4 is on the air, the range of its programmes is very wide. It broadcasts, for instance, long documentaries dealing in a rigorous and authoritative manner with the major current issues (*Analysis* 9.15 pm Friday, average audience 250,000). It offers at the other extreme the humour of Kenneth Williams (average total audience 2–3 million).

Drama of all kinds flourishes on Radio 4. During the last year, audiences for plays increased by between 10 and 30 per cent compared with the previous 12 months. Each afternoon for seven days a week a play is heard by an average of 750,000 listeners, and quite often by over a million.

It is a feature of Radio 4 that it appeals to a wide range of listeners and draws them to programmes which might otherwise be assumed to be attractive only to small minorities. A striking instance of this is that plays formerly broadcast on Radio 3 and subsequently on Radio 4 have found much higher audiences: Strindberg's *The Pelican*, which on Radio 3 was heard by fewer than 50,000, attracted 900,000 listeners on Radio 4.

Radio 4 has recently introduced a number of new programmes:

- *It's Your Line* – in which a public figure answers telephone calls live on air from listeners – achieved instant success and attracted warmly appreciative press notices. It has been a considerable achievement, both in technical terms and in the establishment of a genuinely fresh and revealing style of audience participation. The average audience is over half-a-million weekly.
- Another innovation has been the weekday noontime magazine *You and Yours*, which deals with the problems and preoccupations of the family. Like *It's Your Line*, it achieved an instant response and a rather higher audience than had been expected – even as high as a million daily.
- Among recent new developments in the Light Entertainment field, *Week Ending* has undoubtedly been the most original. With a late

evening placing on Fridays it could not hope to attract a big audience, but it has achieved a style and a reputation for sharp and funny treatment of the news, which has been relevant without being offensive.

Radio 4 takes in many contributions from the Regional Production Centres in Bristol, Birmingham and Manchester, and from Wales, Northern Ireland and Scotland. The most striking example of vigorous regional contribution has been *From the Grass Roots*. This programme has now been produced in turn from all three English Regional Network Centres, and each has contributed its own style and yet maintained the character of the series as a whole. It is a unique element in the BBC's coverage of current affairs.

Music broadcasts

Music is the one ingredient of broadcasting which radio can serve better than television – with the possible exception of opera (and even there, it is arguable that free visual imagination is preferable to the inevitable limitations of 'the box'). In the same way that the visual arts are 'all eye', so music is 'all ear', each requiring in addition an imaginative effort on the part of the viewer or listener. If one is present at a concert there may be an additional sense of communication through the meeting together of like-minded people and the immediate sharing of a rewarding experience. But when Stravinsky argued that to obtain the full effect of a piece of music one must *see* the bows being drawn over the strings, the percussion instruments being struck, and so on, this was a debatable issue: often the means by which the composer achieves his musical ends are distracting rather than enhancing. By radio or by television, the excitement of a live performance can be reflected – and this is an experience quite different from listening to a gramophone record, where the performance is fixed once and for all. The BBC not only reflects the outstanding public concerts which occur all over Britain, but it also organises public events of its own – recitals, orchestral concerts, and (of outstanding importance) the two-month summer festival of the Henry Wood Promenade Concerts which every year increases its range and scope, becoming more and more a complete reflection of all worthwhile aspects of our musical life. Likewise, the best of the lighter side of the repertoire is reflected in the annual BBC International Festival of Light Music which takes place in London's Royal Festival Hall.

The last year has seen changes in the way programmes are planned within the BBC's Music Division. In the past, when serious music was fairly evenly divided between Home and Third, there was a separate music organiser for each of these services. Then it was thought better to plan, on the one hand, orchestral programmes, and, on the other,

chamber music and recitals, across both networks so as to achieve closer and more purposeful co-ordination. The two groups were set up, each with a chief assistant, directly responsible to the Controller of Music. Now, after the 'streaming' of the networks – so that very nearly all the serious music output is placed in Radio 3 – a single planning control has been felt to be preferable. The post of Head of Music Programmes, Radio, has been reinstated (the duties of this post had been taken over by Sir William Glock when he became Controller twelve years ago) and there is no longer the sharp division between those in charge of orchestral programmes and those in charge of chamber music and recitals. Another element of change is the increased number of music talks which now punctuate and offset the daytime music programmes.

Changes in organisation have not changed the perennially important aspects of music broadcasting. The BBC Orchestras not only provide their regular programmes, but stimulate musical activity all over the country. Moreover, they are seen as well as heard – at public concerts, at music festivals (such as Cheltenham and the Three Choirs) and in other countries, too. During the past year both the BBC Symphony Orchestra and the BBC Northern Symphony Orchestra have made highly successful foreign tours. The different orchestras are complementary in providing the widest possible range of orchestral music to suit all tastes. With the considerable amount of time that Radio 3 can devote to serious music each day, it is possible to explore all worthwhile aspects of pre-classical composition and of the latest trends in music-making, besides the vast repertoire of orchestral, chamber-music and choral works. Opera, too, is well served with relays from home and abroad, studio productions, foreign recordings. *Tristan and Isolde* from Covent Garden was Solti's farewell as musical director there. Other memorable Wagner broadcasts also came from Covent Garden and the Sadler's Wells Company during the year, while from Scottish Opera we had Strauss's *Der Rosenkavalier* and from the Welsh National Opera Berg's *Lulu*. The BBC mounted the British première of Strauss's *Friedenstag*. Of English operas, we heard *Hugh the Drover* of Vaughan Williams, and Humphrey Searle's *Hamlet* (which had its première in Hamburg). To give an impression of the immense range of music programmes in Radio 3 during the past year would be difficult in a short space: it is wide enough to include the Invitation Concerts (where the most recent trends may be contrasted with styles of the past), concerts of outstanding interest from festivals, a series devoted to the music of a distinguished British composer, Elisabeth Lutyens, in the year of her 65th birthday, and a series *The Sound of Stone*, featuring music associated with cathedrals and castles.

Throughout its existence, the BBC has played a vital part in the

music-making of Great Britain as sponsor, promoter, encourager. The Music Division seeks out new performing talent by means of auditions and by following public performances. It also discovers new talent in composition, by carefully considering all the many works sent in to the BBC regularly from composers and publishers; and it gives encouragement through the direct commissioning of works.

Radio Enterprises

Radio Enterprises, which was set up in 1966 and merged with Television Enterprises (see page 39) in October 1968, produces and markets long-playing records of BBC broadcast material either on the BBC's own label or through the issue of licences to commercial companies for distribution on their labels.

During the year ending 31 March 1971 over 152,000 records were sold through the retail trade or by mail order. Four titles were nominated 'Disc of the Year' by different critics – *Cricket* and *British Prime Ministers* (by the *Gramophone*), *Narrow Boats* (by the *Daily Telegraph*) and *Britain's Cathedrals No. 3* (by *Records and Recording*). Among the year's best-selling records were *Monty Python's Flying Circus*, a long-playing disc *Singing Along with the Girl Guides*, and the music from *The Six Wives of Henry VIII* which entered the charts and has sold over 24,000 copies.

Sales of the Study Record series through mail-order totalled over 20,200 discs.

Overseas markets have expanded notably and, apart from Europe, include North America and the West Indies, Australia and New Zealand, and the Middle and Far East.

Radio Audiences

In the year ending June, 1971, the average amount of listening to BBC Radio per week was 8 hours 50 minutes per head of population. A selection of typical audiences for regular series on BBC Radio in 1971 is given below:

Radio 1

	Approx. audiences
Mon-Fri: Tony Blackburn 7.00 am	2,850,000
" " " 8.00 am	5,300,000
" Johnnie Walker 9.00 am	2,650,000
" Jimmy Young 10.00 am	3,750,000
" Radio 1 Club 12 noon	2,650,000
" Terry Wogan 3.00 pm	2,650,000
" Sounds of the 70's 6.00 pm	500,000
Sat: Junior Choice: Ed Stewart 9.00 am	7,600,000
" Noel Edmunds 9.55 am	4,300,000
" Rosko 12 noon	2,750,000
" Top Gear: John Peel 3.00 pm	750,000
Sun: Junior Choice: Ed Stewart 9.00 am	4,700,000
" Savile's Travels 2.00 pm	4,250,000
" Pick of the Pops: Alan Freeman 6.00 pm	5,000,000

Radio 2

Mon-Fri:	Breakfast Special 7.00 am	1,400,000
"	" " 8.00 am	2,350,000
"	Pause for Thought 8.55 am	1,150,000
"	Pete Murray's Open House 9.00 am	2,800,000
"	Morning Story 11.00 am	1,600,000
"	Waggoners' Walk 11.15 am	1,650,000
"	" " 4.15 pm	750,000
"	Accent on Melody: Sam Costa 12 noon	2,150,000
"	Woman's Hour 2.00 pm	2,000,000
"	Album Time 6.00 pm	400,000
"	Late Night Extra 10.00 pm	550,000
Sat:	Sport on Two 2.00 pm	500,000
Sun:	Melodies for You 10.00 am	2,500,000
"	People's Service 11.30 am	1,700,000
"	Family Favourites 12 noon	11,450,000
"	Sunday Half-Hour 8.30 pm	650,000
"	Your 100 Best Tunes 9.00 pm	1,000,000

Radio 3

Mon-Fri:	This Week's Composer 9.05 am	100,000
"	The Proms 7.30 pm	200,000
"	Test Match Special	650,000
Sat:	Afternoon Sequence	100,000
Sun:	Your Concert Choice	200,000
"	Music Magazine	200,000

Radio 4

Mon-Fri:	The News 7.00 am	2,400,000
"	Today 7.15 am	2,100,000
"	The News 8.00 am	4,350,000
"	Today 8.15 am (including Regional variants)	2,900,000
"	The World at One: The News 1.00 pm	3,950,000
"	" " " Comments 1.10 pm	2,900,000
"	The Daily Service 10.15 am	350,000
"	The Archers 1.30 pm	1,600,000
"	6.45 pm	850,000
"	You and Yours 12.10 pm	750,000
"	Afternoon Theatre 3.00 pm	700,000
"	The 6 O'Clock News	1,500,000
"	The World Tonight: News 10.00 pm	500,000
"	" " " Comments	300,000
Tues:	It's Your Line 7.30 pm	500,000
Wed:	Midweek Theatre	400,000
Fri:	Analysis 9.15 pm	200,000
"	Any Questions 8.30 pm	700,000
Sat:	Saturday-Night Theatre	450,000
"	Letter from America 6.15 pm	350,000
"	Any Questions 1.15 pm	2,000,000
Sun:	The Archers 9.30 am	1,300,000
"	Letter from America 9.15 am	850,000
"	The World This Weekend: The News 1.00 pm	2,900,000
"	" " " Comments 1.10 pm	2,000,000
"	The Sunday Play 2.30 pm	550,000

Content of radio network programmes for 52 weeks ended 2 April 1971

	Radio 1		Radio 2		Radio 3		Radio 4		Total	
	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%
Combined output—London (analysis by Services)										
Serious music	3,918	91.3	32	0.5	4,654	77.2	318	5.0	5,004	21.2
Entertainment music	55	1.3	5,222	75.1	230	3.8	233	3.7	9,603	40.7
General light entertainment	25	0.6	117	1.7	1		353	5.6	526	2.2
Outside broadcasts			249	3.6	174	2.9	65	1.0	513	2.2
Features			63	0.9	40	0.7	544	8.6	647	2.7
Drama	96	2.2	128	1.8	123	2.0	878	13.8	1,129	4.8
News	1		476	6.8	153	2.5	915	14.4	1,640	6.9
Talks	33	0.8	152	2.2	244	4.0	1,895	29.9	2,292	9.7
Religious broadcasts			91	1.3	39	0.7	253	4.0	416	1.8
Broadcasts for schools							447	7.0	447	1.9
Other educational broadcasts			1		268	4.5	74	1.2	343	1.5
Open University					26	0.4	2.5	0.4	51	0.2
Programmes for special Minorities	120	2.8	367	5.3			247	3.9	734	3.1
Miscellaneous	41	1.0	53	0.8	80	1.3	97	1.5	271	1.1
	4,289	100.0	6,951	100.0	6,032	100.0	6,344	100.0	23,616	100.0
Presented by: London	3,900	90.9	6,022	86.6	4,943	81.9	5,296	83.5	20,161	85.4
Regions	389	9.1	929	13.4	1,089	18.1	1,048	16.5	3,455	14.6

In addition to the above, 561 of the hours of Radio 1 were broadcast simultaneously on Radio 2, and 3,174 of the hours of Radio 2 were broadcast simultaneously on Radio 1, and 58 of the hours of Radio 2 were broadcast simultaneously on Radio 3.

Regional Broadcasting

Wales

Scotland

Northern Ireland

The English Regions

Network Production Centres

Television Regions

Local Radio

Table : Hours of Regional
Television Programmes

Table : Hours of Regional
Radio Programmes

Table : Content of Regional
Radio Programmes

Regional Broadcasting

The BBC's regions have always had a dual responsibility – the provision of regional material for the networks and of special programmes for their own audiences.

In two of the national regions – Wales and Scotland – National Broadcasting Councils, whose chairmen are members of the BBC's Board of Governors, control the policy and content of programmes produced especially for audiences in those regions, while the other national region – Northern Ireland – is supported by an Advisory Council whose chairman is also a member of the BBC's Board of Governors.

In July 1970 the BBC reorganised its regional broadcasting system in England. The former three English regions – North, Midlands and South and West – were disbanded. In their place eight English Television regions were formed and three network production centres were established at Manchester, Birmingham and Bristol. The BBC's local radio system replaces the former pattern of regional radio. The function of the eight English regions and of local radio stations is to provide a local programme service of particular interest to the audience within range of each transmitter, while the task of network production centres is to reflect the character and talent of their part of the country through contributions to the national network.

Each of these regions has the benefit of the advice of its own Regional Advisory Council set up in accordance with the BBC's Charter. The chairman of each Regional Advisory Council is a member of the BBC's General Advisory Council.

The following paragraphs provide information about the national regions – Wales, Scotland and Northern Ireland – and give an account of the new English regional organisation together with details of the local radio stations.

Wales

Responsibility for the policy and content of radio and television programmes produced especially for audiences in Wales is vested in the Broadcasting Council for Wales. The service, in radio and television, is a comprehensive one embracing all categories of programming. Special provision is made for broadcasts to schools in both media.

BBC-Wales is a bilingual service. In Radio there has been an almost even balance between English and Welsh programmes in the locally

produced output for Wales ever since broadcasting began in Wales on 13 February 1923. Television productions began in Wales in 1952; in 1964, following the recommendations of the Pilkington Committee of Inquiry, BBC-Wales Television was established. Apart from contributions to network, BBC-Wales Television now produces some twelve hours a week of programmes especially for Wales, of which five hours are in English and some seven hours in Welsh. Experiments are continuing in the presentation of programmes bilingually to help to bridge the gap, between the interests of those people who speak Welsh and those who do not, and English sub-titles have been used in the presentation of several Welsh plays.

Drama, light entertainment, music – the BBC Welsh Orchestra continues to be the only full-time professional Symphony Orchestra in Wales – news and the discussion of current issues are prominent elements in BBC-Wales programme schedules. Every encouragement, frequently by direct commissions, is given to Welsh-born composers and playwrights.

In 1971 BBC-Wales made steady progress in the production of colour television programmes. There were outside broadcasts from the Urdd Gobaith Cymru National Eisteddfod, the Llangollen International Eisteddfod and the Royal National Eisteddfod of Wales; broadcasts of Rugby Union, cricket, boxing and racing; filmed features and travel films shot in Wales and abroad. Studio productions included situation comedy, drama, 'pop' shows, programmes for children, music and current affairs discussions.

The hills and valleys of Wales inevitably continue to frustrate the desires of viewers and listeners to enjoy – and the desire of the broadcasters to give – adequate reception and a reasonable degree of programme choice. There is no easy or quick answer to these reception problems, and under the UHF 625 lines development plan (BBC-Wales and BBC-2) several scores of transmitters will be necessary to provide most of Wales with two BBC television services (and the ITV service) in colour.

During the year the BBC-Wales service was added to the BBC-2 services at Kilvey Hill, Blaenplwyf, Rhondda and Pontypridd. BBC-Wales and BBC-2 transmitters were brought into service at Maesteg and Mynydd Machen and BBC-2 transmitters commissioned at Carmel and Bethesda.

The population coverage of the various services at the end of 1971 was VHF Radio 96.4%; BBC-Wales Television 75%; BBC-2 74%; BBC-Wales and/or BBC-1 from all sources, 97.1%.

Scotland

The year contained some important developments for BBC Scotland –

the full colourisation of Studio A, Glasgow, and its supporting facilities; the continued expansion of Scottish television programming, particularly in the field of drama, heralded by the production of Lewis Grassic Gibbon's *Sunset Song* for BBC-2; and significant changes in the pattern of Radio 4 Scotland, including the establishment of the *Twelve Noon* programme and a daily magazine programme originating from the Highland area.

The new extension to Broadcasting House, Glasgow, was completed to accommodate the increase of staff in support of the television output. Television access to Dundee was achieved by the installation of a camera channel in the unattended radio studio in the city.

The extension of vhf television on 625 lines occurred slightly ahead of schedule. Transmitters at Angus and Craigkelly brought BBC-1 in colour to the Dundee and Edinburgh areas, joining the Blackhill and Durriss transmitters already in service. And the commissioning of the Caldbeck transmitter in the autumn of 1971 brought both services in colour to parts of South-West Scotland.

Northern Ireland

In normal times, some five hours of television and 16 hours of radio are broadcast weekly from Belfast studios. At critical times during the recurring political and violent disturbances in the province, the output of news and current affairs for local, national and international audiences increases sharply. During the past three years, the News Department has been expanded considerably, and additional technical facilities provided to service the large numbers of broadcasters who arrive in periods of crisis.

Most of the normal television output is a local service; the region is reflected on the networks mainly in news and current affairs, in religious broadcasts, including *Songs of Praise*, and in occasional colour films and outside sports broadcasts. In radio, on the other hand, a substantial part is for the networks: nearly all drama and music and many religious broadcasts and general programmes. For local viewers and listeners the region provides daily news and topical magazines; weekly programmes on sport and farming; regular television and radio programmes for Northern Ireland schools; and a variety of other broadcasts ranging from music by local artists, documentaries and arts magazines, to local request programmes and light entertainment.

With the largest radio audiences found now in the mornings and around lunchtime, most of the Northern Ireland radio output has been placed in these daily periods. Other productions on Sunday afternoons or for late-night listening include series devoted to new writing, to prose, poetry and musical composition, and programmes reflecting the interests, outlook and ideas of young people.

Most technical developments during 1971 were to improve the colour television service. A new station radiating BBC-2 in colour on 625 lines UHF was opened in Londonderry. At Broadcasting House, Belfast, the news studio was converted for 'live' colour, supported by new teleciné equipment for the transmission of colour film, a film-processing laboratory, and machinery for the recording and transmission of colour programmes on video tape.

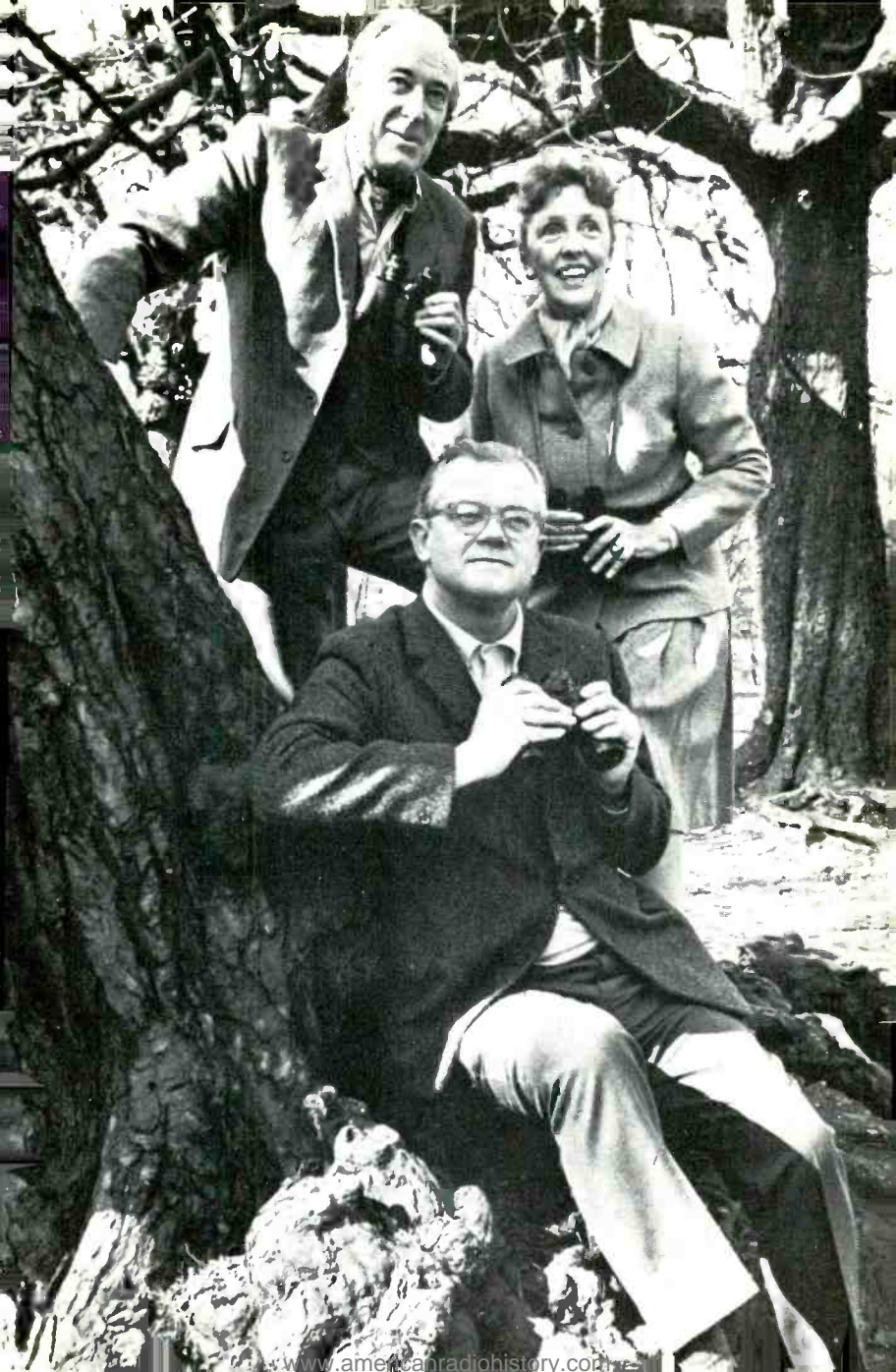
The English Regions

Following 'Broadcasting In The Seventies' the organisation of English Regions was restructured on a two-tier basis, network and local. The three former regional headquarters were redesignated Network Production Centres exclusively producing programmes for both radio and television networks; the local television function was transferred to eight new regions and it was envisaged that local radio would expand to cover virtually the whole country with the establishment of some forty stations by 1974. 1971 was a year in which all the proposed developments were achieved in full except that for Local Radio.

The resources at the three Centres at Birmingham, Bristol and Manchester are now completely taken up. 'Order Books' are full, and during the year they generated more programmes than ever before. Overall they contributed a weekly average of some 16 hours to BBC-1 and BBC-2 and 40 hours to the Radio networks. The fund given to Heads of Centre to use at their discretion for making 'pilot' programmes has resulted in a number of series and single items reaching the networks. Fuller details of output are given below.

A landmark in regional development was the inauguration on 10 November 1971 by H.R.H. The Princess Anne of a new £7 million Broadcasting Centre at Pebble Mill, Birmingham. This complex comprehends not only the Network Production Centre but also the Midlands Regional Television Station and the Birmingham Local Radio Station. It is the first purpose-built Centre of its kind in the United Kingdom (and in Europe on this scale). Work is due to begin early in 1972 on a broadcasting complex in Manchester.

During 1970 three of the new television regions began broadcasting, in addition to their nightly magazines, a weekly local 30-minute programme together with a Saturday sports bulletin. In 1971 the remaining five regions (North-West, North, East Anglia, West and South-West) followed suit. Although primarily designed for the local audience, occasionally one is given a network repeat – for instance South's *Champagne If We Win*, a film about the selection and preparation of the British team for the Admiral's Cup and showing Mr Heath sailing in *Morning Cloud*, was transmitted in *Late Night Line-Up*.

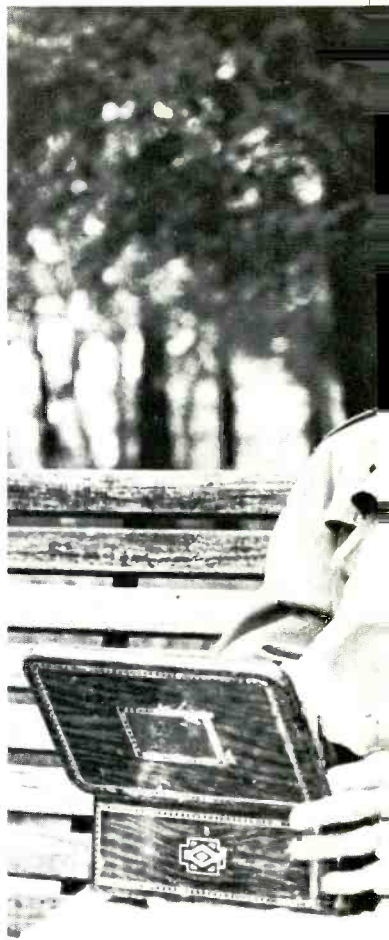
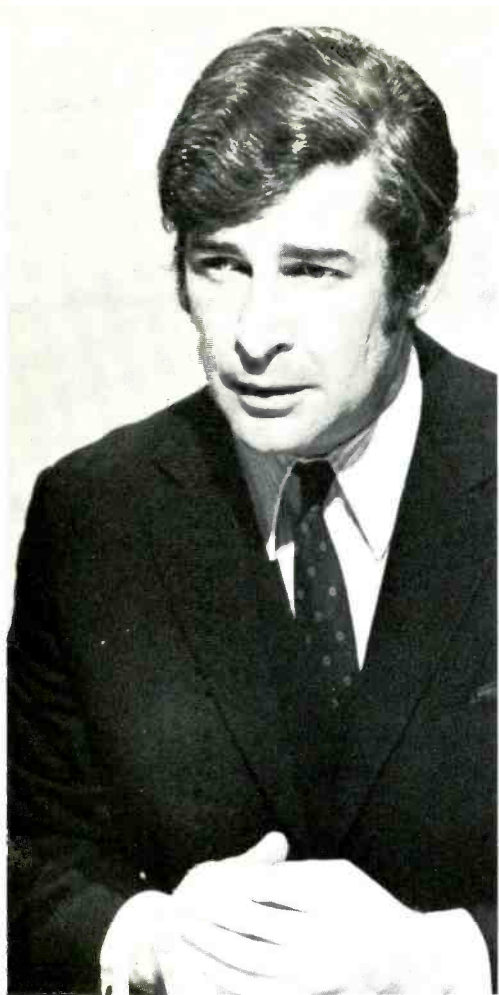




Previous page Robert Dougall, Joyce Grenfell and Nigel Stock, all keen birdwatchers, talked about their interest in wild-life and conservation in the series *Sounds Natural*, produced in Bristol for BBC Radio 4



Above A BBC film crew shared the hazards of the 1971 International Himalayan Expedition which attempted the south-west face of Everest



Comedian Dave Allen had his own fortnightly show *Dave Allen at Large* in the BBC-2 Show of the Week series



Cilla Black's guests in her series *Cilla* on BBC-1 included Ringo Starr





Above Ingrid Bergman was interviewed by Viqar Ahmad of the BBC Urdu service for a BBC External Service's programme

Left Margaret Tyzack played *Cousin Bette* in the BBC-2 Classic Serial based on Balzac's novel



The Cheddleston Flint Mill Preservation Trust, Stoke-on-Trent, which restored this mill, was one of the finalists in the Industrial Archaeological competition organised by *Chronicle* on BBC-2

BBC-Wales Television showed an 11-part drama serial *Y Stafell Ddirgel*, adapted by Huw Lloyd Edwards from Marion Eames's novel

Y Stafell Ddirgel, drama-gyfres 11 rhan Teledu BBC-Cymru wedi 'i seilio gan Huw Lloyd Edwards ar nofel enwog Marion Eames



Another development which has done much to create the character of the region is the presence, in vision, of the local presenter bringing not only news of local and network programmes, but providing up-to-the-minute public service messages, news and information on weather and traffic conditions. And on Saturdays within the framework of *Grandstand*, the local results sequence has proved immensely popular.

In April the twentieth Local Radio Station, Radio Derby, came on the air. The BBC planned to open a further twenty over the next four years but, with the new Government's decision to introduce Commercial Local Radio, the Minister of Posts and Telecommunications decided to halt the BBC's development at the existing twenty – and on a £7.00 licence the BBC could not afford any more local radio. One result is that the BBC is unable to provide a full local service for some 13 million listeners in England. At the moment a small service of topical programmes is still being maintained on the old regional medium wavelengths, but these will disappear next year when the medium wavelengths are redeployed to supplement local radio. Thereafter the BBC will continue to provide a daily service of local news and weather on VHF Radio 4 to the areas not served by a BBC local station.

The 'editorial' boundaries of the Regions and Local Stations are shown on the maps on page 64. These are the approximate areas to which the Station Managers concerned try to give a significant service of news and reports. They do not necessarily conform to the 'technical' boundaries shown separately within this book, and there are many overlaps.

Network Production Centres

Birmingham

Television The move to the new complex at Pebble Mill where both main and regional studios are completely colour-equipped was an enormous stimulus to the staff. At the same time output was stepped up and additional staff added to the establishment to cope with it.

Some of this output, including notably the twice-weekly serial *Owen M.D.* and the classic serial *The Moonstone*, was produced by London Drama Department. But the creation of a new post, Head of English Regions Drama, has emphasised the role that Birmingham will increasingly play in originating the work of writers, directors and artists outside the metropolis. This year H.E.R.D.Tel. has been recording twelve new plays, concerned with interpreting the quality of life outside London, for transmission in 1972.

In addition to the Drama strand the main studio housed a series of

Further Education programmes teaching Spanish; and a number of productions were mounted for BBC Wales, pending the colourisation of their facilities at Cardiff.

Other regular productions from the Centre are the weekly Farming and Gardening programmes, and those specially designed for Asian immigrants. The Birmingham-based Outside Broadcasts Unit had its usual high output, and is now acknowledged as having particular expertise in covering Soccer.

Radio The brand-new facilities at Pebble Mill have greatly assisted production in every field, but nowhere as effectively as in that of 'Pop'. Studio 2 incorporates in an up-to-date and sophisticated manner all the gadgetry that had been improvised over the years in a neighbouring Church Hall. The type of sound which it is now possible to produce from it is already attracting additional output, so that this strand is likely to be an important ingredient in the work of the Centre.

The Archers – which celebrated its 21st Anniversary on 1 January 1972 – continues to be a mainstay. The occasion is marked by the publication of a book, by a travelling exhibition and by the sale of a commemorative medallion. Other well-established favourites which maintain their popularity include *My Word*, *My Music* and the music of the BBC Midland Light Orchestra. The special interests of farming and immigrants are also served on radio.

Bristol

Television Four main strands of programmes dominated the work of the Bristol Production Centre: further education, children's interests, collecting and antiques, and natural history.

Adult education programmes showed signs of vigorous growth as a regular part of Bristol's output, building to a total of fifty programmes by the end of the year. There were series dealing with leisure pursuits such as swimming, tennis and canoeing, as well as more thought-provoking excursions into the fields of business management and sociology.

The children's magazine unit, which for some years produced *Tom Tom*, turned their efforts to a more varied production pattern, beginning with a dozen single-subject programmes under the general title *Search*. Among the themes examined and discussed by youngsters from all over the country were weather forecasting, film making, how we treat our domestic animals and the principles and practices of BBC Television News. The long-running *Animal Magic* magazine, introduced by Johnny Morris, maintained its inventiveness and its audience. People who enjoyed the series on antiques *Going for a Song* on BBC-1 were able to indulge similar tastes on BBC-2 with two more series of *Collector's World*.

The Natural History Unit added to its achievements during the year. *The World About Us* continued to interest and sometimes astonish BBC-2 viewers with beautiful pictures from remote parts of the world, though one of the most fascinating documentaries in this Sunday-night series was about David Shepherd, the British painter of animals who also collects railway locomotives. For the first time the Unit produced a magazine reflecting the life of the English countryside, but inevitably many of its major productions had their setting in foreign lands – *Great Parks of the World* being one such outstanding series.

Radio Two experimental 'pilot' programmes which became successful network series during the year were *Pet's People* which included answers to listeners' questions, and *Sounds Natural* in which well-known entertainers and personalities talked about their interests in wild life. Among the early contributors were Rolf Harris, Kenneth Allsop and Joyce Grenfell. The other regular radio programme dealing with Natural History, *The Living World* continued its long run.

Bristol had a steady output of radio drama, a notable example of which was a four-part adaptation of Thomas Hardy's *Tess of the D'Urbervilles*. In the early summer there were broadcasts from the Bath Festival and the BBC Training Orchestra gave a number of successful concerts. *As Prescribed*, Dudley Savage's programme for those in hospital, transferred successfully to the network, where *Any Questions* and *Any Answers* continued to hold their place.

Manchester

Television The Manchester Network Production Centre is equally at home mounting a television outside broadcast of the complexity of *It's a Knockout* (involving six languages and an audience of up to 110 million across Europe) as it is in creating the right atmosphere for *The Spinners* to blend with a theatre audience, or making music hall come alive again in the famous City Varieties, Leeds.

Manchester's 'Home Base' studio in a converted church is similarly transformed for the antics of *Score With The Scaffold*, Ken Dodd's Diddymen or highly popular panel games like *A Question of Sport* and *Screen Test*.

Sport is a big TV undertaking in Manchester. Rugby League, Rugby Union, Association Football and Racing, including the Grand National, were among the 120 Sports programmes during the year.

These, and other TV programmes, provided over six hours of weekly entertainment – contributed by the Centre to the National Networks.

Radio On Radio, music has always been high on Manchester

schedules. The British première of Schubert's opera *Fierrabras* aroused particular acclaim and the 1971 BBC Piano Competition, organised from Manchester, attracted to Lancaster around 100 entrants.

New writing gets exceptional opportunities through the drama department. Alfred Bradley's production of John Arden's *The Life of Man* was originally just one of scores of scripts submitted for a BBC Northern play competition.

Owing to the Corporation's financial difficulties Manchester has been waiting for new premises and facilities for many years. Planning in detail of the new complex at All Saints is now complete and work is due to start at any moment. Though it will be some four years before it is complete, the reality of the prospect has already proved a great encouragement to all the staff.

The Television Regions

The development of the eight English Regions (whose editorial boundaries are shown in the map on page 162) has continued throughout the year. The BBC has for a long time wanted to organise its broadcasting outside London so as to provide a service in both Radio and Television to small and more socially logical areas than was possible under the old regional system which subdivided the country into three over-large parts – North, Midlands and South and West. The recent reorganisation has now resulted in the creation of eight new regions, based on the former regional and area centres; Birmingham, Bristol, Leeds, Manchester, Newcastle, Norwich, Plymouth and Southampton and designated respectively BBC Midlands, West, North, North-West, North-East, East Anglia, South-West and South. The reorganisation was in two stages. The eight new regions, each under a Regional Television Manager, were created in 1970.

The nightly news magazines have, over the years, established themselves as popular and important programmes in which much of the life of the Regions is reflected. There has been also an increasing contribution from the English Regions to *Nationwide* which has resulted in many regional reporters and presenters becoming nationally well known.

There have been many different types of programmes developed in the regional opt-out space, which has been placed on Tuesday nights. Field work by Audience Research Department has established that there was almost unanimous support for the concept of regional programmes since most viewers felt that regional programmes helped to arouse people's interest in local life, and seeing places they knew made the programmes more interesting and enjoyable for them. And enjoyment there was, in the weekly programme, since they covered

many aspects of regional life and entertainment, whether it was in the form of a quiz show or an opportunity for new talent to perform on the air for the first time; there have been films, discussions and debates ranging from comprehensive education to women's lib, all of them providing a platform for local points of view. While the news magazines have, from time to time, interrupted their scheduled pattern to include a special report on a matter of immediate importance, such as the accident involving an oil tanker in the Solent.

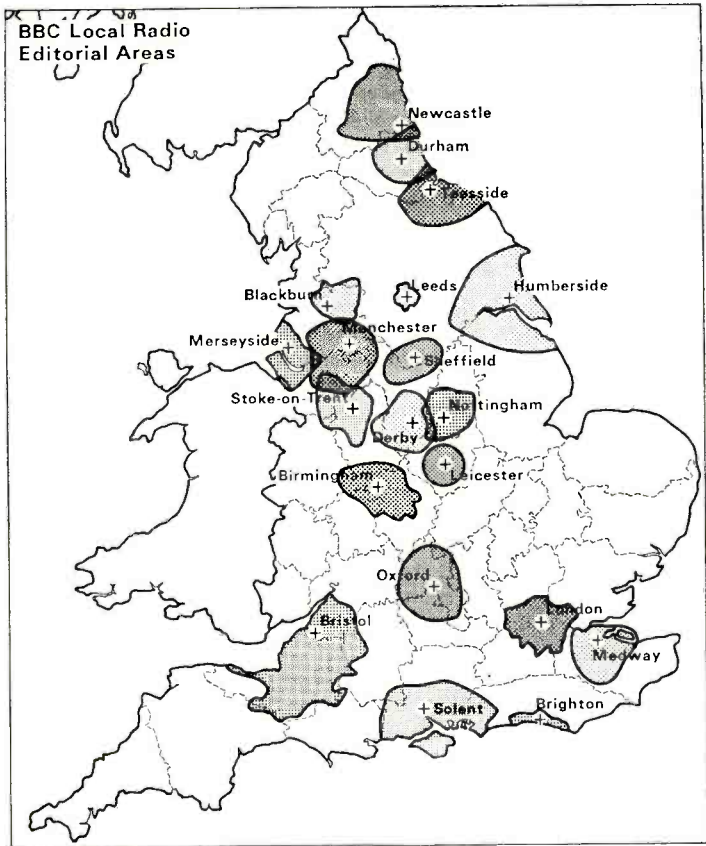
Local Radio

During the latter part of 1970 and the first few months of 1971 the first eight Local Radio stations were joined by 12 additional stations. On 4 September 1970 Radio Bristol became the ninth to be set up since 1967 and then followed Manchester, London, Oxford, Birmingham, Medway, Solent, Teesside, Newcastle, Humberside, Blackburn and Derby.

The 20 stations are all broadcasting on VHF and they have a population coverage in England on VHF of approximately 74 per cent by day and night. The 12 additional Local Radio stations are providing their listeners with a similar service to that which the first eight have been providing since 1967. That is relating into sound all that happens in a community. News, sport, music, industry, commerce, the arts, entertainment, churches, everything of interest to the listeners whom they serve.

Although it is too early for the BBC to conduct a comprehensive audience research survey into the listening figures for all 20 stations – Radio Derby, the 20th station, is barely a few months old – there is evidence of an increase in listenership; Radio Leicester, the first station, receives more than 500 letters and record requests each week as well as numerous telephone calls. More than 400 listeners telephoned Radio Oxford, just a few months after the station started broadcasting, in reply to a suggestion by the presenter of an archaeological series on the 'City Walls' that listeners should join him on a regular Sunday-afternoon excursion to the Walls. Since the opening of Radio Medway, just over a year ago, more than 4,000 people have visited Radio Medway's studio centre in Chatham.

The Government's White Paper – 'An Alternative Service of Radio Broadcasting' – authorising the continuation of BBC Local Radio – indicated that the BBC's stations should attach first importance to serving a wide variety of minority audiences including local schools and colleges, and that such broadcasting would not be excluded from peak listening hours. The BBC will indeed continue to provide such programmes but nevertheless regards its task as serving the totality of



Permission is awaited from the Ministry of Posts and Telecommunications for an increase in transmitter power for Leeds and Sheffield which would extend their editorial areas and provide a local radio station for an additional three million or so listeners.

the audience so it will also continue to mount programmes on local radio which appeal to the mass audience as well.

A survey carried out in Stoke-on-Trent in the spring of 1971 showed that more than 13,000 schoolchildren were regularly listening to Radio Stoke's school programmes. The White Paper also stated that the BBC would continue to finance Local Radio out of the licence revenue. However, local authorities and other bodies who wish to add financial support to enrich the specialised services provided by a

Local Radio station would find such aid welcomed by the Manager. Local authorities in the Radio Humberside area have provided the station with studio facilities in Bridlington, Goole, Scunthorpe, Lincoln, Barton-upon-Humber and Cleethorpes.

Two industrial disputes during 1971, involving the Postal Workers and the Power Workers, helped to underline the unique service provided by a BBC Local Radio station. The staff at Radio Sheffield, and at other stations too, although without electricity themselves, were enabled, by the use of candles and battery-driven studios, to provide information to listeners about forthcoming power cuts.

During the postal strike Radio Brighton broadcast a letter-box column of the air in which listeners' letters were read over the air.

All 20 stations are on the air from early morning until past midnight every day. They are producing on average between nine and twelve hours of locally originated material each day – programmes produced by the staff of the stations. The remainder of the time they relay programmes from the BBC's four national networks. The Government White Paper stated that the BBC stations would be given medium-wave back-up. The decision as to when this will happen rests with the Minister of Posts and Telecommunications.

Regional programmes: hours of television for 52 weeks ended 2 April 1971

	England										N. Ireland	Total
	Birmingham	Manchester	Bristol	Norwich	New-castle	Leeds	South-ampton	Ply-mouth	Total	Scotland		
Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours
130	111	109	110	122	110	124	111	927	422	757	254	2,360
202	249	172	1	2	4	1	1	632	125	132	19	908
332	360	281	111	124	114	125	112	1,559	547	889	273	3,268
6,259	6,227	6,312	6,475	6,456	6,473	6,467	6,481	51,150	6,081	5,732	6,343	69,306
6,591	6,587	6,593	6,586	6,580	6,587	6,592	6,593	52,709	6,628	6,621	6,616	72,574

1 Programmes transmitted in Regions for their own Services

2 Programmes originated in the Regions and taken by National Network

3 Programmes taken by Regions from the National Network and other Regions

Total Regional Programmes

In addition to the above, 26 hours of news programmes were broadcast on the transmitters covering the London area and South-East England only

Regional programmes: hours of radio for 52 weeks ended 2 April 1971

	England										N. Ireland	Wales	Scot-land	Total
	Birming-ham	Man-chester	Bristol	Norwich	New-castle	Leeds	South-ampton	Ply-mouth	Total	Hours				
1 Programmes produced by Regions (a) Broadcasts in Regions own Service only	254	255	297	186	160		17	215	1,384	580			4,847	
(b) Broadcast in Regions own Service and simultaneously in Network Radio 4	422	203	248						873	71			1,048	
Total	676	458	545	186	160		17	215	2,257	651			5,895	
2 Programmes taken by Regions from other Radio 4 Transmissions	5,849	5,988	5,975	6,158	6,184	6,344	6,327	6,129	48,954	5,639			64,300	
Total Regional Broadcasting Hours	6,525	6,446	6,520	6,344	6,344	6,344	6,344	6,344	51,211	6,290			70,195	
3 Programmes produced by Regions for other Services, but not taken by Regions own Services	152	128	40						320				389	
(a) Radio 1	279	282	67						628	20			929	
(b) Radio 2	179	415	112						706	36			1,089	
(c) Radio 3	95	52	28						175	161			350	
(d) External Services	705	877	247						1,829	46			2,757	
Total Programmes produced by Regions (1) and (3)	1,381	1,335	792	186	160		17	215	4,086	1,632			8,652	

In addition to the above, Local Radio Stations originated 26,809 hours of programmes

88 Regional Radio 4: content of programmes for 52 weeks ended 2 April 1971

	England											Wales	N. Ireland	Total
	Birming- ham	Man- chester	Bristol	Norwich	New- castle	Leeds	South- hampton	Ply- mouth	Total	Scot- land				
	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours			
Serious music	12	10								22	279	50	69	420
Entertainment music	33	9	17					30		89	126	91	63	369
General light entertainment	13		4							17	11	66		94
Outside broadcasts	2	5	1							8	25	26	8	67
Features		31								31	41	18	9	99
Drama	178	40	33							251	29	17	21	318
News	194	182	189	86	156	17		63		887	342	378	213	1,820
Talks	232	149	286	100	4			122		893	441	409	139	1,882
Religious broadcasts	9	16	7							32	157	131	29	349
Broadcasts for schools											102	99	23	224
Other educational broadcasts												24	1	25
Programmes for special minorities	3	8	8							19	34	28	36	103
Miscellaneous	676	458	545	186	160	17		215		2,257	1,618	1,369	651	5,895

The Welsh language broadcasts for the 52 weeks ended 2 April 1971 amounted to 753 hours, excluding sports commentaries. Regional broadcasting in Leeds and Southampton is provided by Local Radio Stations in these areas.

The Programme Services and the Public

News and Current Affairs

Religious Broadcasts

Educational Broadcasts

Political and Parliamentary
Broadcasting

Audience Research

International Relations

Programme Services and the Public Sector

News and Current Affairs

News and Current Affairs broadcasting, in television and radio, continues to grow with more and longer programmes showing more of the world to more of the world. The growth of satellite communications is making it possible; the ever-increasing appetite for information, for which there is plenty of evidence, is making it necessary. The growth of colour facilities during 1971 made it all more vivid.

On BBC-1, under its new title (new, that is, on television), and at its regular time 'on the hour', the *Nine o'clock News* firmly established itself as a central part of the evening's viewing. On Radio 4, the News and Current Affairs sequences envisaged in *Broadcasting in the Seventies – Today, World at One, P.M., News Desk, and The World Tonight* – won new audiences for radio.

Satellites and Eurovision allowed an increasing international exchange of news material. Television pictures of the day's cricket and rugby in Australia and New Zealand, film reports from the Commonwealth Conference in Singapore, of diplomats kidnapped in South America, of Britons released from China, were available for the evening's bulletins. But invaluable as such exchanges were, it was still the work on the ground of the BBC's own reporters, correspondents and camera teams on which the News depended for character and quality. Some assignments called for extended effort over a period – the Common Market negotiations, or, at home, the seemingly unending tragedy of Northern Ireland where physical danger complicated an already difficult reporting situation. Other assignments were for a few days, or weeks, at most: the floods and then the fighting in East Bengal, later the flow of refugees, all were reported by BBC men on the spot. Here, as in some other areas of the world, the reporters were not always welcome, and their freedom to report was limited. For some major events, News combined with Current Affairs Group: Apollo missions set a pattern also applicable on Budget Day, for instance. And for a good deal of its reporting Television News relied on the network of BBC regional news centres and their staffs. Much of the capacity for an immediate response to newsbreaks throughout the British Isles depends on them. Already a number of them have their own colour facilities. As the programme of 'colourisation' proceeds, the part they play in the News operation will be still further enhanced.

The year was one of general consolidation of current affairs programmes in television. *Panorama*, *24 Hours*, *The Money Programme* and *Europa* continued to produce a stream of successful programmes. The relative newcomer, *Nationwide*, developed as a substantial plank amongst this output, mastering the complexities of multi-sources and frequently attracting audiences of 8 million or so. The EEC issue brought about a notable development with *The Money Programme* and *Europa* combining their talents and resources to produce six programmes in three weeks which presented a thorough analysis of the Common Market and its probable effect on Great Britain.

The appraisal of the McKay murder investigation, the appearance in News bulletins of Current Affairs-produced material from Pakistan, the Commonwealth Prime Ministers' Conference and from the Middle East, as well as the important regional newsroom contributions to *Nationwide*, emphasised the move towards co-operation between News and Current Affairs which was noted last year.

In radio, too, News and Current Affairs editors worked together to bring the listener the latest news and discussion of the topics of the day in unified programmes. On Radio 4, additionally, the Six o'clock News and the Late News at 11.16 p.m. continued to provide listeners with a full account of the day's events. More news on the other networks too. On Radio 3, bulletins were extended from four to five minutes, while on Radios 1 and 2 there was a considerable increase in summaries, providing two minutes on the hour and one minute on the half-hour for much of the day.

The year saw Radio News relying more and more on its own resources in gathering the news: from correspondents abroad and reporters and specialists at home. The newsrooms in Scotland, Wales and Northern Ireland and in the English Regions were providing increasing support and the BBC's twenty local radio stations, now all fully in operation, formed a lively and news-conscious network covering most of England, as they showed when they joined forces with their London News and Current Affairs colleagues in a combined borough election results programme.

Just as television sought pictures of the events they were reporting, radio editors went after the sounds of the news and the voices of the people in the news: A government Minister after a bomb attack on his home; the shooting and shouting from Belfast rioters; the witness to the violent attempt to dethrone the Moroccan King. Correspondents and reporters tried to be there when it happened – or very soon afterwards.

The inclusion in bulletins of voiced reports from the man on the spot was still not to every listener's taste. But with an improvement in international communications by cable and satellite – and with the appli-

cation by editors of more rigid standards of sound quality – the bulletins gained in esteem.

BBC radio programmes made news during the year. *The World at One* and its Sunday counterpart *The World This Weekend* were quoted time and again in the following morning's press; while *Analysis* brought off its own scoops with interviews with Mr Ian Smith on the prospects of Rhodesia negotiations, and Mr Heath on his first year in office.

Sports coverage in radio has been extended and the morning sequences now have the equivalent of a sports page with two editions at 7.30 and 8.30 a.m. The Sports Department team – younger and more enthusiastic than ever – is servicing more and more general programmes, in television as well as radio.

Perhaps the most significant development in radio's General Current Affairs output during the past year was the success of audience participation programmes, notably the *It's Your Line* series. This has linked, generally under the chairmanship of Robin Day, many outstanding personalities in all fields of public life, with the general public whose questions are telephoned directly to Broadcasting House. This series culminated in a massive two-and-a-half-hour operation on 13 July, when the Home Secretary and three shadow Cabinet Ministers, as well as other participants, answered questions from listeners about the Common Market negotiations. On this occasion the Post Office reported that over 21 thousand telephone calls were made to the BBC. Only a very small fraction, of course, found their way on the air.

Faced with the need for journalists able to acquire the increasingly complicated special technical skills of broadcasting, the BBC began its own special training courses, covering all aspects of radio and television journalism. The first seven 'graduates' from the course began their training attachments to newsrooms in London and the provinces. Fourteen more started their training.

Religious Broadcasts

For the past forty-eight years the BBC has been committed to religious broadcasting. Since January 1928 there has not been a day on which an act of worship has not been broadcast. Some 3 per cent of the BBC output is originated by the Religious Broadcasting Department and as the department seeks to meet the requirements of differing broadcasting services and to meet the interests of all sorts and conditions of people the variety of programmes has grown very wide.

In television it includes series like *A Chance to Meet* and *The Question Why* which investigate the reasons for men's belief and

actions, film series like the *St Paul, Envoy Extraordinary* series, discussion programmes like *Myth and Truth* and contemporary musical programmes like *Sing a New Song*.

In radio it ranges from the lively magazine programme *Sunday* through *Thought for the Day*, the informative *Outlook* series to *Music for Sunday* and *Choral Evensong*

There are nine hours of programme time on Radio 2 and Radio 4, up to three hours a week of network television and another ten and three hours respectively for regional listening and viewing.

Regional programmes include the provision of regular worship and programmes in the Welsh language and a considerable output to serve the needs of Scotland. From time to time the regions originate new programmes for the network. In addition there are five hours weekly in the World Service for overseas listeners.

The broad aims of religious broadcasting are to present the worship, thought and action of the Churches, to explore the contemporary relevance of the Christian faith for listeners and viewers, be they Church members or not, and to reflect fresh religious insights.

A large part of the BBC's religious output consists of devotional programmes, devised both to reflect and support the faith of Christians. Every day of the year there is at least one religious service for listeners who wish to share in Christian worship.

In television, BBC-1 includes a religious service or devotional programme every Sunday morning. On Sunday evenings *Songs of Praise* is preceded by a religious programme which sets out to relate the Christian faith to what concerns people most, and from time to time a family programme. On a weekday evening *Viewpoint* which usually explores the outlook of some outstanding Christian thinker or artist runs for several consecutive weeks and alternates with the *Post-script* series, a Christian comment on the news followed by prayers.

The Religious Broadcasting Department contributes programmes to BBC-2 which find their place not in fixed periods as on BBC-1, but at times when they fit in with the concept of alternative viewing. These programmes are also complementary to the established series on BBC-1. They had included under the title *Doubts and Certainties* conversations with people like Albert van den Heuvel of the World Council of Churches, Alan Paton, and A. S. Neill, and colour documentaries such as the programmes on Tolstoy and St Augustine, and Malcolm Muggeridge's series on St Paul.

Radio 4 and Radio 2 broadcast every day three religious programmes that are listened to by people of all kinds and ages. Many of these listeners are Christians, many are not. The *Daily Service* is broadcast live every weekday. *Ten to Eight* has changed its title to *Thought for the Day* and is broadcast as part of the morning *Today* sequence

at 7.45 am, and maintains a regular and not inconsiderable audience. *Prayer for the Day* is a devotional programme broadcast at 6.45 am, on weekdays. Listeners to Radio 2 have *Pause for Thought* at 8.55 am, and on Radio 1 at 3.00 pm on Sundays *Speak-Easy* provides an opportunity for young people to discuss the issues which concern them.

The most popular religious service broadcast on Sundays is the *People's Service* in Radio 2. The most popular of the religious television programmes is *Songs of Praise* on BBC-1.

In matters of religious policy the BBC is advised by a Central Religious Advisory Committee (see pages 178–9). This consists of thirty-two members, of whom twenty-seven represent the main Churches in this country – the Church of England, the Church of Scotland, the Church in Wales, the Baptist, Congregational, Methodist and Presbyterian Churches, the Roman Catholic Church, and the country as a whole. The other five members are laymen chosen for their personal qualities and concern for religious broadcasting rather than as denominational representatives. This Committee, nominated and appointed by the BBC, meets twice a year to advise the Corporation on questions of religious policy and to receive a report on current religious programmes. Similar committees advise in Scotland, Wales and Northern Ireland (see page 179 for members of these committees). The Central Religious Advisory Committee also advises the Independent Television Authority on matters of policy and receives from it a report on the religious programmes transmitted by its commercial companies.

The Religious Broadcasting Department seeks to maintain over the whole range of its output a broad denominational balance, in particular at the seasons of the Christian festivals, but in general a strict denominational representation is subordinated to the requirements of effective religious broadcasting. Provision is also made for occasional broadcasts by certain minority Christian groups, and there are talks for those of the Jewish faith on appropriate occasions during the year.

Educational broadcasts

Education is one of the three great Charter responsibilities of the BBC, and its educational broadcasting departments provide a service to children and students in schools of all kinds and to adults both in colleges and other institutions of Further Education and in their homes.

Schools

The use of educational broadcasting has grown steadily since its inception 47 years ago until, now, almost all schools are equipped

to receive radio broadcasts and over seventy per cent already have television. The great majority of the schools so equipped make regular use of educational programmes; last year about 32,000 used radio programmes and over 25,000 used television programmes. In addition to using broadcasts directly off-air, schools are increasingly making secondary use of them by tape-recording radio programmes and by hiring the television programmes made available by the BBC on film. Video tape recording of television programmes is also gradually developing as another important means of secondary use.

BBC programmes for schools are planned to contribute to a wide range of activities in schools of all types and age-ranges. They aim at providing experiences within the classroom that are not readily and sometimes not at all available from other sources, at widening the horizons of the children, stimulating their imaginative and creative faculties, encouraging their interest in the world in which they live, its art and literature, its past and present, its science and technology. Their purpose is to encourage and enable children to learn better and more richly, and in doing this they often help to develop new approaches to teaching by exemplifying the most up-to-date ideas about the curriculum and teaching methods.

While some series are designed specially to develop children's own individuality and powers of imagination and expression, others may add knowledge and skill in conventional subject areas; notable examples are those in mathematics and foreign languages.

But whatever kind, and however good they may be, broadcasts for schools need to be developed by the individual teacher in accordance with the needs and background of his own particular pupils. They are resources for children and teachers, and as such need to be exploited by children and teacher alike. An effectively used broadcast is preceded by preparation by the teacher with his pupils, and leads to imaginative and active follow-up work. The wide range of teacher's notes and pupil's pamphlets that accompany most educational broadcast series are intended to encourage and facilitate such preparation and follow-up, by providing supplementary information in word and picture and suggesting activities which might exploit more fully the material of the broadcasts.

School radio and television are complementary, not competitive. There are many things that can be done well by both, others for which either radio or television is more effective. Resources both of air time and of money are scarce, and the departments seek to avoid un-economic overlap and to use each medium in the areas where it is most effective. So, for example, most science programmes are in television and most language programmes in radio; and when a subject area is dealt with by both media care is taken to see that different aspects are

dealt with, often for different age-ranges.

The limitation of resources means that only some of the many contributions that broadcasting is so well suited to make can be realised. There is a constant problem of priorities, and in this the BBC is helped and guided by the *School Broadcasting Council for the United Kingdom* (for membership, see page 176), an autonomous body on which professional associations of teachers, local education authorities, the Department of Education and Science, and other educational organisations are represented. The Council and its Programme Committees meet regularly to consider the changing character and needs of the schools, to recommend areas of the curriculum to which broadcasting might most usefully contribute, and review the effectiveness of what is being done. The Council has its own staff of Education Officers in various parts of the country, who regularly visit schools to study the current classroom situation, the present-day needs of the schools which broadcasts might help to meet, and the educational effectiveness of programmes being used in the schools. This partnership between the professional skills of the BBC and the expertise of the practising educationists on the Council and its Programme Committees, cemented by the day-to-day contacts made by the Education Officers of the School Broadcasting Council, ensures that educational broadcasts are rooted in firm and practical educational purpose.

Broadcasts to Schools 1971-2

School broadcasts are planned in series, each with a defined educational aim and target audience. There are 119 separate series of which 88 are broadcast to the United Kingdom as a whole, the rest catering for the special needs of schools in Northern Ireland, Wales and Scotland. Most are three-term series but a number, particularly in television, are one or two terms in length. All but two radio series are broadcast weekly. Fourteen of the 29 television series are broadcast fortnightly. Seven series (4 radio and 3 television) cover both primary and secondary audiences, e.g. with an age range of 9-12 or 10-13.

Series for the United Kingdom

	Primary	Secondary	Total	1-term	2-term	3-term	Total
Radio	27	32	59	15	12	32	59
Television	12	17	29	3	8	18	29
Radio & Television	39	49	88	18	20	50	88

table continued

Series for Northern Ireland

Radio	1	3	4	3	-	1	4
Television	1	-	1	-	-	1	1
Radio & Television	2	3	5	3	-	2	5

Series for Scotland

Radio	5	3	8	1	1	6	8
Television	2	1	3	-	2	1	3
Radio & Television	7	4	11	1	3	7	11

Series for Wales

Radio	9	1	10	1	-	9	10
Television	3	2	5	3	2	-	5
Radio & Television	12	3	15	4	2	9	15

New Series 1971-2

For primary schools there are new series in radio to help slow readers, to supplement teaching English to immigrant children, and in history on radio and television. *Listening and Reading I, II, III* are three one-term radio series for tape-recorded use with infants, juniors, and first-year secondary children respectively. The ten-minute programmes provide material of some power and vigour to move children to want to go on reading. Children will hear and see the words simultaneously, reading from attractive well-printed pamphlets. *Hello Again!* follows the successful *Hello! Hello!* series, with story material related to the Schools Council *Scope* course for immigrant children. The long-established *World History* radio series gives way this year to *Peoples of the World*. This takes children on visits to peoples around the world to find out how they live, what they enjoy and how they view the world. The two series will appear in alternate years in future. The successful television series of two years ago, *Out of the Past* comes back with modified programmes now broadcast fortnightly to give fuller time for work around them.

For secondary schools there are new series in Modern Languages, Music, Religion and general studies for the 16-18s, and the one-term television *Drama* series returns. On radio, there are three new French series, and one in German *Halb gewonnen!*, an audio-lingual course following up to CSE and GCE the *Frish begonnen* . . . audio-visual course. A new television venture is the transmission of the further

education Spanish series, *Zarabanda*, during the day for schools as well as in the evenings for adults. In radiovision, five programmes contribute to general studies in English and History for 16–18s with titles of *Joyce*, *Camus*, *Wallace Stevens*, *In the Trenches*, *Lincoln Frees the Slaves*.

The radio and television programmes on sex education to primary schools are again being repeated and also remain on sale as tape recordings and 16mm films respectively. A pamphlet about their educational policy and the schools' response to them has been published, 'School broadcasting and sex education in the primary school', BBC Publications, 18p.

Established series continue for the young school leavers who will be affected by the raising of the school leaving age. Television and radio programmes contribute to humanities studies by providing material which 'gets under the skin' and leaves pupils with something to talk, think and find out about. Careers-type programmes give insight into what it is like to be 'at work', the skills, attitudes, and relationships involved.

Publications for Schools

The following publications are being provided to accompany broadcasts in 1971–2:

Teachers' Notes	309	Filmstrips for radiovision	40
Pupils' Pamphlets	154	8 mm Film loops	27
Pupils' packages, work sheets, work books	15	Sets of wall pictures	2
Folders of resource material	11	Hymn books and leaflets	5
		Long-playing records	2

These publications, which are produced on a non-profit-making basis, make an important contribution to educational broadcasting and are greatly appreciated by teachers and pupils. Total sales of the order of 12½ million in 1970–71 are an indication of the demand.

Broadcasts available for sale

A number of school television programmes have been made available for sale on film by BBC-tv Enterprises in recent years. Several school radio series and radiovision programmes are also available for sale on tape and filmstrip from BBC Publications: these include the one-term series *Hello! Hello!* which helps with the teaching of English to immigrant children, and the modern language series in French and German. The long-running and successful *Junior Science* series, replaced on the air by a new series, *Discovery*, is now available for sale on tape.

Further Education

Further education broadcasts in radio and television are intended for adults of all ages, sometimes in formal classes in technical colleges, evening institutes and other educational institutions, but more often in their homes. 'Educational Broadcasts' differ from the generally educational programmes of the general service in that they are arranged in series and aim to give the viewer or listener a progressive mastery of some skill or field of learning, vocational or recreational. The fields of learning include science and languages, art and literature; the recreative skills cover a wide range of interests and activities for adults of all ages from amateur guitar-playing to sailing or car-driving. Some of the vocational series are intended to help in the training of engineers or accountants, managers or builders, others to help experts such as doctors or teachers to keep abreast of new techniques, problems and challenges facing them in their professions.

In the area of professional refreshment, series for teachers are particularly important, and are linked with school broadcasts when the latter are innovatory and so new to many teachers who therefore need to know more about the subject matter, aims and methods of the series; examples are to be seen in mathematics and sex education.

Many further education series are supported by printed publications and other materials, by text-books, pamphlets, gramophone records or filmstrips, and where study groups are planned there are notes for group leaders.

The possibilities for further education broadcasting are enormous, but here too the limitation of resources means that choices must constantly be made, to introduce this new topic and therefore to omit that one, to do one thing rather than another. Forward planning has to ensure that the most popular areas are covered, not every year – which is impossible – but at regular intervals, and at the same time the BBC has to be alive to new needs which are sufficiently important to justify the diversion of resources.

In this field also the BBC is helped by an advisory body, the *Further Education Advisory Council* (for members, see page 178 which is representative of all branches of higher education, with three Programme Committees which advise it in the areas of liberal studies, vocational and technical studies, and higher education. This Council too has Further Education Officers who keep it and the BBC in touch with organisations concerned with adult and further education and, as far as possible, with the individual learner, though the latter is a very difficult task, given the scattered nature of the audience.

Further education in television 1971-2

The following series are being provided:

- 9 in the area of business, industry and technology
- 6 about family and community
- 5 for teachers about education
- 2 teaching modern languages
- 14 in the area of liberal adult education
- 5 for further education colleges

These include series on industrial relations, management accountancy and law, a comprehensive course with a parallel radio series for teachers on the effects of the raising of the school-leaving age, a series for nurses in training, studies of the development of young people, and series on dressmaking, keep fit and canoeing. A course in Spanish has a specially prepared audio-visual kit.

Further education on radio 1971-2

The following series are being provided:

- 4 in the area of business, industry and technology
- 6 about the family and community
- 7 for teachers about education
- 6 teaching modern languages
- 16 in the area of liberal adult education

These include a series linked with television programmes for teachers on the effects of the raising of the school-leaving age, a series on industrial relations, studies of the American Presidential election system, the Regency period, opera, and the development of the musical. There is a joint BBC national network and local radio project on local history and, for the first time, a beginners' course in Arabic (as well as courses in the more conventional European languages).

Publications

Publications for 1972-73 will include essential handbooks, booklets and gramophone records. (See also page 228 for publications.)

Open University

More than 24,000 students who began their Foundation Courses in January 1971 have shown a high level of enthusiasm and persistence; and their performance has been such that it is expected that about two-thirds of them will move on to second-year courses in January 1972. They have shown high appreciation of the radio and television programmes which formed an important component of their course materials. When Second Level Courses are added to the Foundation Courses in 1972 the broadcasting time for the Open University will be increased from an average of four hours a week to well over twelve hours in each medium.

Political and Parliamentary broadcasting

Broadcasting on political issues began to be seriously developed in 1928 when the BBC was made free to broadcast on controversial matters. The importance of broadcasting as a medium for spreading political ideas and knowledge among a widening public was soon recognised by the parties. It proved difficult in the early years to secure agreement between them on the arrangement of balanced broadcasts on political issues – the General Election of 1931 was an example.

In 1935, when the record of the Corporation over its first ten years came under review by the Ullswater Committee, political broadcasting was established as one of the important duties of the BBC. The Committee paid tribute to the BBC for its policy of holding the scales evenly between the political parties, and its recommendations were largely an endorsement of the BBC's practice as it had been built up in the early years. The Committee recommended that there should be close co-operation and consultation between the BBC and the authorised spokesmen of the recognised political parties, but took care to point out that they were far from implying that all broadcast treatment of political questions should be controlled by the political party organisations.

An agreement was reached in 1947 between the BBC, the Government, and the Opposition, and recorded in an *Aide Mémoire*, which was published as an appendix to the Report of the Broadcasting Committee 1949. It established the subsequent pattern of political broadcasting after the war, and indeed for the next 25 years. Certain detailed amendments to the agreement were introduced in 1948, and one of its clauses was suspended in 1955 after debate in Parliament. In 1969 the agreement was reviewed by representatives of the main political parties and of the BBC, and certain agreed amendments were set out in a revised *Aide Mémoire*.

Party political broadcasts

As well as leaving the BBC free to arrange talks and discussions on political topics, the agreement provides for series of broadcasts by party spokesmen. Each year a limited number of radio and television broadcasting periods is allocated to the main parties in consultation with them. The BBC provides the broadcasting time but the parties themselves decide on its allocation. These broadcasts are known as 'Party Political Broadcasts'. Subjects and speakers are chosen by the parties, and any party may, if it wishes, use one or more of its quota to reply to a previous broadcast. The broadcasts are arranged in two series, one given in radio and one in television.

The number of Party Political Broadcasts is normally settled for a

period of twelve months in advance. After consultation between the then Labour Government, the Conservative and Liberal parties, and the broadcasting authorities, the following arrangements were made for party political broadcasting in 1971:

Television

Conservative Party	5 broadcasts	2 of 15 minutes, 3 of 10 minutes
Labour Party	5 broadcasts	2 of 15 minutes, 3 of 10 minutes
Liberal Party	2 broadcasts	2 of 10 minutes

broadcast simultaneously by the BBC and ITA

Radio

Conservative Party	9 broadcasts	6 of 5 minutes (<i>Radio 4</i>)
		3 of 5 minutes (<i>Radio 2</i>) (one may also be on Radio 1)
Labour Party	9 broadcasts	6 of 5 minutes (<i>Radio 4</i>)
		3 of 5 minutes (<i>Radio 2</i>) (one may also be on Radio 1)
Liberal Party	3 broadcasts	2 of 5 minutes (<i>Radio 4</i>)
		1 of 5 minutes (<i>Radio 2</i>) (may also be on Radio 1)

In addition to these series of national network broadcasts, the Scottish and Welsh National parties have, since 1965, been allocated party political broadcasts in Scotland and Wales respectively, by agreement with the main parties. Their allocation in 1971 was as follows:

Television

Scottish National Party	1 broadcast of 5 minutes
Welsh National Party	1 broadcast of 5 minutes

Radio

Scottish National Party	1 broadcast of 5 minutes
Welsh National Party	1 broadcast of 5 minutes

Ministerial broadcasts

The agreement with the parties also provides for a class of broadcasts known as Ministerial; these are broadcasts for which the initiative comes from the Government and in which the speaker is a Minister of the Crown.

There are now two categories of such broadcasts. The first relates to Ministers wishing to explain legislation or administrative policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general consensus of opinion. The BBC undertakes to provide suitable opportunities for such broadcasts within the regular framework of its programmes; there is no right of reply by the Opposition.

The second category relates to those occasions, normally infrequent, when the Prime Minister, or one of his most senior Cabinet colleagues designated by him, wishes to broadcast to the nation in order to provide information or explanation of events of prime national or international importance, or to enlist public co-operation in connection with such events.

In the case of this second, more important, category of Ministerial broadcasts, the Opposition has an unconditional right of reply. This right if exercised leads to a third programme, a discussion, in which any party with electoral support comparable with that of the Liberal Party, at the time when the *Aide Mémoire* was revised, is entitled to be represented, together with the two main parties.

Budget broadcasts

For many years past, the BBC has offered time to the Chancellor of the Exchequer and a spokesman nominated by the Opposition to broadcast on successive evenings in Budget week. These *Budget Broadcasts* take place both on radio and television.

A fair balance

Over and above these relatively formal arrangements, the BBC takes steps to ensure that in radio and television a fair balance over a period is maintained between appearances in programmes by Members of Parliament of the political party in power and appearances by Members of parties in opposition.

General Election broadcasting

The arrangements for broadcasting during a General Election are agreed beforehand with the main parties. When a General Election is announced, a certain number of periods are made available to the main parties and (in 1966 for the first time) to the Scottish and Welsh National parties for election broadcasts in radio and television. It is left to the parties to agree how the time shall be allocated between them.

The Government of the day customarily speaks first and last. Other minor parties may qualify for a broadcast if they have a requisite number of candidates in the field on Nomination Day.

For the 1970 General Election, after consultation by the BBC and ITA with the three main parties, it was agreed shortly before the election that Party Election Broadcasts should be as follows:

Television

Labour Party	5 broadcasts of 10 minutes
Conservative Party	5 broadcasts of 10 minutes
Liberal Party	3 broadcasts of 10 minutes
Scottish National Party	1 broadcast of 5 minutes (<i>in Scotland only</i>)
Welsh National Party	1 broadcast of 5 minutes (<i>in Wales only</i>)

broadcast simultaneously by the BBC and ITA

Radio

Labour Party	7 broadcasts	4 of 10 minutes (<i>Radio 4</i>) 3 of 5 minutes (<i>Radio 1/Radio 2</i>)
Conservative Party	7 broadcasts	4 of 10 minutes (<i>Radio 4</i>) 3 of 5 minutes (<i>Radio 1/Radio 2</i>)
Liberal Party	4 broadcasts	2 of 10 minutes (<i>Radio 4</i>) 2 of 5 minutes (<i>Radio 1/Radio 2</i>)
Scottish National Party	1 broadcast of 5 minutes	(<i>Radio 4, Scotland</i>)
Welsh National Party	1 broadcast of 5 minutes	(<i>Radio 4, Wales</i>)

In 1970, the Communist Party nominated 58 candidates – eight over the requisite number of fifty – thus qualifying for one five-minute broadcast in television which was transmitted by both the BBC and ITA and one five-minute broadcast on Radio 4.

The last Party Election Broadcast took place two days before polling day.

During the 1970 election the BBC reported on the progress of the campaign in news bulletins on the basis of news value. In addition, matters reflecting the election campaign were dealt with on their programme merits in the regular current affairs output on both radio and television.

A number of *Question Time* programmes were also broadcast on radio and television. In these programmes representatives of the parties answered questions put by panels of questioners chosen from persons with a good knowledge of political life in the regions and areas concerned. Separate editions were mounted in each of the BBC regions and in the London and South-east area during the week before polling day.

A series of three *Election Forum* programmes, which were an innovation in the 1964 General Election, were again broadcast in 1970. In this series the leaders of each of the three main parties in turn were questioned by independent interviewers on the basis of postcards sent in by viewers. These programmes were broadcast in the period shortly after the announcement of the dissolution of Parliament.

In 1970 the General Election Results Programme was the first to be televised in colour for viewers in this country.

Broadcasting and electoral law

The participation of parliamentary candidates in broadcast programmes is governed by electoral law. The Representation of the People Act, 1949, required candidates, or their agents, to include expenses incurred in broadcasting in their returns of electoral expenses. The law has now been revised, and under the Representation of the People Act, 1969, broadcasting is given the same exemption as the Press in regard to electoral expenses. Under the new Act, however, a candidate is still guilty of an illegal practice at election time if 'for the purpose of promoting or procuring his election' he takes part in a broadcast about his constituency in which any other rival candidate neither takes part nor consents to its going forward without his taking part. When the Bill was debated, it was stated in both Houses of Parliament that 'taking part' was intended to imply active and conscious participation. The 1969 Act is not intended, therefore, to impose any new legal restriction on straight political reporting and, by setting definite anterior time limits for all kinds of elections, it removes any doubt about the length of an electoral period.

Reports of Parliament in session

The BBC has always looked to Parliament as a source of news, and all important debates are reported in the bulletins. Since October 1945, the news reports have been supplemented with the fuller account given in *Today in Parliament* which is broadcast every evening in Radio 4 when Parliament is in session and repeated with any necessary additions next morning as *Yesterday in Parliament*.

In addition to these daily factual reports, *The Week in Westminster* is broadcast on Radio 4 on Saturday mornings during the sessions. In this, members of one or the other House are invited to discuss and comment on the main aspect of the week's Parliamentary proceedings. Here again the speakers in this long-established series (the programme began in 1929) are chosen so as to ensure a proper balance between the parties. In television, *Westminster*, a weekly feature on BBC-2, depicts the background to the British political scene. On BBC-1 programmes such as *Panorama* and *24 Hours* frequently introduce political items which contribute further to the projection of the work of Parliament.

Reports of Parliamentary proceedings as seen from Scotland and Wales are given in the Scottish and Welsh Radio 4 services. In Northern Ireland there are regular reports on the workings of the Northern Ireland Parliament.

Parliament has given consideration at various times to the question of broadcasting its actual proceedings. In 1966, a Select Committee recommended an experiment in radio and television, but the House of Commons decided against it on a free vote, by a majority of one. In 1968, both Houses carried out closed circuit experiments. The House of Lords was the scene of a three-day experiment in February of that year, when the proceedings of the House were relayed in sound and vision on closed circuit to various points in the Palace of Westminster, and later, edited television and radio programmes were played back to Peers, Members of Parliament and the Parliamentary Press. In April/May the same year a four-week radio experiment was carried out in the House of Commons, with edited recordings of the proceedings in the House. However, neither experiment was followed up, the House of Commons Services Committee deciding to refer the matter back for further consultation with the BBC, with a view to producing detailed proposals for presentation to the next Parliament.

In July 1971 the Services Committee considered a proposal by various MPs that the long House of Commons debates on the question of Britain's entry into the Common Market should be broadcast live on radio only. The BBC declared itself ready to do so. The Committee, however, by a vote of six to four, decided against recommending it to the House, and there the matter at present rests.

Audience research

The BBC has always recognised that it must keep in touch with public opinion. But this cannot be done by simply being open to any representations made to it, important though this is. The BBC itself has an active role to play by deliberately and systematically collecting relevant information. This function is performed by Audience Research which, for more than 30 years, has been applying the techniques of social research to the problems of broadcasting. Audience Research involves many different kinds of activity, such as finding out about the public's tastes and habits, how much viewing or listening is taking place, and what people think of the programmes they see or hear.

Audience size

The part of Audience Research's work which is probably most familiar to the general public is its estimation of the *size of each broadcast's audience*.

The principle underlying it is that the listening and viewing of the whole population can be inferred with reasonable accuracy if this information is obtained from representative cross-sections.

In our continuous *Survey of Listening and Viewing*, a sample of the population is interviewed every day. Each day's 'sample' consists of 2,250 persons, so selected as to be representative of the entire population – excluding only children under five years of age – in terms of geographical distribution, age, sex, and social class. The questions our interviewers put are all concerned with the previous day, being designed to find out whether or not the persons interviewed listened to the radio or viewed television and, if so, which particular programmes they heard or saw during that particular day.

Different people are interviewed each day (so that in the course of each month about 70,000 people are interviewed, and in the course of a year more than 800,000) but as the people are always selected by the same method the results for any one day are always comparable with those for any other. The interviewing is done by a large staff of part-time workers engaged intermittently for work in their own localities. Most of those employed, and all those engaged in interviewing children, are women.

The end-product of the survey is called the *Daily Audience Barometer* and is the BBC's equivalent of the box office. It lists every programme broadcast nationally (and some transmitted in certain areas only) and shows the proportions of the sample which were found to have listened to or viewed them. Its value lies not merely in the information it gives about individual broadcasts but also in providing a basis for the study of audience trends.

Audience reactions

The opinions of audiences are gathered through panels of listeners and viewers. Altogether their membership totals about 6,000. Panel members are recruited through public invitation and by personal approach.

Each week the panel member receives questionnaires about forthcoming broadcasts. He is not asked to vary his normal listening or viewing habits – indeed he is particularly requested not to do so, for the object is always to find out what people think of the programmes they choose in the ordinary way. The questionnaires, which vary in form, seek frank expressions of opinion, the briefest simply asking the panel member to rate the programme in four different ways, e.g. to indicate for a comedy programme to what extent it was funny or unfunny, vulgar or clean, and so on. Ratings such as this lead to *Reaction Profiles*, by means of which programmes can be readily compared with one another. Longer questionnaires provide material for the production of programme reports which try to give a balanced picture of the opinions expressed, placing correct emphasis both on the majority view and on the opinions of the various minorities.

Other studies

Side by side with these continuous studies the department is constantly engaged on a variety of ad hoc investigations. These may involve anything from discovering public opinion on a single point – such as a proposed change in the timing of a broadcast – to an exhaustive study of the impact of one type of output, such as local broadcasting.

Audience Research may also be called upon to forearm the producer of, say, a documentary programme with information about the public's existing stock of knowledge of his subject, or to measure the extent to which his efforts to widen it have been successful.

Naturally the research methods used vary with the problem to be solved. Sometimes it is necessary to interview a random sample of the population at length in their own homes. Sometimes a 'postal questionnaire' is adequate. Sometimes samples of the public are invited to meet together for questions and discussion. But in every case the object is the same – to collect information which is representative and reliable, as a basis for evaluation or decision-making by those concerned.

For audience figures see pages 42–3 and 52–3.

International Relations

Commonwealth Broadcasting Conference

As a founder member of the Commonwealth Broadcasting Conference, the BBC gave its full co-operation during 1971 in the wide range of

activities that were agreed at the previous year's meeting of member organisations in Jamaica.

The first meeting of the Conference's policy-making Standing Committee was held in London in July 1971 with the BBC's Director-General in the Chair. The BBC agreed to supply the technicians and operators for the Commonwealth Radio Pool covering the 1972 Olympic Games in Munich.

European Broadcasting Union

The aim of the European Broadcasting Union is to promote the development of broadcasting in all its forms, primarily in the European broadcasting zone, but also, through its many associate members, throughout the world. It manages Eurovision, and the exchange by satellite of television programmes in both directions between Europe and other continents. To that end it is responsible for the technical and administrative arrangements in respect of satellite communication links with the European network. In addition to the 29 full members from the European zone, the EBU now has nearly 60 associate members which include African and Asian countries, the United States networks and other American organisations, and most of the major Commonwealth countries. The BBC is one of the 11 members of the Administrative Council and senior BBC staff serve on the four main committees: the Television Programme Committee, the Radio Programme Committee, the Legal Committee and the Technical Committee. The BBC also takes part in the activities of various groups and working parties dealing with specialised problems of international concern. The Director-General is Chairman of the Finance Group.

International Telecommunications Union

The International Telecommunications Union (ITU), a specialised agency of the United Nations with its headquarters in Geneva, is a union of sovereign countries and groups of territories which maintains and develops co-operation to improve and rationalise telecommunications of all kinds. Conferences are held, and the Union issues agreements and recommendations on frequency allocations and technical operating standards. Whenever broadcasting interests are involved, the BBC has representatives on United Kingdom committees and at conferences.

The ITU has two permanent consultative committees – the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCITT). These organise studies and issue recommendations and information on technical and operating problems. The BBC takes an active part in work and meetings that relate to broadcasting.

The ITU is also responsible for the International Frequency Registration Board which keeps an international register of frequency assignments to radio stations of all kinds, studies the usage of the radio spectrum, and undertakes the technical planning of frequency-assignment conferences.

Space Telecommunications

The World Administrative Radio Conference on Space Communications (WARC-ST), held in Geneva in 1971, allocated frequency bands for space telecommunications including direct broadcasting from satellites. BBC engineers took an active part in the preparatory studies for the conference and also attended the conference itself. The transmission of television and radio programmes from satellites direct to the homes of viewers and listeners is expected to become practicable in the 1980s. (See also frequency allocations, pages 157–8.)

Other International Relations

The European Broadcasting Union has links with the other broadcasting unions, the International Radio and Television Organisation (OIRT) in Eastern Europe, the Asian Broadcasting Union (ABU) in Asia and Australasia and the Union of National Radio and Television Organisations of Africa (URTNA) in Africa. In addition to its Commonwealth and EBU associations, the BBC is an associate member of the Asian Broadcasting Union, and delegates attended meetings of the General Assembly and of the specialised committees held in Manila in October 1971.

The International Special Committee on Radio Interference (CISPR), a section of the International Electrotechnical Commission (IEC), is concerned with standards for all electrical equipment. It also holds international meetings, and publishes information and recommendations on matters specially related to the control and suppression of interference caused by electrical equipment.

The BBC is represented within these organisations and also has long-established relations with the United Nations Radio Division, with the Council of Europe, and with the United Nations Educational, Scientific and Cultural Organisation (UNESCO).

General Liaison

The BBC, as a senior and experienced broadcasting organisation, continues to play its part in fostering a steady increase in reciprocal broadcasting facilities. It encourages the exchange of programmes, and affords visiting broadcasters the means of sending live or recorded material from the United Kingdom. Also, the BBC's own offices in a

Blackpool became the champions of Europe in fun and games when they won the final of the *It's a Knockout* series on BBC-1







Glenda Jackson's portrayal of *Elizabeth I* was an award-winning *tour de force* in the BBC-2 series

Left: HRH Princess Anne's first solo film, made specially for BBC Television, was *Blue Peter Royal Safari* on BBC-1

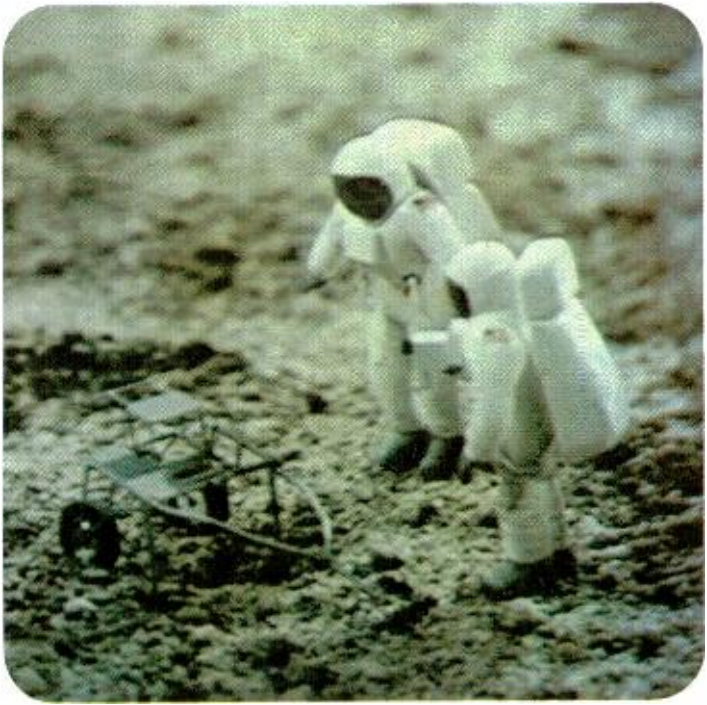


One of the year's most ambitious projects was the six-part dramatised documentary *The Search for the Nile* on BBC-2. The cast included Keith Buckley as the American explorer H.M. Stanley

Top right: Scotland's first contribution to BBC-2's Classic Serials was an adaptation of Lewis Grassic Gibbon's *Sunset Song* with Vivien Heilbron and Paul Young

Right: BBC Radio 4's popular new weekly programme *It's Your Line* had Ian Trethowan, Managing Director, BBC Radio, answering listeners' telephone questions about broadcasting, with Robin Day in the chair





BBC Television carried remarkable 'live' pictures from the moon of the Apollo 15 mission

number of world centres are an essential part of the whole liaison pattern (see pages 244–6 for addresses). These offices act not only as outposts of the BBC, but as agencies for promoting the sale of material from Television Enterprises and the Transcription Service (see pages 104–5), and for BBC Publications. They also provide much material that finds its way into domestic radio and television programmes. In some cases they form a base for locally accredited News Correspondents and for the many television film teams on overseas location, who often need complex facilities arranged for them at short notice. This liaison work has been made all the more essential by the growth of two-way television traffic through satellite communications; the BBC's coverage of Apollo 15 in 1971, for instance, would have been impossible without the work of its New York office.

Broadcasting aid to developing countries, which is free from political bias or commercial gain and based on a principle of social responsibility, is an important operation. The BBC's Overseas and Foreign Relations Division welcomes very many visitors from all over the world, supplying a wealth of information and advice and opportunities for contact with senior officers in television and radio, so that matters of mutual interest may be discussed. It acts in close collaboration with the BBC's Staff Training Department (see pages 186–7) and the Engineering Training Department (see pages 160 and 189) which organise a large number of instruction courses for BBC personnel. Overseas guests are welcome at many of these. In addition, the Staff Training Department also runs several courses specifically for accredited members of overseas television and radio organisations. These vary in duration from one to three months, and include courses in television direction and broadcasting management. Since the BBC training of overseas broadcasters began, students from 80 foreign countries have availed themselves of it.

Finally, in the course of every year, the BBC conducts, or helps to conduct, surveys for the inauguration of television and the expansion of radio in a wide variety of countries in Africa, Asia and elsewhere. These surveys are frequently supplemented by the loan of BBC staff; at the end of 1971 there were about 30 BBC staff so occupied, in territories as far apart as Zambia and the Solomon Islands.

On all BBC courses, students are given the opportunity not only to learn various techniques and skills; they may also consider and appraise the broadcasting concept which the BBC feels it has created – an image of responsible broadcasting without political pressure affording scope for lively and effective programming. Following the success of the 1970 Conference on Broadcasting Management, a second course was held in 1971, attended by Directors-General and other senior delegates from 20 countries.

Details of application and enrolment for these courses are handled by the Head of Liaison, Overseas and Foreign Relations. In general, sponsorship of individual candidates by an overseas television or radio organisation is required; where there is difficulty over the payment of fees there is an agreed procedure whereby a British Government department – the Overseas Development Administration – may offer help.

The External Services

The BBC's Unique Position

Developments in International
Broadcasting

Organisation

The Output of the External Services

Music Broadcasts

Broadcasting News to the World

The European, World and Overseas Services

English by Radio and Television

Rebroadcasting, Radiotapes
and Transcriptions

Audience Research

The Monitoring Service

Table: Summary of Transmissions

External Services Engineering

Table: Hours of World External

Broadcasting

Table: World Radio and Television

Receivers

The External Services

The BBC's Unique Position

Every weekday morning at half-past ten almost a score of people meet in Bush House, the headquarters of the BBC External Services near Fleet Street, London, to assess the news and current affairs output of that day. They represent the 40 different services, in English and 39 other languages, in which the BBC broadcasts to the world, as well as the News and other specialist departments. Each person has behind him professional experience of the newspapers, news agencies, broadcasting or information services of the part of the world for which he is responsible. He and his staff – many of whom were born and brought up in the countries to which they are broadcasting – travel frequently in those countries and have met the leading statesmen, diplomats, and public servants there. They are as familiar with the press and books of those countries as they are with those of Britain, and it is their job not merely to understand the endless flow of events in those countries, but to forecast the likely developments.

More than 100,000 bulletins, press reviews and news commentaries flow from this daily effort during the course of a year, as well as a mass of other programmes, whether political, scientific, commercial, literary, music, or entertainment. The BBC World Service in English alone, has more than 45,000 programmes a year. The constant interplay of expertise ensures that all this output is sufficiently unified to give the consistency between one language and another, one target area and another, which is essential for credibility in a suspicious world. However, consistency and unity are not enough. Without the diversity which comes from an intimate knowledge of the preoccupations and sensitivities of its own listeners, none of the 40 services would ever have achieved the reputation it enjoys.

At a time when Britain has been overtaken by a number of powerful competitors in several fields of production, of public expenditure, and of per capita income, it is still true that, globally, no other broadcasting organisation can gain and hold audiences to the same degree. The surveys carried out in the past year and described on page 107 are only the latest stage in a programme of research which has now covered more than 50 countries. This increase in the BBC audience is not surprising, because the number of radio sets in the world continues to grow astronomically and there is now one set for every five people

alive today. The explosion in set-ownership is the real revolution in communications of our times, much more than the spectacular innovations of satellite links and the introduction of television to a growing number of capital cities, important though these developments are. The vast new radio audience has meant for the BBC that not merely the élite listen, the holders of power and fashioners of opinion, but also the governed on whose consent or acquiescence the élite ultimately rest.

Because they are aware of the importance that BBC transmissions have for the governed, members of foreign governments attach increasing importance to the news and views that are broadcast from London. For that reason one finds that they – more than ever before and to a greater extent than British public men, who are accustomed to the independence of the BBC – seek to bring the BBC to broadcast what is favourable to them and are themselves numbered among our regular listeners. To maintain this position, however, it is not enough to hold on to a reputation for speed, accuracy and for reflecting the whole spectrum of informed opinion in Britain. We must also hold our own in the construction of up-to-date transmission equipment, as we have been doing in Britain or at relay bases abroad in the past year, and we must spend money on the latest means of collecting news and programme material from every part of the world.

These means are increasingly expensive – a recent survey of the communications industry calculated that its expenditure in the U.S.A. alone in 1980 will equal the entire gross national product there in 1970. Britain's stake is her present leading position and the reputation which led a listener in Portugal to write to Bush House last year:

'For anyone listening to the BBC regularly it becomes a lighthouse in the night, giving us impartiality, interest, direction. It is a station not polluted by propoganda like so many others of left and right-wing alike. These are so bad that instead of clarifying things they only confuse us. . . . The BBC acts as a filter. . . . This is my humble opinion. . . .'

Developments in International Broadcasting

The table on page 114 shows the output in programme hours per week of some of the world's external broadcasters as at the end of 1970. Some earlier figures which illustrate the growth of international broadcasting in the past twenty years are also given.

The most striking development during 1970 was by the German Federal Republic. The weekly output of its two services, Deutsche Welle and Deutschlandfunk, totalled 779 hours (in 38 languages) at the end of 1970, an increase of 73 hours during the year which put West Germany well ahead of the BBC with 723 hours per week. Deutschlandfunk, broadcasting only to European target areas, main-

tained output at about 200 hours per week. The overall expansion was almost entirely due to Deutsche Welle. Output for Europe in Spanish, Portuguese, Czech/Slovak, Hungarian, Polish, Bulgarian, Serbo-Croat and Slovene was increased and a service in Macedonian was introduced. There were also increases in Arabic and Hausa and French for Africa while broadcasts were started in Pushtu and Dari for Afghanistan. Some of these increases coincided with the opening of Deutsche Welle's new relay station in Portugal in June 1970; work also continued on the construction of twelve short-wave transmitters in Bavaria, some of which are due to be completed by 1972, and it was reported that the Deutsche Welle medium- and short-wave relay station in Malta should be in service by the spring of 1973 or before.

As usual some broadcasters adjusted their output in the light of local events. For example, the Voice of America, which cut back its services for South-East Asia at the beginning of 1970, in May increased output in Khmer for Cambodia and at the time of crisis in Poland in December 1970, transmissions in Polish were temporarily increased as were those in Czech, Hungarian and English. (VOA's overall output at the end of 1970 amounted to some 863 hours weekly in 35 languages). Communist China increased output in Khmer and Polish and North Vietnam also increased broadcasts in Khmer. Extensive output in Czech/Slovak broadcast since the 1968 invasion of Czechoslovakia on East German transmitters, was discontinued. The USSR's Czech/Slovak Service was halved but still amounted to 42 hours per week. This reduction was partly offset by increased transmissions for China and total Soviet external output (in over 80 languages) was maintained at over 1,900 hours per week, the largest of any international broadcaster; the already very substantial service in Standard Chinese was increased to 182 hours per week and services in Shanghai dialect and Cantonese both went up to $10\frac{1}{2}$ hours per week. Communist China's barrage of Russian broadcasts to the USSR was also increased and China's overall output (in 40 languages) had expanded to nearly 1,600 hours per week by the end of 1970; in addition to Russian and Khmer, there were increases in 1970 in Spanish to Latin America, Mongolian and broadcasts to Nationalist China and a service in French for South-East Asia was introduced. In May 1971 China made further increases – in Czech, Rumanian, Serbo-Croat, Turkish and Italian – and the use of a high-powered medium-wave transmitter sited in Albania for some output was noted.

With more than seventy countries broadcasting externally only a selection of the other developments in 1970–71 can be given. Egypt, despite some reduction in output mainly due to the discontinuation of the 'Voice of Palestine' service, was still in sixth place, after the USSR, USA, China, West Germany and the BBC, with 540 hours per week

(in 34 languages) at the end of 1970. Albania, following increases in Czech and Russian, reached a total weekly output of nearly 490 hours by December 1970. North Vietnam increased output in French, English, Standard Chinese, Cantonese, Indonesian, Lao and Thai in addition to Khmer. In 1971 East German broadcasts in Hindi and Indonesian were increased. In 1970 Pakistan, like the BBC, started broadcasting externally in Nepali and in 1971 expanded output in English. In May 1971, South Africa considerably expanded broadcasts in French for various parts of Africa and increased output in English for Europe and North America. Among other African broadcasters Malawi inaugurated a small External Service in January 1971, Tanzania increased its external transmissions from 14 to 44 hours weekly (in both cases broadcasts are limited to African target areas), while Zambia announced that an External Service might be possible when work on their new transmitters was completed.

Improved transmitter facilities, planned or completed, were reported from many countries. For example, two of the five 250 kW short-wave transmitters being built for the Canadian External Services have been tested and are to be used for broadcasts to Europe. It was announced that tests of the Netherlands new relay station in Madagascar, with two 300 kW short-wave transmitters, should begin towards the end of 1971. Spain's new short-wave transmitter centre consisting of six units of a power output of 700 kW came into operation in 1971 for broadcasts to the Americas, the East and Far East. Greece installed two new 100 kW short-wave transmitters for external broadcasting in 1971. Yugoslavia has brought into use a 1,000 kW medium-wave transmitter for external and domestic broadcasts. Turkey inaugurated a new 250 kW short-wave transmitter in December 1970 which is expected to improve reception of broadcasts for Europe, the Middle East and Pakistan. Libya has a new 1,000 kW transmitter directed to Europe and Africa. Good reception was reported from various parts of Europe and from India when Iran's 2,000 kW medium-wave station was tested. A second 1,000 kW medium-wave transmitter for India's External Service is under construction and a third is included in the large-scale plans for new facilities for domestic and external broadcasting; two high-powered short-wave transmitters for the External Service have been installed in 1971. Pakistan's 1,000 kW Dacca transmitter, supplied by the Soviet Union, is due for completion in 1972. The Nigerian government has voted a large sum of money for powerful transmitters for external broadcasting. Congo (Kinshasa) inaugurated a 600 kW medium-wave transmitter at the end of 1970. Sudan is to have a 1,500 kW medium-wave transmitter to cover the Mediterranean area. West Germany has presented Dahomey with a 50 kW medium-wave transmitter and is to give Gabon one of

25 kW power. In addition Gabon inaugurated a 100 kW short-wave transmitter, financed by France, in May 1970 which can be heard outside the country. Cambodia is receiving help from both China and Australia to build new transmitters.

Organisation

The External Services are an integral part of the BBC. They operate under the same Charter as the BBC domestic services and share the same traditions. The British Government prescribes the languages in which the External Services broadcast and the length of time each language is on the air. Beyond this point the BBC has full responsibility for the broadcasting operations and is completely independent in determining the content of news and other programmes. The External Services are financed by a Parliamentary Grant-in-Aid.

The External Services include output services in vernacular languages, European and non-European, and the World Service in English. Departments supplying programmes in English, External Services News, English by Radio and Television and Programme Operations also form part of an integrated system to make the most effective and economical use of resources. The Monitoring Service (see page 109) and the Transcription Services (see page 104) are part of the External Services.

The output

The BBC External Services broadcast to the world in English and 39 other languages for a total of more than 700 hours a week. There are transmissions in 17 languages to Europe and in 22 languages to countries beyond Europe. There is also the World Service, on the air in English for 24 hours each day, supplemented at peak listening hours by additional streams of programmes specially designed for listeners in Africa, Europe and the Caribbean.

The programmes originate mainly from 47 studios in Bush House, London, headquarters of the External Services, and are carried round the world on 70 transmitters, 44 of them in the United Kingdom and 26 on relay bases overseas. The output is summarised on pages 111–112. In addition to these transmissions the External Services supply many programmes in recorded form to overseas radio stations (see page 104).

The complicated operation of producing 100 hours of news and programmes in 40 languages every day is unified by common objectives: to give unbiased news, to reflect British opinion and to project British life and culture and developments in science and industry. Programmes are designed to carry swift, accurate reports of world events and to give broad and objective background information.

Broadcasters and journalists of many different nationalities work

together to produce a wide variety of programmes. The largest single ingredient of the output is news and current affairs programmes, including political commentaries and topical magazine programmes. Entertainment programmes, listener competitions and a full service of sports commentaries and results are also part of the output. Music of all kinds is broadcast, ranging from classical to the latest trends in pop, according to the tastes of the different audiences.

Music broadcasts

Broadcasting round the clock, the BBC's World Service includes in its output a wide range of music programmes in all the serious, light and pop categories – the object being to interest, to inform, and to entertain. Listeners are taken to the Henry Wood Promenade Concerts, to King's College, Cambridge, to festivals, concerts, and sometimes to opera performances. A weekly magazine programme, *Music Now*, reflects important musical happenings and includes interviews with leading musical personalities.

Some broadcasts are originated specially for the World Service, such as the BBC Concert Orchestra's weekly series *Lights of London*, consisting of well-known music associated with the capital. A selection of the best of the music heard in this country is also rebroadcast to overseas audiences. Antony Hopkins' series *Talking about Music* has been keenly followed by listeners in many parts of the world. *Concerto*, Gilbert and Sullivan, *Your Hundred Best Tunes* – these and other kinds of music programmes have a wide overseas following. The series *From the Music Festivals* in the autumn looked back over the British summer festivals and broadcast examples of outstanding music from them.

Besides featuring famous instrumentalists and singers who regularly visit Britain, a number of the World Service programmes during the past year have delved into the BBC archives to present interesting historic recordings comprising interviews and discussions with composers and artists from the recent past.

Music of all kinds is broadcast, ranging from classical to the latest trends in pop, according to the tastes of the different audiences.

Broadcasting news to the world

The BBC broadcasts more than two hundred news programmes a day to listeners throughout the world. These are prepared by the External Services News Department which has available to it all the sources of news material used by the BBC's domestic news division. In addition it has five foreign correspondents of its own (based in Cairo, North Africa, South-East Asia, Latin America and Vienna; see pages 244–45)

and its own Diplomatic Unit, which includes experts on defence, the Commonwealth and the Common Market. The programmes – news bulletins, radio newsreels, and reviews of British press opinion, round-ups of sports news and news summaries – are broadcast in English and in many languages for listeners in all parts of the world. They are also the main source of news for ships at sea.

The newsroom at Bush House operates for twenty-four hours a day, with a total editorial staff of more than one hundred. Although the operation is separate from that for listeners in the United Kingdom, the staff preparing the bulletins have the same aim as their colleagues at Broadcasting House – the construction of a day-to-day picture of events that is as factual, accurate and impartial as they can make it. Evidence reaches the BBC from many quarters that people all over the world listen to its bulletins in English and other languages as a source of reliable news and objective reporting, particularly in times of crisis.

In addition to the millions of overseas listeners who hear the BBC news bulletins direct there are many others who hear them through rebroadcasts over their local radio stations.

Industry and exports

The External Services broadcast programmes in support of the export drive in English and 39 other languages. Export publicity on a world-wide basis is an essential part of the work of the External Services and the BBC makes every effort to encourage British manufacturers to provide information about interesting new products, developments and export successes.

A wide variety of programmes convey an image of modern industrial Britain through topical features about British achievements in business, finance and industry, agriculture, science and technology. The primary aim of these broadcasts is to report Britain's progress as an industrial and trading nation. The direct selling of goods is not the job of External Services, whose role is to create a climate favourable to the exporter. Particular attention is paid to British trade events abroad which provide opportunities for special programmes in advance about the products to be exhibited.

The BBC's global reputation for giving honest and reliable information is an important factor in arousing and maintaining interest in British goods. In addition to direct broadcasting, items about British products and scientific and technical developments are rebroadcast in more than 90 countries.

Products and manufacturers are named and the regular flow of enquiries resulting from these broadcasts and from other programmes about British products or industrial developments are passed on to manufacturers.

Evidence from listeners overseas, from independent statistical surveys, from foreign firms making trade inquiries and from British exporters points to the value of the BBC Export Promotion Service.

The BBC maintains close contact with the Department of Trade and Industry and other export and industrial agencies and welcomes inquiries from industrial firms, organisations and groups active in the export field. Information about industry, new products, export orders, visits abroad, sales missions, participation in overseas Trade Fairs etc., should be sent to Export Liaison Manager, BBC External Services, Bush House, London, WC2B 4PH, who also deals with your enquiries.

The European Services

The *French Language Service* is on the air for almost six hours a day. One and a half hours of this output is broadcast to Europe and Africa simultaneously and one and three-quarter hours are broadcast to Europe only. Five days a week two and three-quarter hours of programmes are broadcast to Africa only. On each of the remaining two days the output for Africa only is two and a half hours. The separate broadcasts to Europe and Africa have in common an average of one hour per day of recorded material which cannot for technical reasons be broadcast to both simultaneously.

The *German Service* broadcasts special daily transmissions for East Germany as well as a general service, mainly for East and West Germany and Austria. In addition to producing joint programmes with West German radio stations, it supplies a large number of programmes and talks for rebroadcast by stations in West Germany, Austria and Switzerland, most of them dealing with events in Britain and British views on current affairs. The special English lessons produced in the German Service are rebroadcast by at least seven continental stations.

The *South European Service* broadcasts in Italian, Spanish, Portuguese, Greek and Turkish. In these five languages news and comment on international affairs form the basis of the output, which also includes programmes on many aspects of British life. The listening audience is considerably increased through recorded programmes sent to radio stations in all the countries in the area. The *Italian Service* has a close and continuing link with Radiotelevisione Italiana, and its programmes are rebroadcast in Italy's three domestic services.

Since February 1971 one of the two main Spanish networks has been broadcasting weekly on its 54 stations, a discussion programme *Piccadilly – Puerta del Sol*, co-produced with the BBC's Spanish Section. The Portuguese Section has been contributing a weekly light magazine programme which has been broadcast by Emissora Nacional, the Portuguese national broadcasting service.

The *Hebrew Unit*, retained after the discontinuation of direct transmissions in Hebrew in October 1968, supplies the Israel radio daily with topical material.

The *East European Service* broadcasts in Russian, Bulgarian, Romanian and in Serbo-Croat and Slovene (for Yugoslavia). The *Central European Service* broadcasts in Polish, Hungarian, Czech and Slovak, and in Finnish.

In most of these countries the media are state-controlled and the services therefore concentrate on factual information and objective comment about Britain and the world. The broadcasts are spaced throughout the twenty-four hours or so that the 'news from London' is available at regular intervals. The broadcasts also include accounts of life in Britain, music requests and letter-box programmes. The *Finnish Service* (which is included in Central European Service for administrative reasons) and the *Yugoslav Service* broadcast a larger proportion of programmes about Britain, with particular emphasis on science, technology and trade.

The World Service

The BBC *World Service* broadcasts in English for twenty-four hours each day. This is a complete radio service, providing news and every kind of talks programme, sport, light entertainment, music and drama, addressed to everyone who can understand English. This continuous service is supplemented at peak listening times by additional streams of programmes specially designed for audiences in Africa, the Caribbean and Europe. The centralised planning of this network, with its flexible programme and technical facilities, enables World Service, while regularly maintaining a daily schedule of over forty news broadcasts, to carry live coverage of major events.

The flights of *Apollo 14* and *15*, the Commonwealth Heads of State meeting in Singapore, the ceremonies marking the death of General de Gaulle and the series of meetings at which Britain's application to join the European Economic Community was discussed – all were covered as they happened, as were the major sporting occasions of football, cricket, athletics and racing. Radio stations round the world relay World Service not only on these major occasions but daily, with scheduled news and sports coverage.

The 1100 and 1300 GMT world news bulletins are each rebroadcast by 26 stations. In all there are over 3,000 separate rebroadcasts each week of individual programmes by radio stations in some 50 countries. Literary and educational programmes include series for students of English from the BBC English by Radio and Television Department and special World Service productions of classic and contemporary

drama. Broadcasts of music cover the spectrum from the first performance of a new work at the Henry Wood Promenade Concert – some 30 concerts are relayed each year by World Service from the Royal Albert Hall and music festivals throughout the country – to the latest and best in pop music. The World Service conducts a lively dialogue with its immense audience and listeners' comments, criticisms and opinions are reflected each week in *Letterbox*, their musical requests in *Listeners' Choice* and their sporting expertise in *Sporting Questions*.

There are regular broadcasts of short stories submitted by listeners and a chance for African writers, in particular, to have their work broadcast in *African Theatre* and *The Arts and Africa*.

For listeners in Europe the weekday topical programme *Tonight* deals with people and issues of importance to Britain and her close neighbours while a weekly programme *European Perspective* links speakers in Europe's capitals as they discuss issues of concern to the Continent as a whole.

The Overseas Services

The *Overseas Regional Services* mount special operations for re-broadcasters in countries of the English-speaking world, notably in North America, the West Indies, Australia, New Zealand and the Pacific Isles. Output is divided between airmailed programmes on tape, programmes fed via cable link or satellite and direct radio transmissions. The Service produces regional programmes daily for rebroadcast by Canada (including French Canada) and by American stations and networks (including the National Public Radio Network in Washington). It makes available to re-broadcasters topical programmes such as *World Roundup* for Australia and *Report from London* for the United States. The *Caribbean Service* provides transmissions and tape for the West Indies, reflecting the connection between the territories and the West Indian population of Britain as well as world events of special Caribbean interest. There are transmissions to the Falkland Islands, to Malta in Maltese and to Mauritius in English and French. The experience of these services also goes to the making of Topical Tapes. (see page 105).

The *African Service* broadcasts world news bulletins, topical commentaries and features and magazine programmes of an educational nature in three African languages – Hausa for West Africa, Somali for the Horn of Africa and Swahili for East Africa. The service is also involved in the production of English programmes for inclusion in the World Service Network as alternative programmes for Africa. *The Morning Show* introduces pop, politics and personalities to early

morning listeners in Africa and attracts a very large audience, particularly in West Africa. *Focus on Africa* has the reputation of being the most comprehensive African current affairs programme anywhere in the world and has a steadily increasing audience. It has its own network of contributors in Africa who also send in regular summaries of what the African papers are saying and report on African sporting events in the popular, weekly programme *This Sporting Life*. The *African Service* programmes transmitted from Britain are relayed by transmitters in the East Mediterranean and by the Atlantic Relay Station on Ascension Island. A number of African radio stations re-broadcast African Service programmes and make use of English, Hausa and Swahili radiotapes specially produced for African broadcasting services and dispatched by air every week. Members of broadcasting services in Africa are accepted for training attachments to the African Service. (See also the *French Language Service* page 98.)

The *Arabic Service* is on the air for ten hours daily. It reaches a large audience in the Middle East and North Africa by medium-wave relays from the East and Central Mediterranean and from the BBC's Eastern Relay Station, as well as by short waves from the East Mediterranean and direct from the United Kingdom. In addition to eight news bulletins a day, listeners can hear a varied range of output, including talks, features, music, drama and variety programmes. Many of these programmes are recorded in the studios of the BBC office in Beirut; programme recording tours are also made and contributions come from all parts of the Arab world.

The Arabic Service also provides a monthly glossy magazine in Arabic, *Huna London*, which carries programme schedules, reprints of broadcasts and articles of general interest. Total guaranteed circulation throughout the Arab World is 75,000. A special edition is printed for the Saudi Arabia-Gulf region. *Huna London* carries advertising and plays a useful role in promoting British products in the Arab World.

The *Far Eastern Service* broadcasts to South-East Asia and the Far East in seven languages: Thai, Vietnamese, Malay, Indonesian, Chinese (Standard Chinese and Cantonese) and Japanese. The Standard Chinese Service is broadcast three times daily, for a total of ninety minutes; the *Cantonese Service* (for South China and Hong Kong) has two fifteen-minute transmissions, and the *Malay Service* one fifteen-minute transmission each day; in the other languages there are two daily transmissions – fifteen minutes designed for early-morning listening and half an hour for peak-hour evening listening. All transmissions, with the exception of the Malay, are relayed by the BBC Far Eastern Relay Station.

In addition to these direct broadcasts from London, local radio stations throughout South-East Asia and the Far East make wide-

spread use of BBC Far Eastern Service transmissions in various languages by relays and rebroadcasts and by the broadcasting of radio tapes derived from these transmissions and supplied from London. In Hong Kong, for example, the news and commentary in Cantonese is relayed twice daily by Radio Hong Kong and the main news and commentary in Standard Chinese is relayed each evening by Radio Hong Kong. News and certain current affairs programmes in Thai are rebroadcast daily in Bangkok and some other centres in Thailand. There is also rebroadcasting of BBC Far Eastern Service programmes in other languages in Malaysia, Singapore, Indonesia and, occasionally, Japan.

The Far Eastern Service also supplies a wide range of radio tapes in several languages. BBC radio tapes in Indonesian and Thai are broadcast regularly by more than a dozen radio stations throughout Indonesia and Thailand; radio tapes in Japanese are broadcast by stations in both Tokyo and Osaka; tapes in Lao are broadcast on three stations in Laos and tapes in Malay are broadcast in Malaysia, Singapore and Brunei. Hong Kong, Malaysia, Singapore, Thailand and Vietnam all broadcast BBC Far Eastern Service radio tapes in Chinese.

The *Eastern Service* broadcasts daily at dawn and in the evening in Persian, Urdu, Hindi, Bengali and Burmese. There are also three half-hour transmissions a week in Tamil, two in Sinhala and one in Nepali.

All transmissions are carried on short waves and Persian, Urdu and Hindi are also available on medium waves. The Commercial Service of the Ceylon Broadcasting Corporation relays the BBC news in Hindi every morning and evening and rebroadcasts the BBC Sinhala programmes in its National Service.

The kernel of all daily transmissions is news, with topical magazine programmes providing background and analysis to current developments in Britain, Asia and the World. Science and technology also figure largely in programmes, which aim to cater for a wide range of tastes and interests. Eastern Service radio tapes are supplied in the following languages and to broadcasting organisations in the following countries: Dari and Pushtu in Afghanistan, Nepali in Nepal and Singapore, Hindi and Urdu in Mauritius, Hindi in Fiji, and Tamil in Ceylon and Malaysia.

The *Latin American Service* broadcasts programmes in Spanish and Portuguese to the nineteen republics of the area. News bulletins, commentaries on current affairs and news developments form the basis of the programmes, which also include talks, features and magazine programmes about British life and achievements, with regular programmes on science, industry and technology. *English by Radio* lessons are widely used. Both the Spanish and Brazilian services are extensively rebroadcast, particularly news bulletins, and semi-

topical programmes on disc and tape are also distributed to local stations.

English by Radio and Television

The BBC, as a pioneer of the teaching of language by radio and television, plays a specially important role in the world-wide dissemination of English.

The External Services carry about 250 English by Radio transmissions a week in the regular output. These are beamed direct from London or from the BBC Far Eastern Relay Station to all parts of the world. Elementary lessons, explained in the learner's own language, are broadcast in 26 of the BBC's foreign services, while more advanced lessons, and lessons catering for specialised areas of the language (such as commerce, the law, journalists, politics, air transport and tourism) are given entirely in English. These 'all-English' lessons go out eight times a day in special English by Radio transmissions and are also a feature of the output of the BBC World Service. All these programmes are offered to overseas stations for rebroadcasting, and were scheduled in 1971 by 286 stations in 75 countries. The distribution of these stations demonstrates the extent of the demand to learn 'British English'; they include not only places with long-standing ties with Britain – Kenya, Hong Kong, the Caribbean – but also many in South America, the Middle East, Eastern Europe (including the USSR) and French-speaking Africa.

The first BBC English by Television series in colour, *The Bellcrest Story*, is being released in 1972, and teaches, in 13 episodes, the specialised English of modern business. Radio programmes, books and records are being issued simultaneously to support the films.

Meanwhile the Department is preparing a series of intermediate level television lessons in colour for general audiences, and collaborating with other European broadcasting organisations in a TV symposium on the teaching of English in Europe. The five English by Television series produced earlier are still being shown in many places. At least 60 countries have shown one or more of them.

One hundred and ten members from 22 countries attended the English Language Summer School in London in July and August 1971. Most were recruited from the BBC's overseas audiences. The School was organised jointly by the BBC, the English-Speaking Union and International House. The Department also collaborated with a management training organisation in running in Buckinghamshire a series of short, intensive residential courses in advanced English for senior businessmen from overseas.

The Department publishes a monthly magazine, *BBC English*, to

accompany the broadcasts, and issues recorded courses of English for classroom use and home-study which are marketed by licensees in 43 countries. A Golden Disc was awarded in 1971 to the French licensee, Disques BBC, for outstandingly good sales; presentations were also made to the licensees in Italy, Spain and Lebanon.

Rebroadcasting, Radio Tapes and Transcriptions

The domestic radio services of many countries throughout the world regularly rebroadcast BBC news bulletins and other programmes. Rebroadcasting is a valuable addition to direct transmissions from London because it enables BBC programmes to be heard on local wavelengths with easier reception and consequently larger audiences. Rebroadcasting may take the form of direct relays from BBC transmissions or the use of programmes or contributions to programmes supplied in recorded form.

News and current affairs programmes are particularly in demand. In English the main source of relay material is the World Service, with its round-the-clock service of news, comment and actuality material. BBC news services are also extensively monitored by broadcasting stations and newspapers.

The output of the BBC vernacular services is also widely used by other broadcasting services in Europe, Africa and the Middle East, Asia and the Far East, the Pacific and the Western Hemisphere.

The rebroadcasts of the External Services round the world are set out on page 106.

The Transcription Services

In BBC terminology a transcription is a recording for rebroadcasting by overseas radio stations. Round this central purpose have accumulated specialised functions of recording and processing for other BBC departments. The particular skills of BBC Transcription Services Recording Unit, developed in competition with the highest international commercial standards, are recognised professionally all over the world.

Transcription Programmes publish a comprehensive selection of more than 400 hours of first-class programmes every year. They also give overseas subscribers access to a permanent library of serious music containing some 820 hours of concerts, mostly in stereo, including historic BBC performances by international artists, brought up to modern technical standards in simulated stereo. Other programmes, drawn from the best of BBC radio, range from weekly pop (mono and stereo) to magazine talks, from comedy shows to Reith Lectures and from thriller serials to Greek tragedy. The most difficult demand to meet – and it is a constant one – is for radio comedy

acceptable to world audiences. Every programme selected for broadcasters is of the highest quality for its kind and spreads the prestige of British performers and creators world-wide. Transcription programmes are on the air in more than 100 countries in all five continents.

Topical Tapes, edited and produced by Overseas Regional Services (see page 100), in collaboration with Transcription Services who distribute them, are regular weekly programmes in English especially designed for rebroadcasters. They cover world affairs, science, sport, agriculture, education and the arts. Every week some 250 radio tapes are sent by air from London direct to 65 subscriber radio organisations. The time between production in London and appearance on the rebroadcaster's air varies from three to fourteen days and this imposes special editorial problems on a topical service. Particular attention is given to programmes on development themes; these offer specialised advice and information – on agriculture in *Tropical Farmer*, on economics in *The Development World* and on medicine and other problems in *Techniques for the Tropics*. Similar environmental themes are also covered in *The World of Education* and in the discussion programme *Your World*.

Topical Tapes are regularly used either direct, or in further copies made locally, by over 240 stations in some 60 countries, including 100 stations in the USA.

Rebroadcasts of BBC External Services programmes

BBC programmes are rebroadcast – by direct transmission, in recorded form or fed by line or cable for later transmission – by radio stations in the following countries (daily rebroadcasts of direct transmissions are indicated by an asterisk). There is also extensive monitoring of BBC transmissions by broadcasting stations for use in preparing their news bulletins and other programmes.

- | | | |
|--------------------------|----------------------------|------------------------------|
| Abu Dhabi | Ghana | Oman |
| Afghanistan | * Gibraltar | * Panama |
| Algeria | * Gilbert & Ellice Islands | * Paraguay |
| Angola | Greece | * Peru |
| * Anguilla | * Grenada | Philippines |
| * Antigua | (Windward Islands) | Poland |
| * Argentina | Guatemala | Portugal |
| * Australia | Guinea | * Puerto Rico |
| Austria | * Guyana | Qatar |
| * Bahamas | Honduras Republic | Romania |
| * Barbados | * Hong Kong | Rwanda |
| Belgium | Hungary | St Helena |
| * Bermuda | Iceland | * St Kitts |
| * Bolivia | Indonesia | * St Lucia |
| * Botswana | Iran | Saudi Arabia |
| * Brazil | Israel | Senegal |
| * British Honduras | Italy | * Seychelles |
| * British Virgin Islands | Ivory Coast | * Sierra Leone |
| * Brunei | * Jamaica | Singapore |
| Burma | Japan | * Solomon Islands |
| Burundi | Jordan | South Africa |
| Cameroun | Kenya | South Vietnam |
| * Canada | Kuwait | Spain |
| Central African Republic | Laos | * Swaziland |
| * Ceylon | Lebanon | Sweden |
| Chad | * Lesotho | * Switzerland |
| * Chile | * Liberia | Tahiti |
| * Christmas Island | Libya | Tanzania |
| (Indian Ocean) | Malagasy | * Thailand |
| * Colombia | Malawi | Togo |
| Congo (Brazzaville) | Malaysia | * Tonga |
| Congo (Kinshasa) | * Maldive Islands | * Trinidad |
| Cook Islands | Mali | Tristan da Cunha |
| * Costa Rica | * Malta | Tunisia |
| Cuba | Mauritania | Turkey |
| Cyprus | * Mauritius | Uganda |
| Czechoslovakia | Mexico | * United States of America |
| Dahomey | * Montserrat | Uruguay |
| Denmark | Morocco | * Venezuela |
| * Dominican Republic | Mozambique | Western Samoa |
| * Ecuador | Nauru Island | Yugoslavia |
| Egypt | Nepal | Zambia |
| Eire | Netherlands | |
| El Salvador | * New Guinea | British Forces |
| Ethiopia | New Hebrides | Broadcasting Services |
| * Falkland Islands | * New Zealand | * Cyprus |
| * Fiji | Nicaragua | Germany |
| Finland | Niger | * Gibraltar |
| France | * Nigeria | * Malta |
| Gabon | Niue Island | * Singapore |
| * Gambia | Norfolk Islands | * RAF Sharjah |
| Germany (West) | Norway | |

Audience Research

In order to obtain some idea of the sizes of audiences for the broadcasts of the BBC and its competitors, statistical surveys are carried out in a number of countries each year and some of the results are given below. They are subject to normal interview and sampling error. In addition, it should be noted that the surveys did not all cover the entire population and were more reliable in some countries than in others.

A survey in the main towns of the Ivory Coast in the spring of 1970 suggested that regular listening to the BBC French Service had increased since the last survey in 1964. In the capital alone the regular (listening at least once a week) audience amounted to 12 per cent of radio listeners compared with 5 per cent in 1964. The opening in 1966 of the BBC Atlantic Relay Station, which provided the French Service with improved transmitter facilities, almost certainly contributed to the increased audience. In urban areas of Ghana, the BBC had a substantial audience according to a March 1970 survey, and was ahead of other major external broadcasters in English. The results indicated that over two-fifths of the male radio audience and about a quarter of the women listeners tuned regularly to the World Service. Although not a predominantly Hausa-speaking area, there was some BBC listening in this language and also in French. Spring 1970 surveys in East Africa found that the BBC also had good regular audiences for its English broadcasts among the urban populations of Kenya, Tanzania and Uganda. In all three countries the BBC had a clear lead over the main broadcasters in English from outside Africa and in Kenya it was ahead of neighbouring African stations. In addition there were sizeable audiences for BBC broadcasts in Swahili, particularly in Tanzania where about a sixth of the male listeners among those interviewed claimed to have heard these broadcasts regularly.

A survey of the Italian national adult population carried out in March 1970 indicated little change in the size of the BBC Italian Service audience since the last survey in 1965 despite growing and strong competition from television. Daily viewers had increased from about two-fifths of the population in 1965 to about two-thirds in 1970. The regular audience for the BBC Italian Service was estimated to amount to some half a million Italians aged over 16. There was less listening to the World Service in English, but even so the regular audience amounted to some 200,000 listeners. The survey also provided confirmatory evidence of listening to BBC Italian Service contributions to the Italian Radio. For example, the RAI Third Programme international press review which includes BBC material every weekday was estimated to be heard by something like a quarter of a million adults each day. In addition, towards the end of 1970 it was learned

that a new Italian National Network topical series to which the Italian Service contributes, was reaching a daily audience in the region of one and a half million. In Turkey, a survey carried out in June 1970 in urban and rural areas indicated that the BBC Turkish Service had a regular audience in the region of half a million adult Turks. There was a smaller amount of listening to English broadcasts, virtually all confined to the urban areas.

In March 1971 the first survey ever carried out for the BBC in urban Kuwait provided evidence of a very substantial audience, almost four-fifths of the adult population listening regularly to the BBC Arabic Service. The audience was the largest for any external broadcaster, including those of the Arab World. Similarly, the World Service had the highest audience for English broadcasts, as many as a fifth of the sample listening once a week or more.

Nearly a fifth of the adult population of Bermuda was found to listen regularly to BBC World Service broadcasts in English direct from London when a survey was carried out in February 1970. In addition there was evidence of listening to BBC World Service broadcasts relayed by the two Bermudan radio stations.

Once again about a quarter of a million letters from listeners were received by the BBC External Services in 1970, more than three times the number received ten years ago. Listeners' letters do not, of course, indicate audience size, but they provide useful evidence of the characteristics and wide geographical distribution of BBC listeners. Letters are therefore always a valuable source of information but are particularly important in the case of countries where statistical surveys are not usually feasible, for example, in Communist Europe and some other parts of the world.

Almost 20,000 postal questionnaires were returned by panel members and other listeners to the vernacular services or the World Service. This type of research complements statistical surveys and provides qualitative reaction to the programmes as well as useful information on listening habits and other topics related to broadcasting. New developments during the year included the establishment of a listener panel for the Latin American Service in Spanish and special questionnaires for the Persian and Sinhala Services. A major questionnaire on listening in Europe to BBC broadcasts in English was dispatched towards the end of 1970; the response was excellent and many listeners were encouraged to comment in detail on aspects of the World Service not covered by the questions. Questionnaires completed by visitors to the BBC stand at the 1970 International Trade Fair in Helsinki supplemented evidence of listening to both the Finnish Service and the World Service obtained from surveys previously carried out in Finland.

The Monitoring Service

The Monitoring Service is part of the BBC's External Services but is financed by a separate Grant-in-Aid. Its job is to listen to and report on the contents of broadcasts by foreign radio stations. This is a substantial operation. At Caversham Park alone, where the Service is based, over 400 news bulletins, commentaries and press reviews are listened to daily throughout the 24 hours, from 34 countries in 33 languages. But this is less than half the full extent of monitoring coverage, the remainder being supplied by the Service's own outposts overseas and – by far the bigger portion – by the US Government's monitoring agency, the Foreign Broadcasts Information Service.

The Monitoring Service has a long-standing agreement with the FBIS whereby the two organisations freely exchange the products of their monitoring by means of a fast communications network. This mutually advantageous arrangement results in the combined regular coverage of 120 countries at approximately half the cost to either organisation were it to attempt the whole job on its own. The two operations are carefully co-ordinated to ensure that there is no duplication of effort, with the BBC having prime responsibility for monitoring Eastern Europe, North and East Africa, and the FBIS for the Far East, Middle East, West Africa and Latin America. In recent years a more modest exchange agreement has also been made with the West German broadcasting organisation, Deutsche Welle, and the search for other reliable monitoring partners goes on.

Monitoring fulfils a number of functions. It is a source of international news, and the Service supplies to BBC newsrooms and Government Departments a teletyped news service which is a valuable supplement to news agencies' and correspondents' reports. It is particularly exploited by the BBC's External Services' news department which generally provides fuller coverage of international affairs than do the Domestic Services. In recent months discussions have been held with a number of national newspapers to see if the Service's news file would be of value to them and arrangements have been made to enable coverage of particular news stories to be filed to some of them on request.

Monitoring also provides much detailed political and economic information gleaned from news bulletins, press reviews, broadcast speeches by Ministers and Heads of State and government statements. Many foreign radio stations broadcast the main speeches from Party Congresses and conferences as well as full particulars of economic plans and plan fulfilment.

The reporting of propaganda trends and developments is a third main function of the Service. In a situation in which broadcasting services are one of the major instruments by which foreign Govern-

ments seek to extend or consolidate their influence, monitoring provides essential background for those agencies, including the BBC External Services, whose task it is, in the British national interest, to correct falsehood and inaccuracies and make good omissions in the picture of current affairs presented in bewildering variety by the radios of the world.

Selections from all these varying types of broadcast, and the texts of the more important ones, are translated into English, edited and published daily in the Summary of World Broadcasts or in the Weekly Supplements thereto. Particulars of subscriptions can be obtained from the Head of the BBC Monitoring Service, Caversham Park, Reading, Berkshire.

Back issues of these reports since their inception in September 1939 are now being marketed on microfilm by University Microfilms Ltd., to whom inquiries should be addressed at Tylers Green, Penn, High Wycombe, Buckinghamshire.

Summary of transmissions in the BBC External Services

Programme hours a week in June 1971

English and English by Radio

BBC World Service (including alternative programmes for Europe, Africa, North America, the Caribbean and the Falkland Islands) and English by Radio 208½

African

Hausa 7
 Somali 5½
 Swahili 7

Arabic

70

Eastern

Bengali 4
 Burmese 5½
 Hindi 11¾
 Nepali ½
 Persian 8¾
 Sinhala 1
 Tamil 1½
 Urdu 8¾

Far Eastern

Chinese Cantonese 3½
 Standard Chinese (Kuoyu) 10½
 Indonesian 5½
 Japanese 5½
 Malay 1¾
 Thai 5½
 Vietnamese 5½

Latin American

Spanish 28
 Portuguese 15¾

Overseas Regional

French for Canada ½
 Maltese ½

(In addition to these transmissions the Overseas Regional

111

Services produce programmes in English for inclusion in the World Service as alternatives for listeners in North America, the Caribbean and the Falkland Islands.)

French (to Europe and Africa)	41½
German	33½
Central European	
Czech (Czech and Slovak)	22¼
Hungarian	18¾
Polish	22¼
Finnish	8½
East European	
Bulgarian	14
Romanian	15¾
Russian	31
Yugoslav (Serbo-Croat and Slovene)	17
South European	
Greek	11½
Italian	5½
Portuguese	5½
Spanish	8
Turkish	7¾
	<hr/>
Total	682½
Output repeated in recorded form at relay stations overseas	38
	<hr/>
Grand Total of hours broadcast in the External Services	720½
	<hr/>

External Services Engineering

The External Services use a total of 70 transmitters, 44 of them at sites in the United Kingdom and 26 of them at relay bases overseas. The UK transmitters carry the entire output of External Services: most of them are short-wave transmitters, but certain high-power medium- and long-wave transmitters are used for the European Services.

An extensive programme of modernisation of the UK transmitter stations is just being completed. This has included the replacement of wartime transmitters of 100 kW by new units of higher power, and the rebuilding of aerials at Rampisham, Daventry and Skelton.

The signals from the BBC's transmitters in the UK are reinforced by six relay stations in strategic positions round the world.

In Europe the External Services are relayed in Berlin by one medium-wave and one vhf transmitter.

The Eastern Relay Station, which came into service on 1 June 1969, serves India, Pakistan, Afghanistan, Iran, the Arabian Peninsula and the Gulf area. It operates on medium waves with a maximum power of 1500 kW, and broadcasts both the World Service and vernacular services to the area.

The East Mediterranean Station operates medium-wave relays for the Arabic Service, Persian Service and World Service. It also relays these and other services on short waves, covering the Middle East and parts of Asia, Africa and Europe. The Arabic Service is also relayed by a medium-wave transmitter in Malta.

The BBC Far Eastern Station relays on short waves the World Service and most of the language services for South and South-east Asia and the Far East.

The Atlantic Relay Station on Ascension Island uses four 250 kW short-wave transmitters and carries the World Service, African Service, French Language Service for Africa, and the Latin American Service. It has improved reception of BBC programmes in West, Central and South Africa, and in South and Central America.

The BBC's transmitting facilities are used to provide a service in English (the World Service) and local vernaculars to most parts of the world, particularly at the local morning and evening peak listening periods. Most of these transmissions are on short waves, but the World Service can be heard on medium waves in the East Mediterranean area on 211, 417 or 470 metres, in West Pakistan on 428 metres and in Western India, West Pakistan, the Gulf area on 213 metres, reception being best during darkness. Listeners in Europe can hear the BBC External Services on 232 metres medium wave with transmissions in English at 0700, 0800, 1800 and midnight BST.

Full details of the BBC External Services programmes and frequency schedules can be obtained from **BBC, PO Box 76, Bush House, Strand, London WC2B 4PH**, and a number of leaflets giving advice about reception of BBC transmissions are also available free on request.

Estimated total programme hours per week of some external broadcasters

	1950	1955	1960	1965	1970
USSR	533	656	1,015	1,417	1,908
United States of America	497	1,285	1,513	1,887	1,907
Voice of America	497	843	640	831	863
Radio Free Europe	—	431	444	523	547
Radio Liberty	—	—	411	478	497
Chinese People's Republic	66	159	687	1,027	1,591
Warsaw Pact Countries	386	783	1,009	1,215	1,264
German Federal Republic	—	105	315	671	779
United Kingdom (BBC)	643	558	589	667	723
Egypt	—	100	301	505	540
Albania	26	47	63	154	487
Australia	181	226	257	299	350
Netherlands	127	120	178	235	335
Cuba	—	—	—	325	320
Portugal	46	102	133	273	295
India	116	117	157	175	271
Japan	—	91	203	249	259
Spain	68	98	202	278	251
France	198	191	326	183	200
Ghana	—	—	—	212	186
Italy	170	185	205	160	165
Israel	—	28	91	92	158
South Africa	—	127	63	84	150
Canada	85	83	80	81	98
Yugoslavia	80	46	70	78	76

The figures are for December or the nearest available month.

The list includes fewer than half the world's external broadcasters. Among those excluded are Nationalist China, North and South Vietnam, North and South Korea, and various international commercial and religious stations, as well as clandestine radio stations. Certain countries such as France and Egypt transmit part of their domestic output externally on short waves; these broadcasts are mainly also excluded.

World radio and television receivers

	population	radio set ownership				television	
	1970	number of radio sets				number of television receivers	
		1955	1960	1965	1970	1965	1970
Europe							
Western Europe	393,400,000	82,700,000	116,500,000	153,400,000	49,400,000	81,900,000	
USSR & European Communist Group	349,000,000	31,790,000	59,700,000	73,500,000	24,000,000	45,300,000	
Middle East (including North Africa)	151,600,000	5,700,000	12,300,000	18,800,000	1,250,000	2,600,000	
Africa							
South Africa	21,300,000	1,150,000	2,600,000	4,500,000	—	—	
Other African countries	243,800,000	1,600,000	4,800,000	10,000,000	98,000	237,000	
Asia							
Japan	104,000,000	20,000,000	27,000,000	86,000,000	18,000,000	23,000,000	
Communist China	790,000,000	4,000,000	6,000,000	12,000,000	70,000	300,000	
India	550,000,000	2,350,000	4,800,000	14,000,000	2,000	16,000	
Other countries	514,400,000	1,800,000	5,850,000	27,600,000	700,000	2,700,000	
Australia, Pacific & Oceania	22,300,000	3,200,000	7,800,000	10,400,000	3,200,000	4,000,000	
Western Hemisphere							
United States of America	208,000,000	156,000,000	230,000,000	304,000,000	68,000,000	89,000,000	
Canada	21,300,000	9,000,000	14,000,000	20,000,000	5,000,000	7,200,000	
Latin America	269,400,000	24,500,000	29,400,000	47,000,000	7,400,000	16,100,000	
West Indies	9,500,000	500,000	860,000	2,700,000	101,000	725,000	
World Figures (approx.)	3,648,000,000	348,000,000	529,000,000	784,000,000	177,000,000	273,000,000	

Engineering

Transmitting the Programmes

Television (625 and 405 lines)

Radio and Local Radio

Stereophony

Interference

Maps and Tables showing
Transmitters and Coverage

Research and Development

How to get Good Reception

Frequency Allocations

Table: Wavebands and Frequencies

Engineering Training

BBC Television Regions
in England (map)

Transmitting and Receiving the Programmes

Television

The present period is a transitional one, in which the country is gradually changing over from a 405-line monochrome system, to the 625-line colour system.

The 405-line system was originally introduced by the BBC in 1936, and it is intended that it should ultimately be discontinued. It will, however, be continued for some years, because many households are still equipped with receivers for 405-line reception only, and the 625-line service is not yet available in all parts of the country.

All programmes are now originated and distributed on 625-lines. The 405-line signals are produced by standards converters at the transmitting stations.

405-line Monochrome Service

BBC-1 and BBC-Wales are transmitted on this system. A total of 110 main and relay transmitters are used, mostly in the VHF Band I (channels 1 to 5), but some in Band III (channels 6 to 13). The transmitters are listed under the relevant maps (*pages 122-50*), and between them they cover about 99.5% of the population.

The 405-line VHF service is subject to considerable interference at times. This is due to the fact that transmissions on the wavelengths used – especially those in Band I – will under certain circumstances, especially in the summer months, propagate over considerable distances. As each of the limited number of channels must be used by many transmitters in the United Kingdom and Europe mutual interference results, particularly in areas where there is not a strong signal from the local station.

For good 405-line reception, and to reduce interference so far as possible, an aerial with good directional properties and designed for the appropriate channels is essential. Both aerials and receivers require periodic attention if their performance is to be maintained.

625-line Colour Services

Both BBC-1 and BBC-2 are transmitted on this system, the BBC-1 programmes being identical with those transmitted on 405-lines. The 625-line services are at present transmitted in the UHF Bands IV and V (channels 21 to 34 and 39 to 68). The system is planned so that all

the programme services for any particular area come from a single transmitting mast, the stations being shared by the BBC and the ITA. As a result it is possible to use a single UHF aerial to receive all three programmes, as well as a fourth programme if this should be added at some future date.

There are at present 30 main stations and 38 relay stations in service, of which 22 main stations and 12 relay stations already radiate BBC-1 as well as BBC-2. New UHF transmitters are being constructed as rapidly as financial and manufacturing resources allow.

For satisfactory UHF reception, an outdoor aerial is usually essential, and this must be designed for the group of channels serving the area concerned. This is particularly important for colour reception, although an aerial which provides good reception in black and white will usually be equally satisfactory for colour. The PAL colour system used is such that excellent black and white pictures can be received by those viewers not equipped for colour reception; conversely, programmes which are not transmitted in colour are reproduced in black and white by colour receivers.

In the map section which follows, the areas which are served by existing UHF transmitters are indicated, together with the areas to be served by future transmitters. It must however be emphasised that local topography has a significant influence on UHF reception, and the maps can provide only a general indication of the areas in which reception is likely to be satisfactory.

625-line UHF television provides a number of advantages over the 405-line VHF system, which can be summarised as follows:

Better picture detail, with less visible line structure.

A similar standard of reception on all three channels –
BBC-1, BBC-2, and ITV.

A single aerial – smaller and lighter than VHF aerials.

Greater freedom from interference.

Colour as an 'optional extra'.

Radio

The BBC radio services are broadcast on VHF, using frequency modulation (FM) and on long and medium waves using amplitude modulation (AM). Listeners wishing to take advantage of all the services should equip themselves with receivers covering VHF as well as the long and medium wavebands.

VHF is capable of providing a very high standard of reception, with much less interference and better quality, but to make full use of the advantages a well-designed receiver is essential, and, in many locations, an external aerial is desirable. Stereophonic broadcasts are on VHF only. The long- and medium-wave services have the advantage

that they can be more easily received on portable sets and car radios, and they normally have somewhat greater range. On the other hand, they are more subject to electrical interference and medium waves are seriously affected by interference from Continental stations during the hours of darkness.

The following table summarises the transmissions available for each service:

<i>Programme</i>	<i>VHF*</i>	<i>Long Waves (Low Frequency)</i>	<i>Medium Waves (Medium Frequency)</i>
Radio 1	‡		247 and 202 metres
Radio 2	88.1–90.1 MHz	1500 metres	202 metres in parts of Scotland
Radio 3	90.3–92.4 MHz	–	464 and 194 metres
Radio 4	92.5–94.5 MHz	–	Various wavelengths
Local Radio	94.5–97.0 MHz	–	†

* Although most of the VHF services are within the limits indicated, there are certain exceptions. Full details are given in the Tables on pages 122–50.

† The Government White Paper 'An Alternative Service of Radio Broadcasting' proposes that the 20 BBC Local Radio Stations should also broadcast on medium waves.

‡ Radio 1 is broadcast on the Radio 2 VHF transmitters at certain times.

For the best possible VHF reception, the receiver should be connected to a suitable aerial mounted externally. Apart from increasing the strength of reception, such aerials can provide useful discrimination against interfering signals. In areas of strong signals – that is when relatively close to a transmitter, good reception can often be obtained with receivers having built-in aerials, or telescopic rods. In such cases it may be necessary to move the set around slightly, to find the position which provides the best reception.

Stereophony

Stereophonic transmissions enable two separate sound channels to be reproduced by two loudspeakers, which should be spaced a few feet apart. This can give a marked increase in realism and in the case of orchestral works and many forms of light music, opera or drama it also gives an indication of the relative positions of different instruments, singers or speakers. The stereophonic system used by the BBC is a compatible one, that is to say, listeners not equipped for stereo continue to receive the programme normally, the signal they receive being the sum of the left- and right-hand channels. In this respect the service is somewhat similar to colour television, in that the listener or viewer is free to take advantage of the additional facility or not as he wishes.

Stereo is transmitted only on VHF and for stereo reception a suitable receiver is necessary which incorporates the necessary decoder and amplifier for feeding the twin loudspeakers. Many different types are

now available. Because the system is carrying a greater amount of information, it is considerably more demanding than a monophonic system and this usually shows itself in the form of an increase in background noise. This is readily overcome in most locations by using a good outside aerial designed with stereo in mind. These are relatively inexpensive, but essential if the maximum benefit is to be achieved from this service.

At present, stereo is transmitted only on Radio 3 and includes most of the music programmes, and some drama productions. The service is available to 65% of the population. Since the start of regular transmissions in 1966 there has been a steady increase in public interest in stereo and a large number of listeners are now equipped to take advantage of the transmissions. It is planned to add stereo facilities to Radio 2 and Radio 4, and also to extend the service as quickly as possible to other parts of the country. From a broadcasting point of view, the most difficult and expensive parts of a stereo system are the links which convey the programme from the studios to the transmitters. A new system based on a technique known as 'pulse code modulation' has been developed which it is expected will ultimately provide a system of programme links providing both stereo facilities and improved performance.

Interference

Interference is the most common cause of unsatisfactory reception, for both radio and television. It can be caused by electrical equipment, by motor cars, by other receivers, and by broadcasting stations other than the one wanted by the listener or viewer.

The interference radiated by electrical equipment and motor cars can be substantially reduced by suitable attention to the offending equipment and most modern equipment is fitted with suppressors at the manufacturing stage.

On the medium waveband and to a lesser extent on long waves, interference from other stations frequently occurs during the hours of darkness, when these transmissions are propagated over long distances via the ionosphere. In Europe each of the available channels is used by several transmitters, many of which are operating in defiance of international agreements; the position is tolerable during the daytime, but at night it inevitably causes interference, unless the listener is receiving a very strong signal from his local station. On portables and other sets fitted with directional aerials, some improvement can often be obtained by carefully rotating the receiver to reduce the interference to a minimum.

On VHF radio, and on television, interference from other stations is of a more intermittent character. It occurs during certain atmospheric

conditions, especially in the summer months, mostly during the afternoon and evening. The trouble is worst on the frequencies used for the BBC-1 405-line services. Fortunately on VHF, and to an even greater extent on UHF, it is possible to use highly directional aerials, which can discriminate against unwanted signals coming from directions other than the wanted signal. For this and other reasons, the importance of using a good aerial of the right type cannot be over-emphasised.

Television and radio transmitters

On the following pages are details of all the BBC's domestic television and radio services. For television there are separate maps for the 625-line and 405-line services and, for transmitters in England, the shading of the service areas shows the grouping of transmitters for Regional programmes (BBC-1). Each map is accompanied by a table giving details of the transmissions.

It is inevitable that the areas served by adjacent transmitters will overlap in many places and as a result there are many localities where reception is possible from more than one station. To avoid possible confusion, the overlap areas are not shown on the maps, which have been drawn to indicate which station is most likely to provide good reception in each area. In any case of doubt as to which station should be used, the BBC Engineering Information Department will, on request, provide fuller details of the service area of each transmitter.

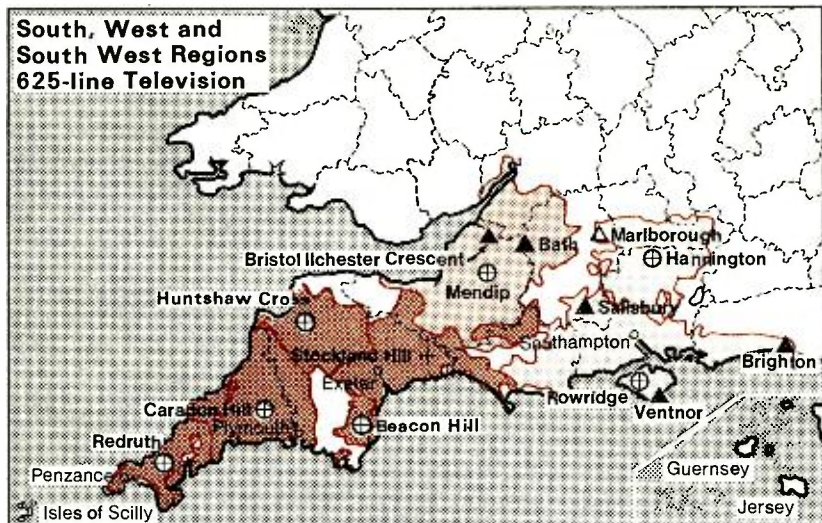
During the next few years, it is planned to bring into service a large number of additional 625-line transmitters. The tables accompanying the maps show the UHF channels to be used, together with the years in which the services are expected to start. Because of the large number of interdependent factors affecting service dates, such as obtaining the necessary planning consents, delivery of equipment and completion of programme links, it is not possible, in this annual publication, to give precise dates for future services. Up-to-date information about such dates can be obtained at any time from the BBC Engineering Information Department.

The television maps and tables are followed by similar information about the VHF network radio services, lists of long- and medium-wave services and of the BBC VHF local radio stations.

The symbols used on the maps are:

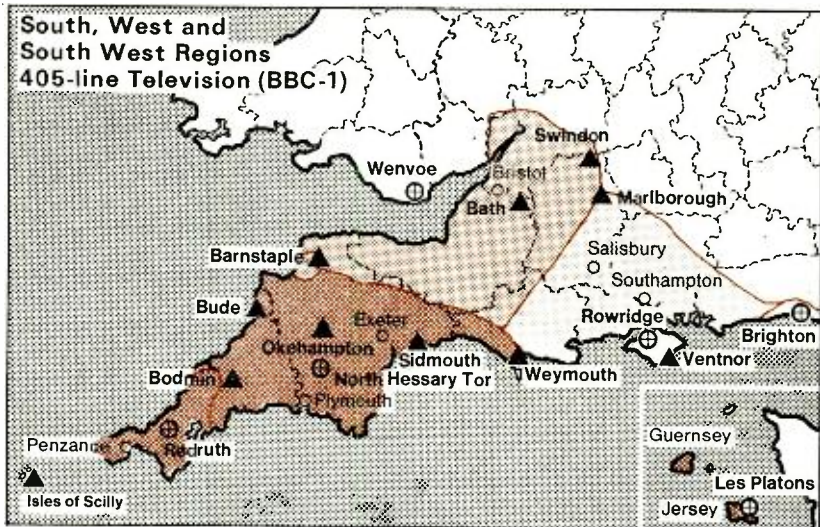
⊕ main stations ▲ relay stations

**South, West and South West Regions
625-line Television**

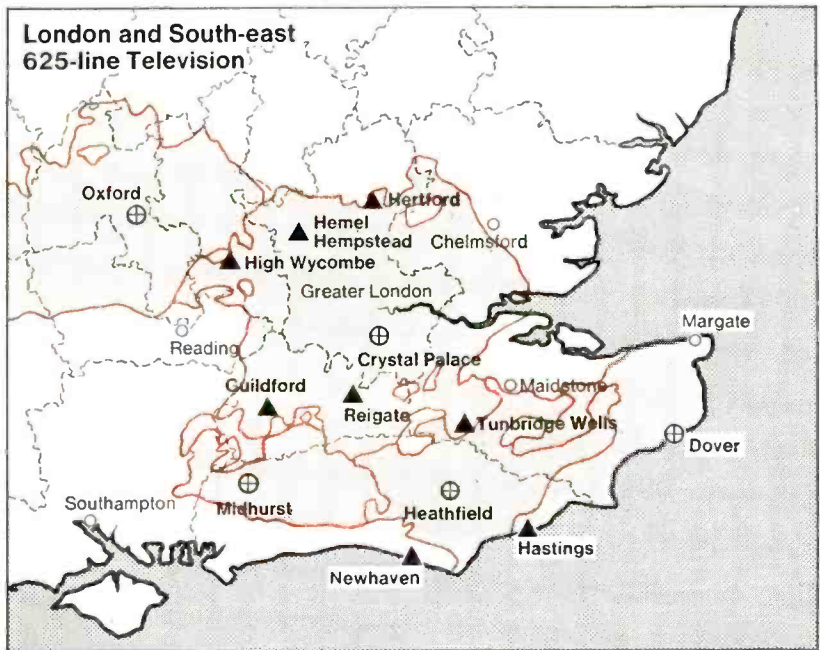


	BBC-1		BBC-2		Rec aerial group	Poln	Maximum effective radiated power (kW)
	Channel	Service date	Channel	Service date			
SOUTH							
Hannington	39	in service	45	in service	E	H	250
Rowridge	31	in service	24	in service	A	H	500
Brighton	57	in service	63	in service	C	V	2
Salisbury	57	in service	63	in service	C	V	2.5
Ventnor	39	1972	45	in service	B	V	0.5
WEST							
Mendip	58	in service	64	in service	C	H	500
Bath	22	1972	28	in service	A	V	0.25
Bristol Ilchester Crescent	40	1972	46	in service	B	V	0.125
Marlborough							
SOUTH WEST							
Beacon Hill	57	1972	63	1972	C	H	100
Caradon Hill	22	in service	28	in service	A	H	500
Huntshaw Cross	55	1974	62	1974	C	H	100
Redruth	51	in service	44	in service	B	H	100
Stockland Hill	33	in service	26	in service	A	H	250

**South, West and South West Regions
405-line Television (BBC-1)**

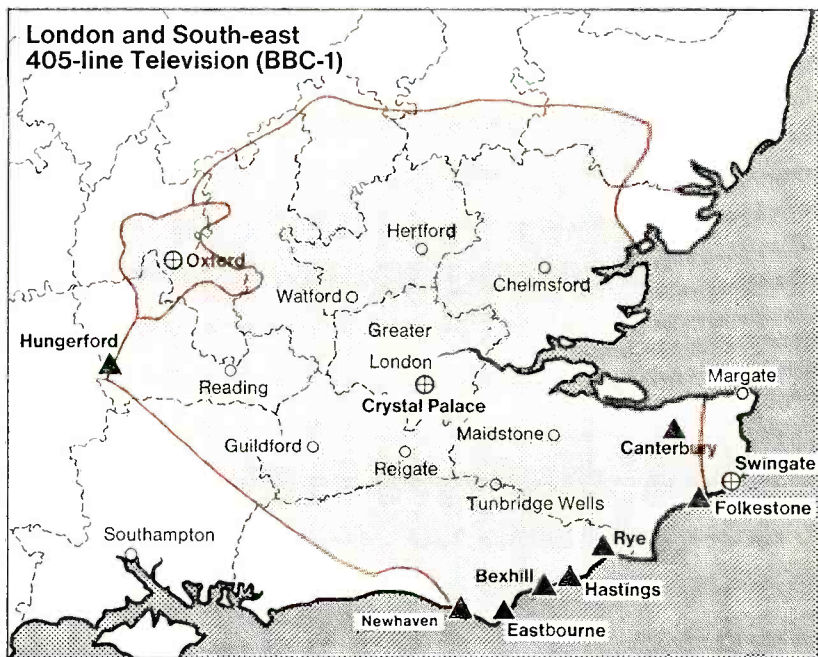


	Channel	Polarization	Maximum effective radiated power (kW)
SOUTH			
Rowridge	3	V	100
Brighton	2	V	0.4
Ventnor	5	H	0.01
Weymouth	1	H	0.05
WEST			
Wenvoe	5	V	100
Barnstaple	3	H	0.2
Bath	6	H	0.25
Marlborough	7	H	0.025
Swindon	3	H	0.2
SOUTH WEST			
Les Platons	4	H	1
North Hessary Tor	2	V	15
Bude	4	V	0.1
Okehampton	4	V	0.04
Sidmouth	4	H	0.03
Redruth	1	H	10
Bodmin	5	H	0.01
Isles of Scilly	3	H	0.02



	BBC-1		BBC-2		Rec aerial group	Poln	Maximum effective radiated power (kW)
	Channel	Service date	Channel	Service date			
Crystal Palace	26	in service	33	in service	A	H	1000
Guildford	40	in service	46	in service	B	V	2.5
Hemel Hempstead	51	in service	44	in service	B	V	10
Hertford	58	in service	64	in service	C	V	1
High Wycombe	55	in service	62	in service	C	V	0.5
Reigate	57	in service	63	in service	C	V	10
Tunbridge Wells	51	in service	44	in service	B	V	10
Dover	50	in service	56	in service	C	H	100
Heathfield	49	in service	52	in service	D	H	100
Hastings	22		25		A	V	1
Newhaven	39	1972	45	1972	B	V	2
Midhurst	61	1972	55	1972	D	H	100
Oxford	57	in service	63	in service	C	H	500

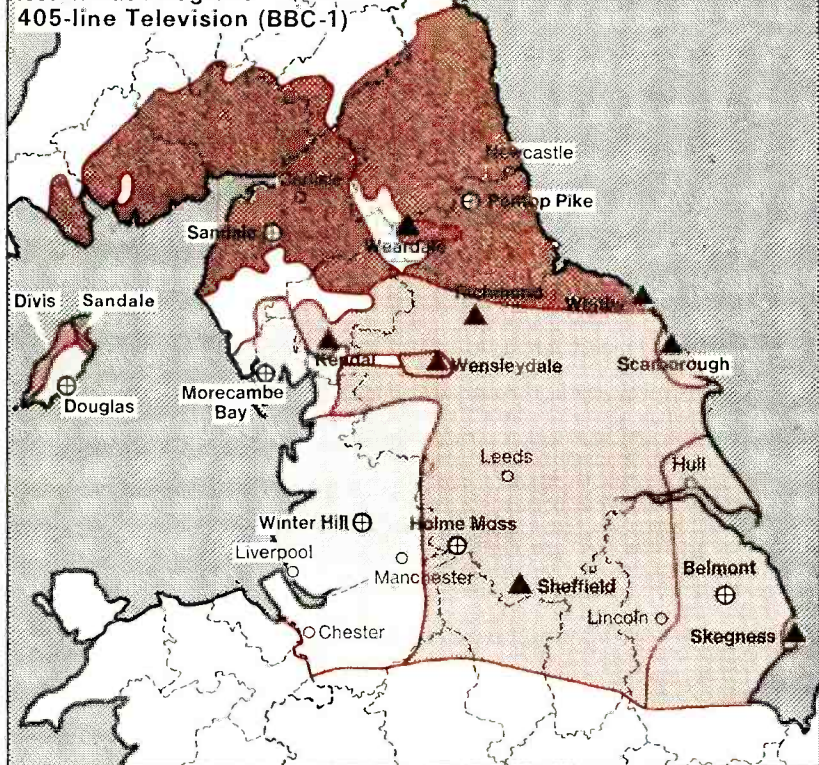
London and South-east 405-line Television (BBC-1)



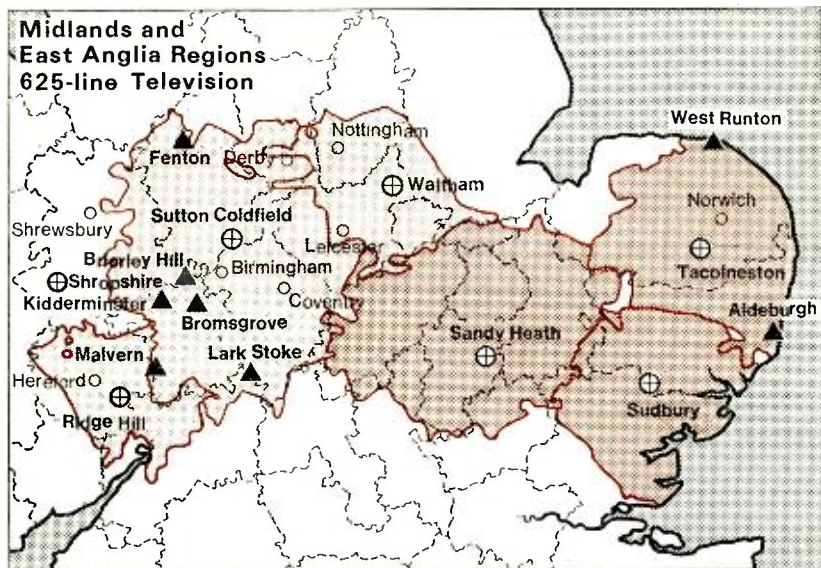
	Channel	Polarization	Maximum effective radiated power (kW)
Crystal Palace	1	V	200
Bexhill	3	H	0.15
Eastbourne	5	V	0.05
Hastings	4	H	0.015
Hungerford	4	H	0.025
Newhaven	8	V	0.05
Rye	3	H	0.05
Oxford	2	H	0.65
Swingate	2	V	1.5
Canterbury	5	V	0.03
Folkestone	4	H	0.04

	BBC-1		BBC-2		Rec aerial group	Poln	Maximum effective radiated power (kW)
	Channel	Service date	Channel	Service date			
NORTH WEST							
Winter Hill	55	in service	62	in service	C	H	500
Darwen	39	in service	45	in service	B	V	0.5
Glossop	22	1973	28	1973	A	V	1
Haslingden	33	in service	26	in service	A	V	2
Kendal	58	1972	64	1972	C	V	2
Lancaster	31	in service	27	in service	A	V	10
Pendle Forest	22	in service	28	in service	A	V	0.5
Saddleworth	52	in service	45	in service	E	V	0.5
Todmorden	39	in service	45	in service	B	V	0.1
Windermere	51	1972	44	1972	B	V	0.5
NORTH							
Belmont	22	in service	28	in service	A	H	500
Emley Moor	44	in service	51	in service	B	H	1000
Chesterfield	33	1972	26	in service	A	V	0.7
Cop Hill	22	1973	28	1973	A	V	2
Halifax	21	in service	27	in service	A	V	0.5
Hebden Bridge	22	1973	28	1963	A	V	0.25
Keighley	58	in service	64	in service	C	V	10
Sheffield	31	in service	27	in service	A	V	5
Skipton	39	in service	45	in service	B	V	10
Wharfedale	22	in service	28	in service	A	V	2
NORTH EAST							
Bilsdale West Moor	33	in service	26	in service	A	H	500
Whitby	55	1973	62	1973	C	V	0.25
Caldbeck	30	in service	34	in service	A	H	500
Whitehaven	40	1973	46	1973	B	V	2
Chatton	39	1976	45	1976	B	H	100
Pontop Pike	58	in service	64	in service	C	H	500
Fenham	21	1972	27	in service	A	V	0.5
Newton	33	1972	26	in service	A	V	0.5
Weardale	51	1972	44	in service	B	V	0.25

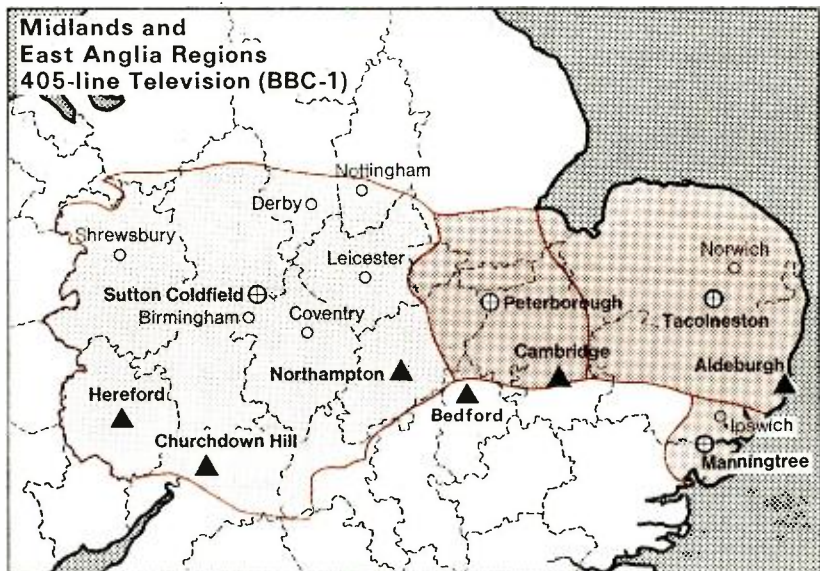
**North West, North and
North East Regions
405-line Television (BBC-1)**



	Channel	Polarization	Maximum effective radiated power (kW)
NORTH WEST			
Winter Hill	12	V	125
Douglas	5	V	3
Kendal	1	H	0.025
Morecambe Bay	3	H	5
NORTH			
Belmont	13	V	20
Skegness	1	H	0.06
Holme Moss	2	V	100
Scarborough	1	H	0.5
Sheffield	1	H	0.05
Wensleydale	1	V	0.02
NORTH EAST			
Pontop Pike	5	H	17
Richmond	3	V	0.045
Weardale	1	H	0.15
Whitby	4	V	0.04
Sandale	4	H	30

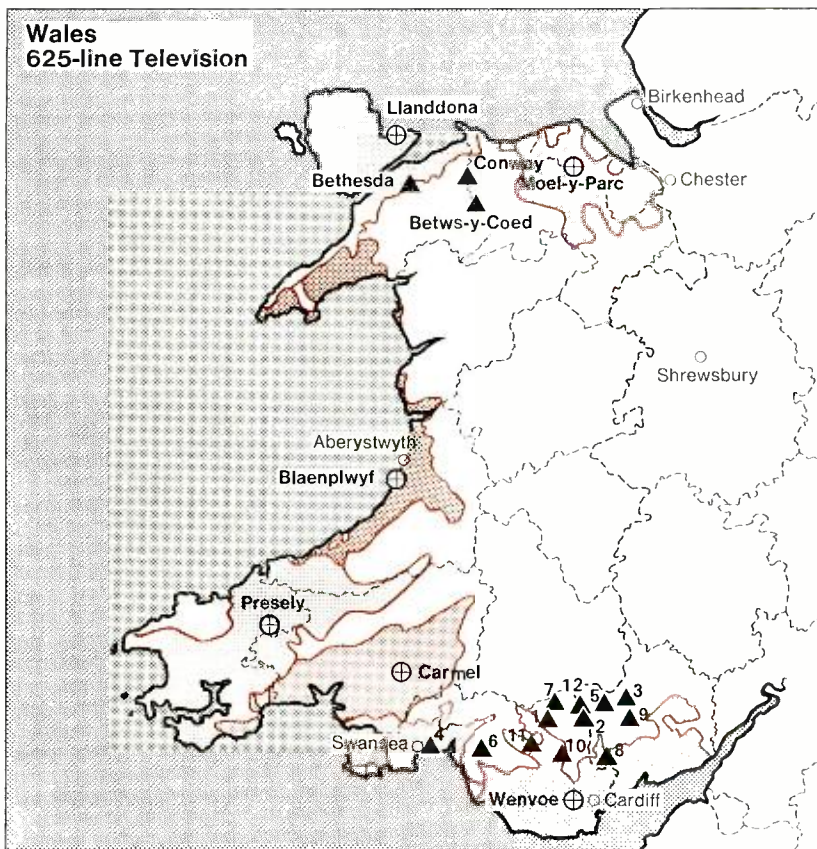


	BBC-1		BBC-2		Rec aerial group	Pol'n group	Maximum effective radiated power (kW)
	Channel	Service date	Channel	Service date			
MIDLANDS							
Ridge Hill	22	1972	28	1972	A	H	100
Shropshire							
Sutton Coldfield	46	in service	40	in service	B	H	1000
Brierley Hill	57	in service	63	in service	C	V	10
Bromsgrove	31	in service	27	in service	A	V	4
Fenton	31	in service	27	in service	A	V	10
Kidderminster	58	in service	64	in service	C	V	0.5
Lark Stoke	33	in service	26	in service	A	V	2.5
Malvern	56	in service	62	in service	C	V	2
Waltham	58	in service	64	in service	C	H	250
EAST ANGLIA							
Sandy Heath	31	in service	27	in service	A	H	1000
Sudbury	51	in service	44	in service	B	H	250
Tacolneston	62	in service	55	in service	C	H	250
Aldeburgh	33	1972	26	in service	A	V	10
West Runton	33	1972	26	in service	A	V	0.5



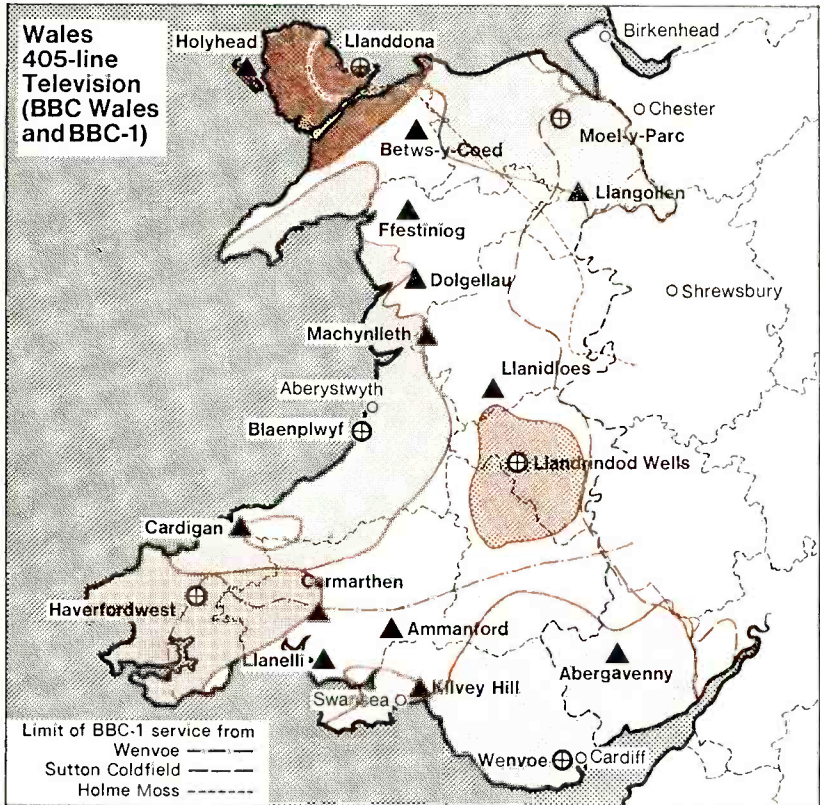
	Channel	Polarization	Maximum effective radiated power (kW)
MIDLANDS			
Sutton Coldfield	4	V	100
Churchdown Hill	1	H	0.25
Hereford	2	H	0.05
Northampton	3	V	0.1
EAST ANGLIA			
Peterborough	5	H	1
Bedford	10	H	3
Cambridge	2	H	0.1
Tacolneston	3	H	45
Aldeburgh	5	V	0.025
Manningtree	4	H	5

Wales 625-line Television

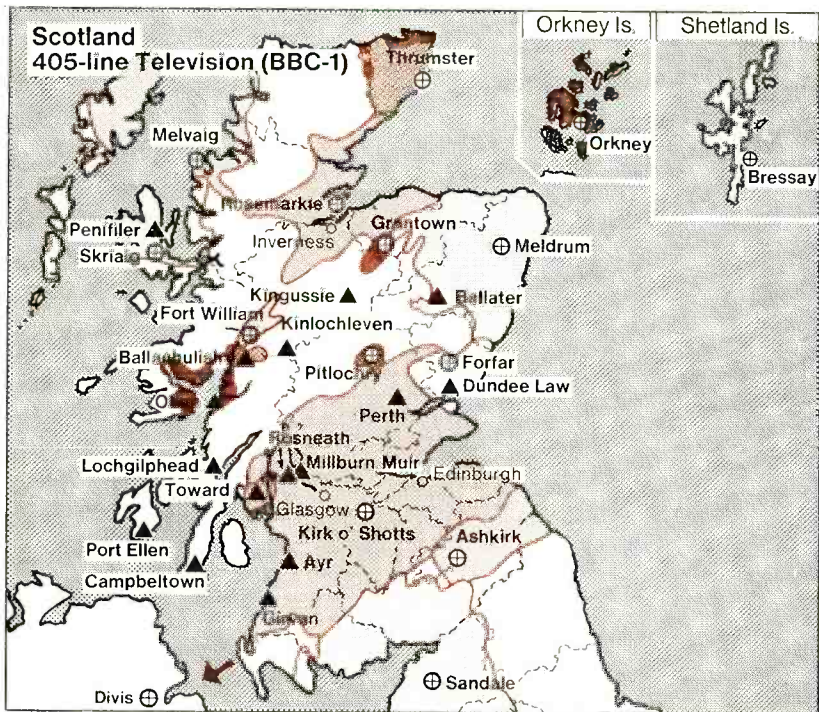


On the above map, it is not practicable to name the Wenvoe relay stations, because of their close spacing. Each relay station has been numbered and the table below gives the corresponding names.

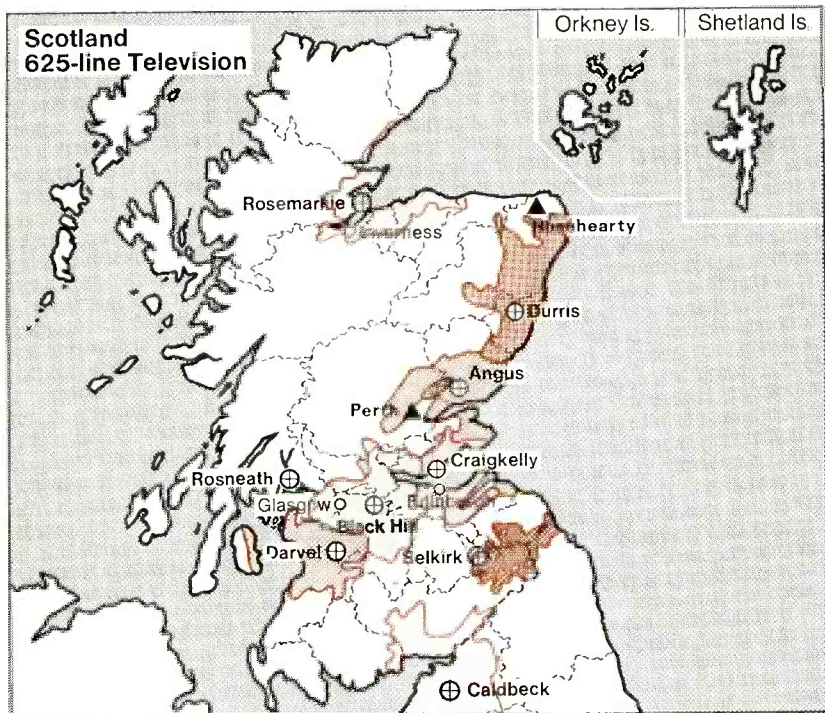
	BBC-WALES		BBC-2		Rec aerial group	Poln	Maximum effective radiated power (kW)
	Channel	Service date	Channel	Service date			
Blaenplwyf	31	1972	27	in service	A	H	100
Carmel	57	1972	63	in service	C	H	100
Llanddona	57	1973	63	in service	C	H	100
Bethesda	57		63	in service	C	V	0.025
Betws-y-Coed	21		27	1972	A	V	2
Conway	40		46	1972	B	V	2
Moel-y-Parc	52	1973	45	in service	B	H	100
Presely	46	1973	40	1973	B	H	100
Wenvoe	44	in service	51	in service	B	H	500
Aberdare	(1) 21	1972	27	in service	A	V	0.125
Bargoed	(2) 21	1972	27	1972	A	V	1.5
Blaenavon	(3) 57	1973	63	1973	C	V	0.75
Kilvey Hill	(4) 33	in service	26	in service	A	V	2.5
Llanhilleth	(5) 39		45		B	V	0.03
Maesteg	(6) 22	in service	28	in service	A	V	0.5
Merthyr Tydfil	(7) 22	1972	28	in service	A	V	0.125
Mynydd		1973		1973			
Machen	(8) 33	1972	26	1972	A	V	2
Pontypool	(9) 21		27		A	V	1
Pontypridd	(10) 22	1972	28	in service	A	V	0.5
Rhondda	(11) 33	1972	26	in service	A	V	1
Rhydney	(12) 57	1972	63	1972	C	V	0.75



	Channel	Polarization	Maximum effective radiated power (kW)
BBC WALES			
Blaenplwyf	3	H	3
Dolgellau	5	V	0.025
Ffestiniog	5	H	0.05
Machynlleth	5	H	0.05
Haverfordwest	4	H	10
Ammanford	12	H	0.02
Cardigan	2	H	0.045
Llanddona	1	V	6
Holyhead	4	H	0.01
Moel-y-Parc	6	V	20
Betws-y-Coed	4	H	0.035
Llangollen	1	H	0.035
Wenvoe	13	V	200
Abergavenny	3	H	0.03
Carmarthen	1	V	0.02
Kilvey Hill	2	H	0.5
Llandrindod Wells	1	H	1.5
Llanelli	3	V	0.015
Llanidloes	13	H	0.02
BBC-1			
Holme Moss	2	V	100
Sutton Coldfield	4	V	100
Wenvoe	5	V	100



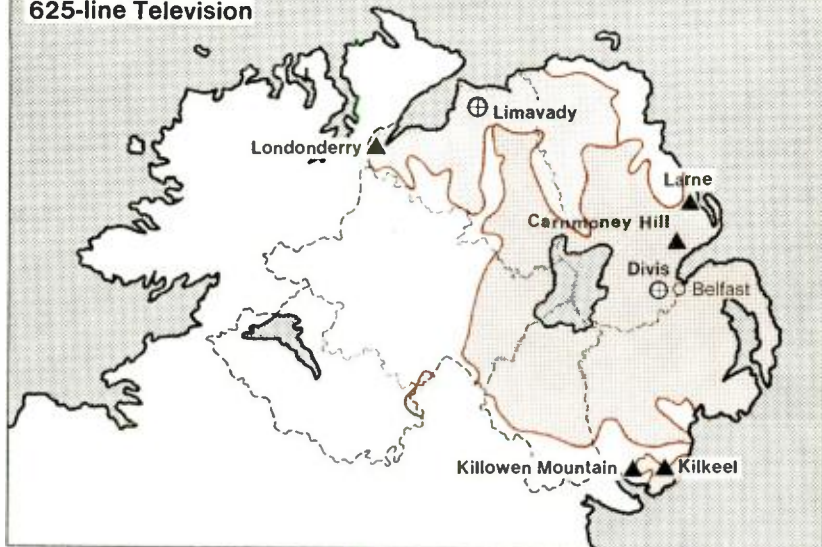
	Channel	Polarization	Maximum effective radiated power (kW)
Kirk o'Shotts	3	V	100
Ashkirk	1	V	18
Ayr	2	H	0.05
Campbeltown	5	V	0.5
Dundee Law	2	V	0.01
Forfar	5	V	5
Girvan	4	V	0.02
Lochgilphead	1	V	0.02
Millburn Muir	1	V	0.01
Perth	4	V	0.025
Pitlochry	1	H	0.2
Port Ellen	2	V	0.05
Rosneath	2	V	0.02
Toward	5	V	0.25
Meldrum	4	H	17
Ballater	1	V	0.01
Bressay	3	V	6
Orkney	5	V	15
Thrumster	1	V	7
Rosemarkie	2	H	20
Ballachulish	2	V	0.1
Fort William	5	H	1.5
Grantown	1	H	0.4
Kingussie	5	H	0.035
Kinlochleven	1	V	0.005
Melvaig	4	V	25
Oban	4	V	3
Penifiler	1	H	0.025
Skriaig	3	H	12
Sandale	6	H	70



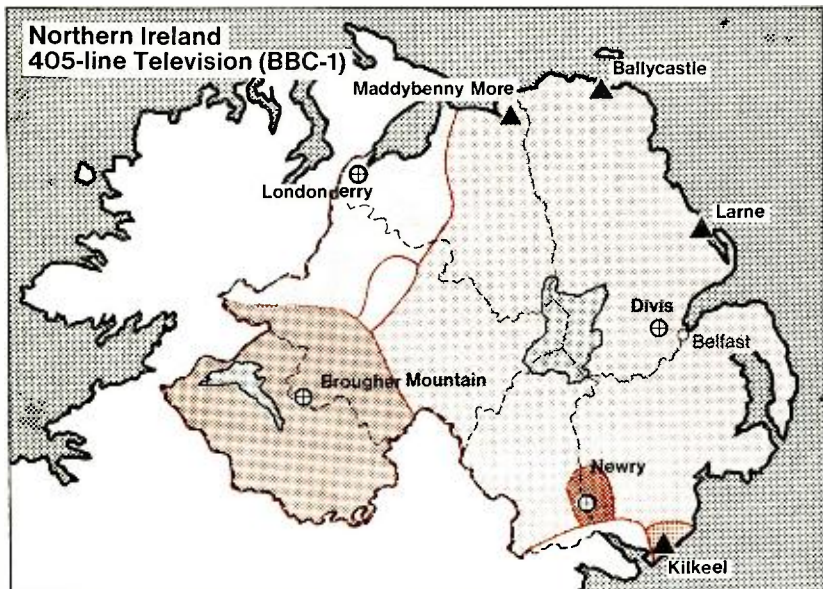
	BBC-1		BBC-2		Rec aerial group	Poln	Maximum effective radiated power (kW)
	Channel	Service date	Channel	Service date			
Angus	57	in service	63	in service	C	H	100
Perth	39	1972	45	1972	B	V	1
Black Hill	40	in service	46	in service	B	H	500
Caldbeck*	30	in service	34	in service	A	H	500
Craigkelly	31	in service	27	in service	A	H	100
Darvel	33	1972	26	1972	A	H	100
Durriss	22	in service	28	in service	A	H	500
Rosehearty	51	1973	44	1973	B	V	2
Rosemarkie	39	1973	45	in service	B	H	100
Rosneath							
Selkirk	55	1973	62	1973	C	H	50

* The Caldbeck channel-30 service carries local programmes of the North East England Region.

Northern Ireland 625-line Television

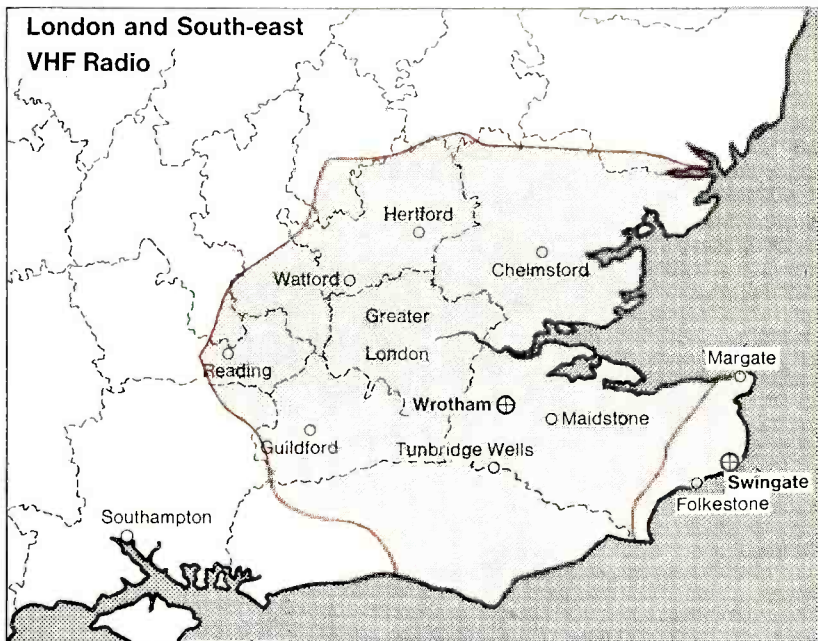


	BBC-1		BBC-2		Rec aerial	Poln group	Maximum effective radiated power (kW)
	Channel	Service date	Channel	Service date			
Divis	31	in service	27	in service	A	H	500
Carnmoney Hill	40		46		B	V	0.1
Kilkeel	39		45		B	V	2
Killowen Mountain	31		27		A	V	0.15
Larne	39		45	in service	B	V	0.5
Limavady	55		62	in service	C	H	100
Londonderry	51		44	in service	B	V	3



	Channel	Polarization	Maximum effective radiated power (kW)
Divis	1	H	35
Ballycastle	4	H	0.05
Brougher Mountain	5	V	7
Kilkeel	3	H	0.025
Larne	3	H	0.05
Londonderry	2	H	1.5
Maddybenny More	5	H	0.02
Newry	4	V	0.03

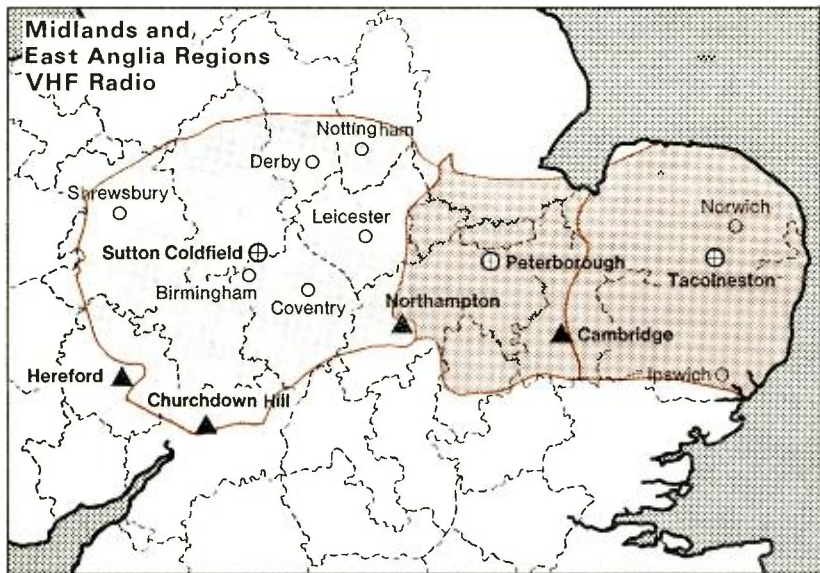
London and South-east VHF Radio



	Frequencies (MHz)			Maximum effective radiated power (kW)
	Radio 2	Radio 3	Radio 4	
Swingate	90.0	92.4*	94.4	7
Wrotham	89.1	91.3*	93.5	120

The above transmissions are horizontally polarized

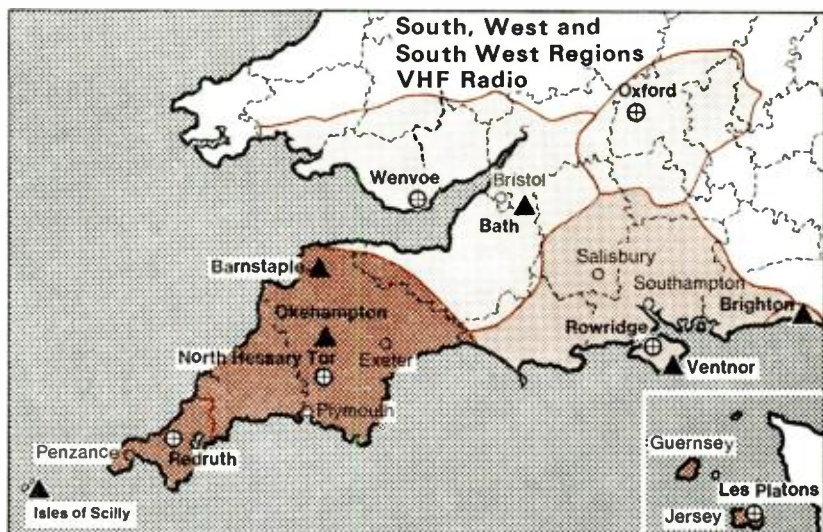
*Carries stereophonic programmes



	Frequencies (MHz)			Maximum effective radiated power (kW)
	Radio 2	Radio 3	Radio 4	
MIDLANDS				
Sutton Coldfield	88.3	90.5*	92.7	120
Churchdown Hill	89.0	91.2	93.4	0.025
Hereford	89.7	91.9	94.1	0.025
Northampton	88.9	91.1*	93.3	0.06
EAST ANGLIA				
Peterborough	90.1	92.3	94.5	20
Cambridge	88.9	91.1	93.3	0.02
Tacolneston	89.7	91.9	94.1	120

All the above transmissions are horizontally polarized

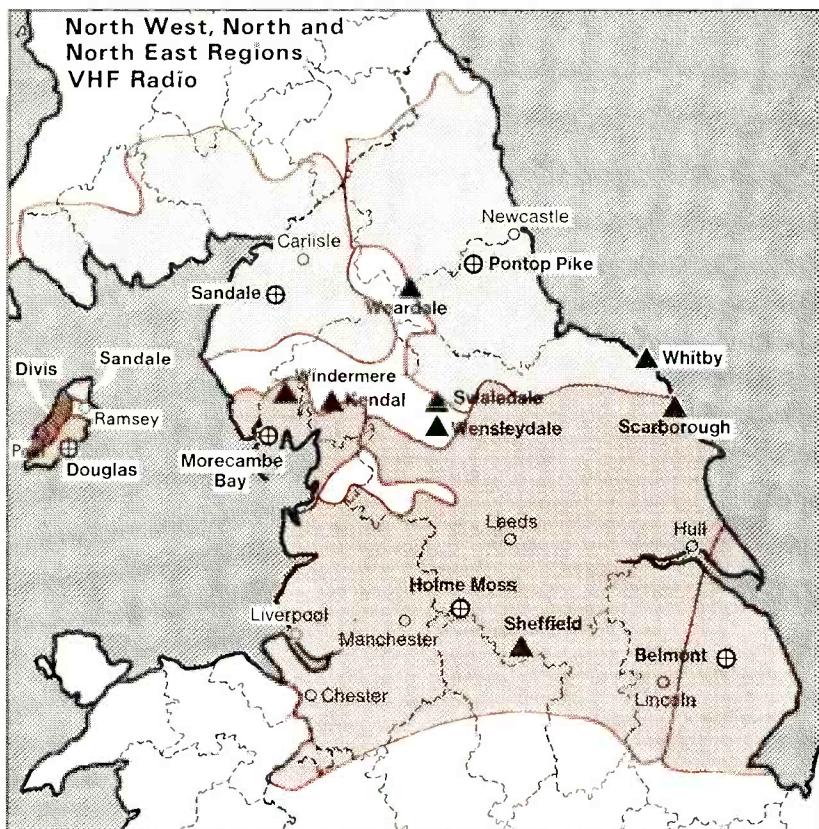
*Carries stereophonic programmes



	Frequencies (MHz)			Maximum effective radiated power (kW)
	Radio 2	Radio 3	Radio 4	
SOUTH				
Rowridge	88.5	90.7*	92.9	60
Brighton	90.1	92.3*	94.5	0.15
Ventnor	89.4	91.6	93.8	0.02
WEST				
Wenvoe	89.95	96.8	92.125	120
Barnstaple	88.5	90.7	92.9	0.15
Bath	88.8	91.0	93.2	0.035
Oxford	89.5	91.7*	93.9	22
SOUTH WEST				
Les Platons	91.1	94.75	97.1	1.5
North Hessary Tor	88.1	90.3	92.5	60
Okehampton	88.7	90.9	93.1	0.015
Redruth	89.7	91.9	94.1	9
Isles of Scilly	88.8	91.0	93.2	0.02

All the above transmissions are horizontally polarized

*Carries stereophonic programmes

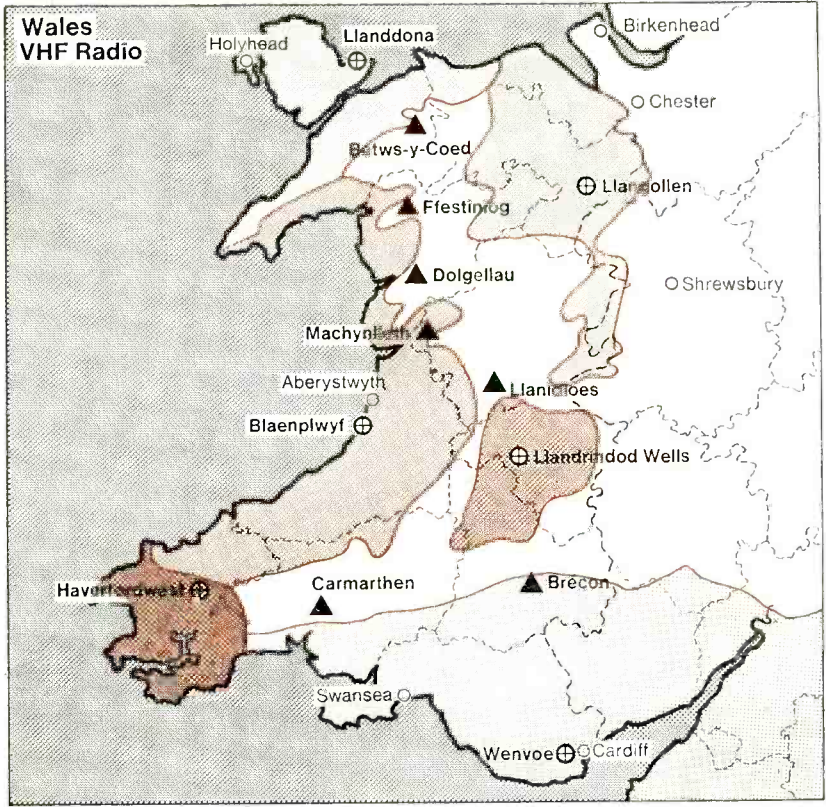


	Frequencies (MHz)			Maximum effective radiated power (kW)
	Radio 2	Radio 3	Radio 4	
NORTH WEST AND NORTH				
Belmont	88.8	90.9	93.1	8
(Divis)	90.1	92.3	94.5	60
Holme Moss	89.3	91.5*	93.7	120
Douglas	88.4	90.6	92.8	6
Kendal	88.7	90.9*	93.1	0.025
Morecambe Bay	90.0	92.2*	94.4	4
Scarborough	89.9	92.1*	94.3	0.025
Sheffield	89.9	92.1*	94.3	0.06
Wensleydale	88.3	90.5	92.7	0.025
Windermere	88.6	90.8	93.0	0.02
NORTH EAST				
Pontop Pike	88.5	90.7	92.9	60
Swaledale†	89.6	91.8	94.0	0.035
Weardale	89.7	91.9	94.1	0.1
Whitby	89.6	91.8	94.0	0.04
Sandale	88.1	90.3	94.7	120
Sandale (Scottish)			92.5	120

All the above transmissions are horizontally polarized

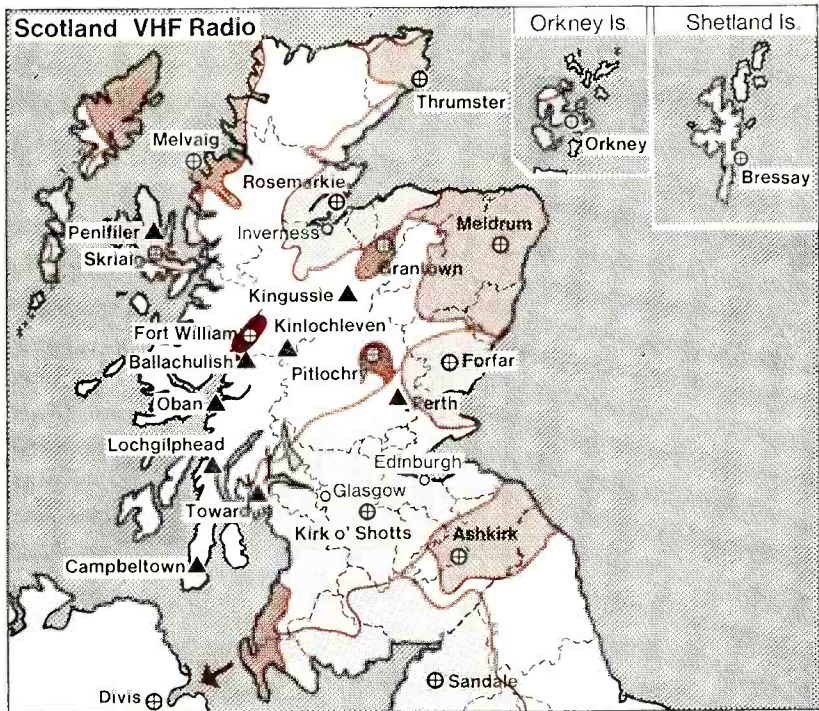
*Carries stereophonic programmes

†Not in service at date of publication



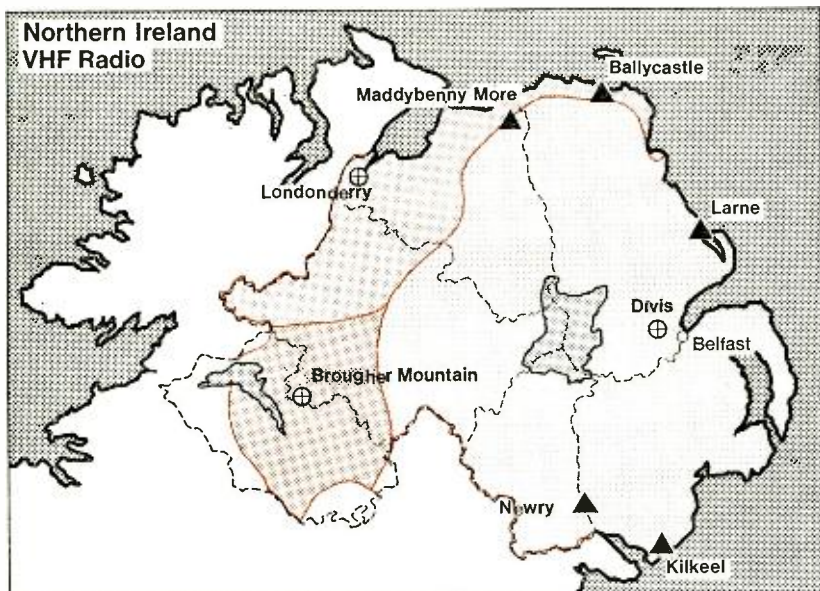
	Frequencies (MHz)			Maximum effective radiated power (kW)
	Radio 2	Radio 3	Radio 4	
Blaenplwyf	88.7	90.9	93.1	60
Dolgellau	90.1	92.3	94.5	0.015
Ffestiniog	88.1	90.3	92.5	0.05
Machynlleth	89.4	91.6	93.8	0.06
Haverfordwest	89.3	91.5	93.7	10
Llanddona	89.6	91.8	94.0	12
Betws-y-Coed	88.2	90.4	92.6	0.01
Llangollen	88.85	91.05	93.25	10
Wenvoe	89.95	96.8	94.3	120
Brecon	88.9	91.1	93.3	0.01
Carmarthen	88.5	90.7	92.9	0.01
Llandrindod Wells	89.1	91.3	93.5	1.5
Llanidloes	88.1	90.3	92.5	0.005
Wenvoe (West)			92.125	120

All the above transmissions are horizontally polarized



	Frequencies (MHz)			Maximum effective radiated power (kW)
	Radio 2	Radio 3	Radio 4	
Kirk o' Shotts	89.9	92.1	94.3	120
Ashkirk	89.1	91.3	93.5	18
Campbeltown	88.2	90.4	92.6	0.035
Forfar	88.3	90.5	92.7	10
Lochgilphead	88.3	90.5	92.7	0.01
Perth	89.3	91.5	93.7	0.015
Pitlochry	89.2	91.4	93.6	0.2
Toward	88.5	90.7	92.9	0.25
Meldrum	88.7	90.9	93.1	60
Bressay	88.3	90.5	92.7	10
Grantown	89.8	92.0	94.2	0.35
Kingussie	89.1	91.3	93.5	0.035
Orkney	89.3	91.5	93.7	20
Thrumster	90.1	92.3	94.5	10
Rosemarkie	89.6	91.8	94.0	12
Ballachulish	88.1	90.3	92.5	0.015
Fort William	89.3	91.5	93.7	1.5
Kinlochleven	89.7	91.9	94.1	0.002
Melvaig	89.1	91.3	93.5	22
Oban	88.9	91.1	93.3	1.5
Penifiler	89.5	91.7	93.9	0.006
Skriaig	88.5	90.7	92.9	10
Sandale	88.1	90.3	92.5	120
Sandale (NE England)			94.7	120

All the above transmissions are horizontally polarized



	Frequencies (MHz)			Maximum effective radiated power (kW)
	Radio 2	Radio 3	Radio 4	
Divis	90.1	92.3	94.5	60
Ballycastle	89.0	91.2	93.4	0.04
Brougher Mountain	88.9	91.1	93.3	2.5
Kilkeel	88.8	91.0	93.2	0.025
Larne	89.1	91.3	93.5	0.015
Londonderry	88.3	90.55	92.7	13
Maddybenny More	88.7	90.9	93.1	0.03
Newry	88.6	90.8	93.0	0.03

All the above transmissions are horizontally polarized

Long- and medium-wave stations

(Radios 2, 3 and 4 are also transmitted on vhf)

Radio 1

Station	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
Bournemouth	1484	202	2	Bournemouth and Poole
Brighton	1214	247	1	Brighton and Hove area
Brookmans Park	1214	247	50	Greater London and Home Counties
Burghead	1214	247	20	Moray Firth area
Droitwich	1214	247	30	Midland Counties
Fareham	1214	247	1	Southampton and Portsmouth area
Hull	1214	247	0.15	Hull
Lisnagarvey	1214	247	10	} Most of Ulster
Londonderry	1214	247	0.25	
Moorside Edge	1214	247	50	South Lancashire and South-west Yorkshire
Newcastle	1214	247	2	Tyneside
Plymouth	1214	247	0.5	Plymouth
Postwick	1214	247	1	Norwich area
Redmoss	1214	247	2	Aberdeen area
Redruth	1214	247	2	Camborne and Redruth area
Washford	1214	247	60	Parts of South Wales and South-west England
Westerglen	1214	247	40	Central Scotland

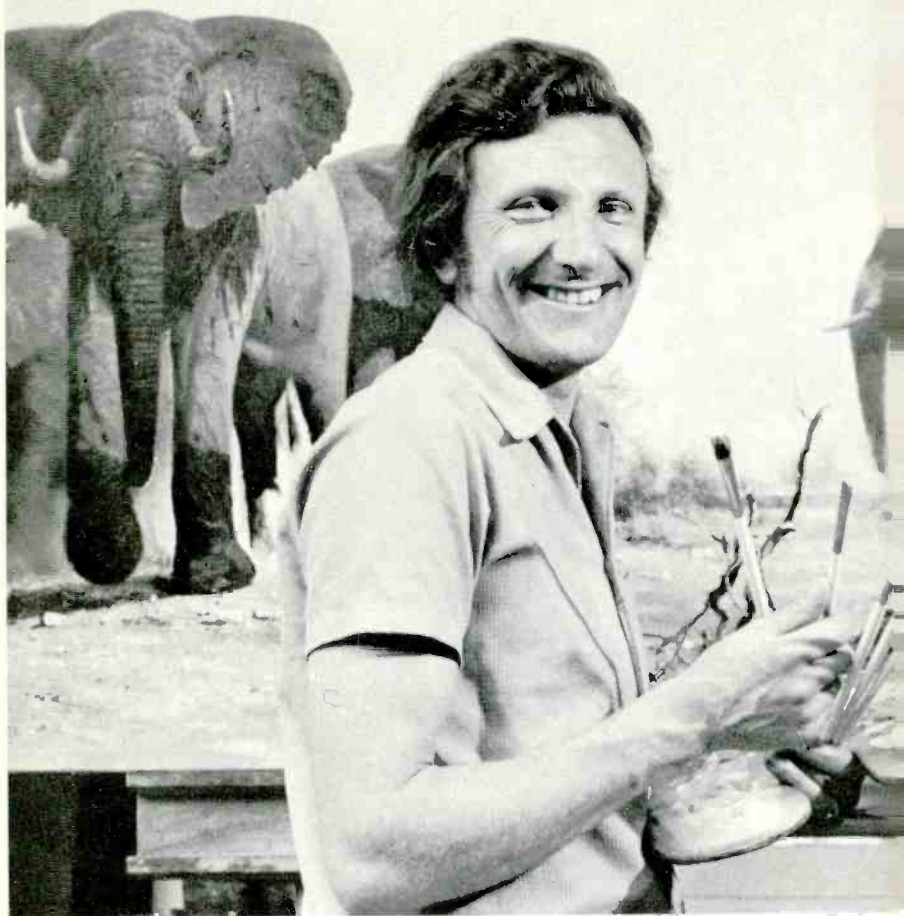
Radio 2

Station	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
Droitwich	200	1500	400	} Most of British Isles
Dundee	1484	202	2	
Edinburgh	1484	202	2	} Local areas
Glasgow	1484	202	2	
Redmoss	1484	202	2	

Radio 3

Station	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<i>Main transmission</i>				
Daventry	647	464	150	within a radius of about 100 miles of Daventry, Northants.
<i>Auxiliary transmissions</i>				
Belfast	1546	194	0.25	} local areas
Bournemouth	1594	188	0.25	
Brighton	1546	194	1	
Dundee	1594	188	0.25	
Edinburgh	647	464	2	
Exeter	1546	194	0.25	
Fareham	1546	194	1	
Glasgow	647	464	2	

continued



David Shepherd, wild-life artist and collector of railway locomotives, was himself the subject of a television portrait in *The World About Us* on BBC-2

Previous page Rex Harrison chose Chekhov's comedy *Platonov* for his first appearance in a television play (seen here with Bridget Armstrong) which was shown on BBC-1



Clodagh Rodgers represented Great Britain in the 1971 Eurovision Song Contest in Dublin, and shown on BBC-1



Jack Warner as Sgt George Dixon continued to maintain law and order on BBC-1 in *Dixon of Dock Green*



Centre A popular pair of new Western Heroes on BBC-2 were Ben Murphy and Pete Duel in *Alias Smith and Jones*

Right Michael Parkinson made his début as a late-night show host in *Parkinson* on BBC-1





Above Among the many groups appearing in *Top of the Pops* on BBC-1 was The Blue Mink



Above Left The main entrance of the new Broadcasting Centre at Pebble Mill, Birmingham, which was opened on 10 November 1971 by HRH Princess Anne

A peaceful scene in Northern Ireland. A BBC outside broadcasts unit films a fishing competition on the River Strule near Omagh for the regional summer series *Our Town*



Above One of several successful comedy series which returned to BBC-1 during the year was *Me Mammy* with Milo O'Shea, Anna Manahan and Yootha Joyce



Actor Jack Hawkins and his wife took part in a BBC-2 *Man Alive* programme about cancer cures

BBC Local Radio transmitting stations – vhf

	Frequency MHz	Maximum effective radiated power (kW)
Birmingham	95.6	5.5
Blackburn	96.4*	1.5
Brighton	95.8	0.5
Bristol	95.4	5
Derby	96.5*	5.5
Durham	94.5	2.6
Humberside	95.3	4.5
Leeds	94.6	0.14
Leicester	95.2*	0.3
London	95.3	16.5
Manchester	95.1*	4
Medway	97.0	5.5
Merseyside	95.8	5
Newcastle	95.4	3.5
Nottingham	94.8*	0.3
Oxford	95.0	4.5
Sheffield	88.6	0.03
(Rotherham relay)	95.05	0.01
Solent	96.1	5
Stoke-on-Trent	94.6	2.5
Teesside	96.6	5

* Slant polarization – all the other transmissions use horizontal polarization

Research and Development

Research

Research into the application to broadcasting of digital methods of signal processing and transmission continues. The world-wide interest in this subject has resulted in the creation of a special study group of the International Telegraph and Telephone Consultative Committee (CCITT). The principal aim of this group is to establish international standards for the digital transmission of telephony, sound radio and television, these being essential for the satisfactory international exchange of digital signals. The 'bit streams' or sequences of digital pulses arriving at the input terminals of an international network must be suitably interleaved in time to form an appropriate trunk circuit. It is essential that broadcasting interests are represented so that the quality of the signals received over international circuits is suitable for broadcasting and ultimate display on the viewers' receivers in the destination country. The research undertaken, particularly on the detection and minimising of the effects of digit errors that may occur during transmission, is proving of great value in the International Committee work.

The first application of digital processing of television signals to be used in day-to-day broadcasting will be that of a digital line-store standards converter used to convert the 625-line television signals radiated in the ultra-high-frequency (UHF) bands into 405-line signals for radiation in the very-high-frequency (VHF) bands. Digital standards conversion should be more reliable and require less attention than the present-day analogue line-store converters. On 11 March 1971 a demonstration of the first working model of a digital standards converter was given to the Press.

The digital sound recorder mentioned in the 1971 Handbook is now complete and the left and right channels of a stereophonic sound signal can be recorded on magnetic tape and replayed free from the defects of wow, flutter and distortion. The analogue-to-digital and digital-to-analogue converter developed recently for converting coded composite television signals into digital form has proved of great value in furthering research into digital television. Models of this device have been supplied to the ITA, Comsat and other organisations. Devices called parallel-to-serial and serial-to-parallel converters have been developed which, in conjunction with the analogue-to-digital and digital-to-analogue converters, enable digital television pulses to be serialised, that is to say, converted from simultaneous presentation into a time sequence or 'bit stream'. This equipment was used by the Post Office to demonstrate the transmission of high bit-rate digital streams by waveguide transmission methods during Open Days held at their Martlesham research station in Suffolk.

An automatic corrector for errors in positive colour film has been developed with the object of improving the reproduction of film by television. Although the device relies on the acceptance of certain statistical assumptions which may not always be true, it has been shown capable of improving the quality of poor film without significantly degrading the quality of film which requires little or no correction. It is expected to find applications in the transmission of news film which at times has to be exposed under extremely adverse conditions.

In order to maintain uniformity of colour reproduction when a viewer switches from one television channel to another or when programme changes take place in one television channel, attempts are being made to standardise the colour characteristics of picture monitors used at studio centres to control picture quality. Negotiations with the Independent Television Companies and the ITA are in progress and the extension of this proposal to the international field is beginning.

Planning the network of UHF transmitting stations for BBC-1, BBC-2 and ITA continues at a present rate of two main transmitting stations and 42 relay stations per annum. Research continues into better and more rapid methods of planning, including a continuing attempt to avoid the necessity for field measurements by making the maximum use of digital computers.

Preparations for an international conference to revise the frequency allocations for the European broadcasting area in the medium frequency and low frequency bands continue; much effort has also been devoted to arriving at plans which will enable a commercial network of 60 local radio stations to be established in the medium-frequency band.

Further research into the use of scale models to study the acoustics of studios and concert halls has been carried out. Improvement to the acoustics of a large orchestral studio are now being examined experimentally at a very small fraction of the cost which would be involved if the experimental trials were conducted in the actual studio.

Development

The BBC has undertaken the design of a number of items of equipment based upon new techniques, in order to meet the demand for facilities particular to the needs of the Corporation in the origination and distribution of Radio and Television signals. Notable among the work were special forms of translators and rebroadcast receivers for use at relay stations.

The development of automatic monitoring equipment for television signals continued and the radiated quality of signal is now monitored automatically at a number of stations. Equipment is now on field trial

which identifies the signal and, using digital techniques, remotely controls equipment throughout the distribution network. It is anticipated that the system adopted will have a number of other applications in the years to come.

Equipment used in the generation of Radio and Television signals has also been produced. New vision mixing techniques are now available to the production staff. The development of digitally controlled caption generating equipment has continued, and many complex programmes now employ these character generators and associated equipment to produce captions with letters and numbers which can be superimposed on the picture.

At the same time there has been continued study of video tape recorders and film equipment aimed at providing equipment which will implement many of the new techniques described above. This should result in improved technical quality; in particular in resolution and colorimetry of the colour signal.

Behind the scenes new techniques are also available because we have adopted high stability rubidium oscillators for the reference colour subcarrier generators and programme contributions from many places in the country can be integrated into a single programme with minimum expense.

The sound component of all our broadcasts can also benefit from new techniques. The earlier work on digital techniques has now reached the development stage, and digital communication systems for audio frequency signals are being produced. Another example of new developments in this area is a device to provide a variable delay of the sound signal. This is of particular value when correcting unavoidable defects which sometimes occur in programme contributions received by satellite.

In support of the more fundamental research on the colour characteristics of picture monitors, there has been a new and better design of equipment for lining up these monitors.

New digital measurement devices have been introduced in many areas to improve the accuracy of measurement. At the same time equipment is being designed which enables measurements to be made during programmes and so avoid the need for extensive testing out of programme hours. Automatic equalisers to correct any deficiencies which may be revealed are also under construction with a view to maintaining a high standard of performance with the minimum of cost and effort.

Frequency Allocations

Broadcasting is only one of the many telecommunication services requiring radio frequencies and because of the wide radio-frequency bandwidths required, especially for television, its demands on the radio frequency spectrum are greater than those of most other services. Moreover, these demands are continually increasing as new services are introduced and new techniques develop and, to ensure a degree of order in the spectrum, it is essential that the use of frequencies for the various services be negotiated and agreed on an international basis.

The international body responsible for the allocation of frequencies on a world-wide scale is the International Telecommunication Union (ITU), the oldest of the intergovernmental organisations now forming part of the United Nations, and world radio conferences are held from time to time to allocate blocks of frequencies to the various radio services, e.g. broadcasting, maritime, aeronautical and mobile. In the case of broadcasting and most of the other services, regional conferences are held following the world conferences to assign specific frequencies to individual stations. The frequency plans produced by these regional conferences usually remain in force for many years; for example, the Copenhagen Plan for long- and medium-wave broadcasting in Europe was drafted in 1948 and is still in force.

Frequencies for European sound broadcasting in Band II (87.5–100 MHz) and television broadcasting in Bands I, III, IV and V (41–68 MHz, 174–216 MHz, 470–582 MHz and 614–854 MHz respectively) were last planned at the European Broadcasting Conference, Stockholm 1961, and the frequency plans produced by that conference were implemented in 1962.

The planning of frequency assignments in the international short wavebands, used extensively by the BBC's External Services, is a much more difficult task than is the case with the bands used for national broadcasting since the propagation characteristics in this part of the spectrum are such that mutual interference from short-wave transmissions can occur at very great distances and frequency planning must, therefore, be on a world-wide basis. Political factors also play a part and consequently it has not yet been possible to agree international plans for the short-wave broadcasting services. On the other hand, an international frequency notification procedure administered by the ITU for short-wave broadcasting does ensure a certain degree of order in the bands and it is hoped that eventually this procedure will lead to the establishment of agreed plans.

Satellite broadcasting is likely to become a practical proposition within the next 15 years or so, and to permit its introduction new fre-

quency bands were made available for the Broadcasting Satellite Service by a World Administrative Radio Conference dealing with space telecommunications in general which met in Geneva in June 1971. The new allocations are in the vicinity of 12 GHz, 42 GHz, and 85 GHz, and it is probable that in the United Kingdom satellite broadcasting intended for direct reception by members of the public will initially be accommodated in the 12 GHz band. More will be known about the possibility of satellite broadcasting when the results of experimental transmissions to India and the United States from the NASA ATS-F satellite, due to be launched into geostationary orbit in 1973, become available.

Wavebands allocated to broadcasting in the United Kingdom

<i>Band</i>	<i>Frequencies*</i>	<i>Remarks</i>
Long-wave (LF)	150–285 kHz (2,000–1,053 m.)	One frequency (200 kHz) assigned to BBC and used at Droitwich for Radio 2.
Medium-wave (MF)	525–1,605 kHz (571–187 m.)	Twelve frequencies assigned to BBC for the Radio 1, 2, 3 and 4 networks plus the two international common frequencies 1484 and 1594 kHz which provide limited support to the main networks. One frequency for the BBC's External Services to Europe.
Short-wave (HF)	3,950–4,000 kHz (75-m. band) 5,950–6,200 kHz (49-m. band) 7,100–7,300 kHz (41-m. band) 9,500–9,775 kHz (31-m. band) 11,700–11,975 kHz (25-m. band) 15,100–15,450 kHz (19-m. band) 17,700–17,900 kHz (16-m. band) 21,450–21,750 kHz (13-m. band) 25,600–26,100 kHz (11-m. band)	Frequencies in these bands are used as required by the BBC's External Services for broadcasting to Europe and overseas. The order of frequency for particular service areas depends upon diurnal and seasonal conditions.
Band I (vhf)	41–68 MHz	Five channels each 5 MHz wide for BBC 405-line television.
Band II (vhf)	87.5–100 MHz	Frequencies at present restricted to the sub-band 88–97.6 MHz and used for fm sound broadcasting Radios 2, 3 and 4 and local broadcasting.
Band III (vhf)	174–216 MHz	Eight channels each 5 MHz wide for BBC and ITA 405-line television.
Band IV (uhf)	470–582 MHz	Fourteen channels each 8 MHz wide for BBC and ITA television.
Band V (uhf)	614–854 MHz	Thirty channels each 8 MHz wide for BBC and ITA television.
Band VI (shf)	11,700–12,500 MHz	Allocated for both terrestrial and satellite broadcasting and likely to be the first band used for the latter service.
Band VII (ehf)	41–43 GHz	Allocated for satellite broadcasting.
Band VIII (ehf)	84–86 GHz	Allocated for satellite broadcasting.

* The relationship between frequency and wavelength is as follows:

$$\text{Wavelength (in metres)} = \frac{300}{\text{Frequency (in MHz)}}$$

Thus the wavelength corresponding to a frequency of 60 MHz is $\frac{300}{60} = 5$ metres;

the frequency corresponding to a wavelength of 1,500 metres is $\frac{300}{1,500} = 0.2$ MHz or 200 kHz.

NB 1 Herz = 1 Cycle per second
 1 kHz = 1,000 Hz
 1 MHz = 1,000 kHz
 1 GHz = 1,000 MHz

Engineering Training

The Engineering Training Centre is a residential establishment which is located near Evesham in Worcestershire. At any one time up to 250 students may be in residence, attending a range of courses from the initial entry 12 weeks for newly appointed Technical Assistants and Technical Operators, to one-week 'refresher' courses dealing with specific items of broadcasting equipment for qualified Engineers. Last year 1,241 BBC students passed through the Centre and about 100 overseas students from other broadcasting authorities also attended courses.

Training Progression

Young men who have passed their 'O' levels in Physics and Mathematics and who may have studied to 'A' level in these subjects are typical of those attending the initial entry 'A' course. Students in this situation have either written to the BBC's Engineering Recruitment Officer in London because they have an interest in the technical side of broadcasting or they may have replied to one of the advertisements which appear in the press from time to time asking for trainee Technical Assistants and Operators. They have passed a selection interview at which they have probably been asked about their interests in electronics, tape recording or photography. Their career with the Corporation begins at the Training Centre at Evesham.

During the initial 12-week course the trainees receive a period of training on fundamental principles, have a broad look at all aspects of broadcasting and spend their last five weeks dealing with what is to be their own particular speciality, e.g. transmitters, television studios, radio or communications. Both Technical Assistants and Technical Operators attend this course together. After the course these young men travel to their first operational station or studio where they undergo a further period of carefully planned practical training.

The Technical Assistant continues to gain experience after his initial 'on-station' training for about 15 months, after which he returns to the Engineering Training Centre for a second (B) course. By the time he has completed this he has reached a technical standard equivalent to Part II of the City & Guilds of London Institute course in Telecommunications (49 series). After about a further year the Technical Assistant may apply to take a 'C' course, again at the Training Centre. The standard of this is equivalent to the Full Technological Certificate of City & Guilds (300 series) and success in the terminal examinations is recognised by the BBC and other Broadcasting Authorities as a basic qualification for a professional 'broadcasting engineer'.

Further specific training and related experience in the studios or

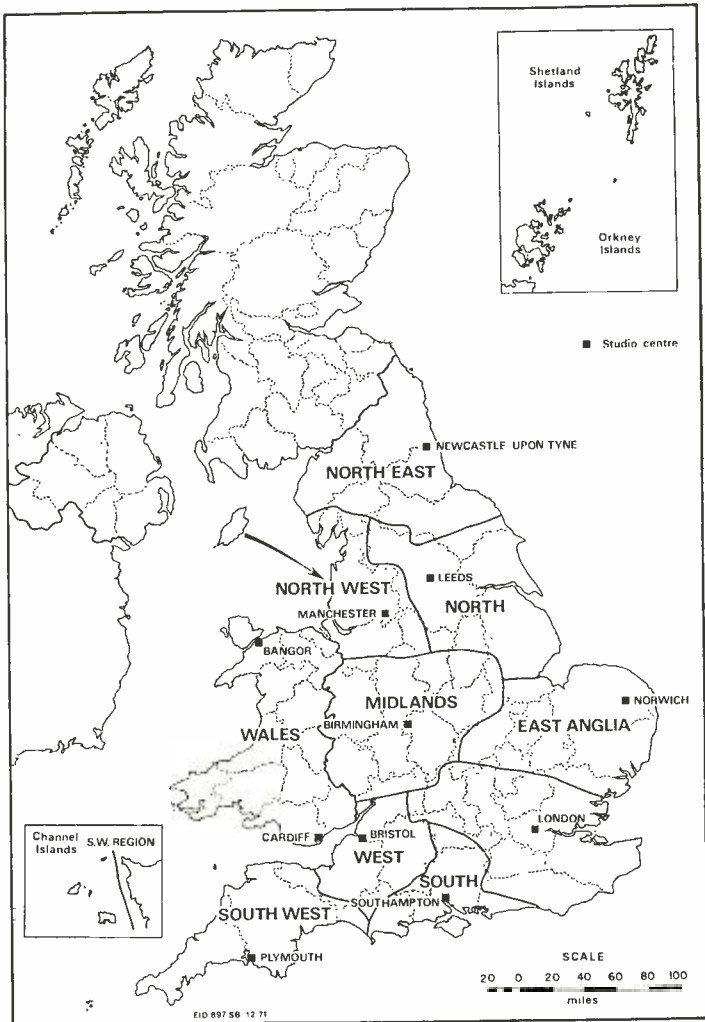
transmitters develops the engineer's abilities and skills to deal with the wide range of complex equipment he is required to control and maintain.

With such training and experience an engineer may hope to achieve advancement and promotion by applying for more senior posts, all of which are advertised internally.

The Technical Operator similarly has a period of 'on-station' training under the auspices of a training officer. Gradually he is integrated into operational work and a Radio Technical Operator would typically have progressed through most operational positions during his first year. A Television Technical Operator would be a permanent member of an operational crew, after a similar period of working either as a cameraman or a sound assistant. Both Radio and Television Operators return to the Training Centre after about three to six years for a Senior Technical Operators' Course lasting nine weeks. Success in the terminal examination is recognised by the BBC and other Broadcasting Authorities as an appropriate qualification for a professional broadcasting operator and makes him eligible to apply for higher graded operational posts within the Corporation.

Both Engineers and Operators return to the Training Centre for further specific training as new techniques develop and new equipment becomes available. Indeed this training continues throughout the working life and is becoming increasingly important as the rate of technological development continues to rise.

The Engineering Training Centre, together with Technical Publications Section, comprise the Engineering Training Department. Technical Publications Section has a staff of authors and editors who are responsible for the documentation of the technical and operational details relating to broadcasting equipment and installation. These are written in the form of Technical Instructions which are made available at all BBC Centres to assist staff who have to maintain and operate the equipment. The Section is also responsible for the magazine *BBC Engineering* which contains details of developments in BBC equipment and operational techniques; it is obtainable from BBC Publications, 35 Marylebone High Street, London W1M 4AA.



BBC Television Regions in England

Editorial Boundaries as at 1 January, 1972

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The Constitution of the BBC

The BBC's powers and responsibilities

The BBC is a body corporate set up by Royal Charter and operating under Licence. Its object is to provide a public service of broadcasting for general reception at home and overseas.

The members of the Corporation are its Governors, and they are appointed by the Queen in Council. The Governors, who are twelve in number, are not called upon to make broadcasting their sole concern. The term of appointment is normally of five years. The Governors work through a permanent executive staff headed by the Director-General, who is the chief executive officer of the Corporation.

The BBC is responsible for the whole process of broadcasting, including the engineering operation, from the planning and origination of programmes in television and radio to their ultimate transmission over the air.

To provide the necessary links between the Corporation's studios and outside broadcasting points on the one hand, and its transmitting stations on the other, the BBC relies on the co-operation of the Post Office which provides circuits, and charges the BBC with a rental for the use of them.

The Corporation enjoys complete independence in the day-to-day operations of broadcasting (including programmes and administration) subject to the requirements laid down in its Charter and in the Licence and Agreement.

Its foundation

The constitutional position of the BBC, which has remained broadly unaltered since the granting of the first Charter in 1927, was determined largely by the policy adopted by the British Broadcasting Company from 1922 (when the broadcasting service in this country began) to 1926, after which the newly-formed Corporation took over.

The Company was formed, at the invitation of the then Postmaster General, by the principal manufacturers of wireless apparatus, who appointed as their General Manager Mr J. C. W. Reith (the late Lord Reith). The Company soon became widely known as 'the BBC'. It was required, under Licence, to provide a service 'to the reasonable satisfaction of the Postmaster General'. The Postmaster General was the arbiter as to what kind of matter might or might not be broadcast. The Company had no Charter.

The BBC's policy during those years was based on Reith's conviction, not universally shared, that broadcasting, then in its infancy, held great potentialities. He saw it as being in the future a source, not only of entertainment, but also of information and enlightenment available to all. Its motive should be that of public service, and he stressed the need for high standards and a strong sense of responsibility. The Company established a policy of absolute impartiality in broadcasting talks and speeches. On the basis of its record and rapid progress, the Company sought constantly to establish its claim to a greater measure of independence in dealing with news, events, and opinions – the broadcasting of which had been subject to many restrictions.

It was on the basis of approval of what had been done, and of a recognition of the further possibilities, that Lord Crawford's Committee of 1925, which had been appointed by the Government to advise on future management and control, recommended that the broadcasting service should be conducted in the future by a public corporation 'acting as trustee for the national interest'.

In accordance with the Crawford Committee's recommendations, the entire property and undertaking of the British Broadcasting Company 'as a going concern', together with its existing contracts and staff, were taken over by the British Broadcasting Corporation on 1 January 1927.

The Licence and Agreement

In order to carry on its business as broadly stated in the Charter, the BBC is required under the Charter to acquire a licence from the Minister of Posts and Telecommunications. This requirement arises by virtue of the statutory powers of the Minister under the Wireless Telegraphy Acts, consolidated in the Act of 1949.

The major part of the BBC's Licence and Agreement (*see pages 271–280 for the text*) with the Minister is devoted to a statement of the terms and conditions under which the Corporation is permitted to establish and use its transmitting stations and apparatus for wireless telegraphy. There are also important clauses relating to finance, and others relating to programmes.

The powers of the Government

The Licence reserves to the Minister of Posts and Telecommunications certain powers in relation to programmes.

Under Clause 13 (4) of the Licence, the Minister:

may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice.

This clause gives the Government of the day a formally absolute power

of veto over BBC programmes, but in practice it has always been treated as a reserve power.

The Governors have absolute freedom in the handling of day-to-day matters including programmes – a policy which dates back to the time before the first Royal Charter was granted. The view expressed on this matter by Sir William Mitchell-Thomson (later Lord Selsdon), who, as Postmaster General, was responsible for the establishment of the Corporation at the end of 1926, was approved at the time by the House of Commons. Speaking in the House of Commons on 15 November 1926, he said:

'While I am prepared to take the responsibility for broad issues of policy, on minor issues and measures of domestic policy and matters of day-to-day control I want to leave things to the free judgement of the Corporation.'

This policy was re-affirmed in a resolution of the House of Commons in 1933 and has never been seriously called in question in Parliament or elsewhere. It has been endorsed by successive Ministers on numerous occasions since then, and several times within the last decade. Nevertheless, Clause 13 (4) of the Licence gives power to secure the compliance of the Governors in matters to which Parliament attaches basic importance, and enables the Government or Parliament to have the last word on issues in which their views and those of the Governors may be in conflict.

The BBC's obligations

Apart from the formal power of veto which it confers on the Minister, Clause 13 also lays a number of specific obligations on the BBC. The BBC is required, *inter alia*,

'To broadcast an impartial account day by day, prepared by professional reporters, of the proceedings in both Houses of Parliament.' (Clause 13(2)).

This provision ensures the continuance of a practice originally begun by the BBC on its own initiative, in 1945. A further requirement is that the BBC shall broadcast official announcements whenever requested to do so by a Minister of Her Majesty's Government (Clause 13 (3)). In practice, the purposes of this clause are achieved without Ministerial intervention. Government announcements of major importance naturally find a place in scheduled news bulletins as matters of news interest, while the broadcasting of more routine announcements, such as police messages, reports of the outbreak of animal disease, and the like, is arranged informally between the Government department concerned (or in some cases the Central Office of Information) and the BBC Newsrooms.

Clause 12 of the Licence in effect forbids the BBC to obtain revenue (or any consideration in kind) from the broadcasting of advertisements or from commercial sponsorship. This means that the

BBC's whole broadcast output corresponds as it were to the editorial columns of a newspaper or periodical – but without the advertising that they carry. The distinction is a clear one and presents no difficulty. But the problem does not end there. Editorial publicity for people, places, thing and activities is inseparable from any form of publishing, whether in print or in broadcasting. For the BBC, such publicity needs to be regulated in a sensible and consistent way so as to reconcile a policy of 'no advertising' with the abiding need to provide a full service of news, comment, and information generally. The BBC's policy is to avoid giving publicity to any individual person or product, firm or organised interest, except in so far as this is necessary in providing effective and informative programmes.

There are other obligations which are laid on the BBC not in the context of the Licence but in the form of 'Prescriptions' from the Minister, acting within the powers vested in him by the Charter and by the Licence and Agreement. These prescriptions, known as the Prescribing Memoranda, serve as a kind of unpublished appendix to the Charter and Licence.

One such memorandum elaborates on Clause 13 (4) of the Licence by

- (i) requiring the BBC to refrain from expressing its own opinion on current affairs or on matters of public policy;
- (ii) forbidding the transmission of television images of very brief duration 'which might convey a message to or influence the minds of an audience without their being aware, or fully aware, of what has been done'.

The first of those two requirements underlines one of the major differences between the freedom of the Press and the freedoms of the broadcasting media in Britain: the fact that newspapers are at liberty to 'editorialise' on any subject they choose whereas the broadcasting authorities are specifically prevented from doing so. The second requirement is a safeguard against 'subliminal' advertising or indoctrination.

In the same Memorandum, the Minister takes note of certain assurances given by the then Chairman of the BBC (the late Lord Normanbrook) in a letter dated 19 June 1964, and since reaffirmed under his successor (Lord Hill). In that letter the BBC's Chairman recognised the BBC's duty to treat controversial subjects with due impartiality and to ensure that, so far as possible, programmes should not offend against good taste or decency, or be likely to encourage crime and disorder, or be offensive to public feeling. These last are, strictly speaking, obligations which the BBC has imposed on itself, but their formal communication by the BBC's Chairman to the Minister and the latter's formal acknowledgment of them have invested them with something of the nature of a prescription.

In addition to the duties and responsibilities arising from its constitution the BBC, as a corporate citizen of this country, is of course bound to observe the laws of the land; and, like others engaged in the business of communication, it must take special account of the following laws in particular:

- The Representation of the People Act (in connection with the broadcasting of Parliamentary elections)
- The Race Relations Act
- The Law of Libel and Defamation
- The Law relating to Contempt of Court
- The Official Secrets Act.

Finance

From the constitutional point of view, the main facts about the financial position are:

- (a) that the services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of broadcast receiving licences, i.e. the cost is met by the consumer; and that this system which guarantees the independence of domestic broadcasting has been in operation since 1922 and has been endorsed by successive Governments and committees of inquiry;
- (b) that the services for listeners in the Commonwealth and in other countries overseas – the External Services – are financed by a Grant-in-Aid from the Treasury, i.e. by the taxpayer.

(Details of the income from these sources are given on page 205)

Under the Charter, the Corporation is a non-profit-making organisation. It must apply the whole of its income solely in promoting its objects. The remuneration of the Governors is laid down in the Charter, and no funds or moneys of the Corporation derived from any other source may be divided by way of profit or otherwise among them.

The BBC has authority to publish periodicals, magazines, books, and other literature. The profits from publications, notably from *Radio Times*, have provided a valuable supplementary income for the general purposes of the BBC.

Another increasingly valuable source of supplementary income is provided by BBC Television Enterprises. Radio Enterprises, which was established in 1966, also contributes (*see pages 39 and 52*).

A Sales Development Committee co-ordinates the activities of the BBC departments operationally involved in either the sale or the non-commercial exploitation of BBC programme material.

Controversy, Impartiality and Independence

Reference has been made above to the fact that the Licence requires the BBC to refrain from 'editorialising': that is, to refrain from expressing a point of view of its own on any matter of public controversy or public policy. Careful safeguards have been erected within the BBC to prevent breaches of this rule.

For the BBC to take sides in any controversial issue would in any case be contrary to its own long-established policy of impartiality – a policy which, unlike the rule on editorialising, has always been self-imposed. The essence of impartiality is balance, and this element, so important to the proper handling of controversial subjects, in fact helps the BBC to carry out its obligation to avoid expressions of editorial opinion. Careful attention to balance is one way by which the BBC seeks to ensure that it cannot justly be identified as a supporter of any particular ‘line’.

However, there are two important qualifications to be made with regard to this concept of balance. First, although it used to be thought essential that every programme dealing with a controversial subject should be balanced within itself, so that all sides of the question were heard together, long experience of working in this way taught the BBC that too much emphasis on balance within the single programme tended to produce a result which was confusing to the listener and more productive of heat than of light. A former Director-General of the BBC, Sir William Haley, made the point in an article written in 1945:

‘Impartiality does not mean so artificially “balancing” the speakers that the listeners can never come to a conclusion on the basis of the argument.’

More than 20 years later another Director-General, Sir Hugh Greene, developed it further:

‘We have to balance different points of view in our programmes but not necessarily within each individual programme. Nothing is more stultifying than the Current Affairs programme in which all the opposing opinions cancel each other out. Sometimes one has to use that method but in general it makes for greater liveliness and impact if the balance can be achieved over a period, perhaps within a series of related programmes.’

The policy so described is that of the BBC today. Balance within the single programme is not sought after religiously on every occasion, but only where the circumstances, and the nature of the issue being discussed, are deemed to call for it. The identification of those circumstances is a matter for careful editorial judgement.

Secondly, it has never been the policy of the BBC to try to ‘balance’ news bulletins internally. The content of bulletins is manifestly dependent on the uncontrolled succession of events which make the news, from hour to hour and from day to day. To attempt to balance it artificially would be to distort it. And, in any case, over a period of time the news tends to be self-balancing. Thus, there may be a day when the Prime Minister makes an important political speech, which is fully reported in the news, but when there is nothing newsworthy to report

from the Opposition side; a day or two later the reverse may well be the case.

The statement about the BBC's impartiality also needs some qualification. There are some respects in which the BBC is not, and does not feel obliged to appear, neutral; it is not neutral as between truth and untruth, justice and injustice, freedom and slavery, compassion and cruelty, tolerance and intolerance (including racial intolerance). This is an important reservation, but not one which detracts from the BBC's overall determination to be impartial.

Finally, it should be stressed that the policy of impartiality is closely bound up with the independent status of the BBC. Without genuine independence, it is difficult, if not impossible, for broadcasters to maintain the highest standards of truthfulness and impartiality. Conversely, without having established a reputation for just those qualities it is difficult for any broadcasting organisation to be recognised as being truly independent and worthy of trust.

Programmes Complaints Commission

On 3 October 1971, it was announced that the BBC had set up an independent Programmes Complaints Commission to consider complaints from the public of unfair treatment in radio and television programmes. It considers complaints only where the BBC's answer has failed to satisfy the complainant. The Commissioners are:

Lord Parker, former Lord Chief Justice (Chairman); **Lord Maybray-King**, former Speaker of the House of Commons; **Sir Edmund Compton**, former Parliamentary Commissioner for Administration (Ombudsman).

The Commissioners serve for three years, have premises of their own outside the BBC and appoint their own staff. The Commission started work in January 1972.

Adjudications of the Commission are published in one of the BBC's journals and, when requested by the Commission, on either radio or television, according to the origin of the complaint. Any action to be taken following an adjudication is a matter for the BBC.

The terms of reference of the Commission relate strictly to complaints from people or organisations who believe themselves to have been treated unjustly or unfairly in connection with a programme or a related series of programmes as broadcast, and do not extend into other fields.

The Governors look upon the Commission as a means of offering the BBC, with attendant publicity, a second opinion in cases of complaint where a viewer, listener or organisation continues to feel aggrieved after receiving a BBC explanation. The setting up of the Commission does not affect the constitutional functions of the Governors, the

programme responsibility of the executive, or the role of the General Advisory Council as the principal advisory body to the Governors.

The Commission's address is: **St. Andrew's House, 40-48 Broadway, London, S.W.1.**

The constitution and terms of reference of the Commission are:

- 1 A Programmes Complaints Commission is hereby constituted to consider and review complaints against the BBC of the type hereinafter set out.
- 2 The Commission shall consist of three members who shall hold office for three years (one of whom shall act as Chairman). Provided always that any member:
 - (i) may resign on giving three months' notice at any time;
 - (ii) shall resign if for any reason he becomes unfitted to act as such member. In the case of any doubt or dispute as to such unfitness it shall be resolved by the President of the Law Society for the time being or by a person nominated by the President.
- 3 The Commissioners first appointed shall make recommendations to the BBC as to the mode of securing the appointment as their successors of persons of similar independent status.
- 4 The complaints which the Commission will consider and review are complaints from individuals or organisations claiming themselves to have been treated unjustly or unfairly in connection with a programme or a related series of programmes as broadcast. Unjust or unfair treatment shall include unwarranted invasion of privacy and misrepresentation.
- 5 Subject to the provision in clause 13, the Commission shall only be bound to consider and review complaints if:
 - (i) the complaint has first been raised in writing with the BBC within thirty days of the transmission or the last transmission in a related series of transmissions to which the complaint refers.
 - (ii) the complainant in the event of dissatisfaction with the explanation of its conduct given by the BBC has referred the matter to the Commission within thirty days of the receipt of the BBC's explanation; and
 - (iii) the complainant shall have undertaken to the Commission in writing not to have recourse to the courts of law in connection with his complaint. Provided that a complainant who chooses first to go to law over his complaint may subsequently lay a complaint before the Commission if it relates to aspects of the matter other than those disposed of in the Courts.
- 6 Complaints shall be treated as being laid against the BBC and not against individual members of the BBC's staff or its other contributors, although the details of complaints will often require to be accompanied by the names of individuals.
- 7 The Commission shall report its adjudication on any complaint to the BBC which undertakes to publish each adjudication in one of its journals. The Commission shall, when it seems to it appropriate, prepare its adjudication in a form suitable for broadcasting and require the Corporation to transmit the adjudication which the Corporation undertakes to do.
- 8 The BBC shall pay proper regard to the views expressed in each adjudication. It shall be free to comment thereon and to decide what subsequent action, if any, is called for.
- 9 The BBC undertakes to give every assistance to the Commission. In particular, it shall make available to the Commission such recordings or transcripts as may exist of transmitted programmes about which complaints are laid. The BBC shall also, on request from the Commission, make available unused material gathered for programmes, if it still exists, such as the Commission, after consulting the BBC, feels necessary. The Commission shall not disclose any unused material provided to it by the BBC to other parties without permission from the BBC and, where appropriate, any other copyright-holders involved.
- 10 The Commission shall undertake to deal with complaints within a reasonable time and the BBC shall undertake to publish adjudications not later than thirty days from the date of their delivery to the BBC.
- 11 In making adjudications, the Commission shall act collectively, although this should not exclude the possibility of the expression of a dissenting opinion. When one member is absent or declares himself to be disqualified by reason of a

special interest in any adjudication, it shall be proper for complaints to be considered by only two members of the Commission.

- 12 The Commission will, from time to time, decide on its own practice and procedure. Unless otherwise decided, however,
- (i) Complaints will ordinarily be put forward in writing although whenever the Commission in its discretion consider it necessary an oral hearing will be granted.
 - (ii) Complaints will be heard in private.
 - (iii) Complainants must bear their own costs.
- 13 The decision of the Commission that a complaint does not come within its jurisdiction shall be final.

The National Broadcasting Councils

The Corporation's responsibility for programmes is shared in Scotland and Wales with the National Broadcasting Councils for Scotland and Wales. These Councils have been established by the BBC under Article 10 of its Charter (*see pages 257 and 264-5*). The Charter provides for the setting up of a similar Broadcasting Council for Northern Ireland, should the Government of Northern Ireland at any time formally request it.

As will be seen from Article 10, the Broadcasting Councils have two main functions:

- (1) to control the policy and content of the BBC's Scottish Home Service and Welsh Home Service respectively, and
- (2) to control the policy and content of those programmes in the television services of the BBC which are provided primarily for reception in Scotland and Wales.

The Councils are required to exercise this control with full regard to the distinctive culture, language, interests, and tastes of the peoples of the countries concerned. They may tender advice to the Corporation on any matters relating to its other broadcasting services which may affect the interests of the peoples of Scotland and Wales.

Constitutionally, the Councils are linked with the Corporation by virtue of the fact that their Chairmen are Governors of the BBC and bear the title of National Governor for Scotland and National Governor for Wales respectively. (There is also a National Governor for Northern Ireland.)

The members of the two National Broadcasting Councils are appointed by the Corporation on the recommendation of panels nominated for the purpose by the BBC's General Advisory Council.

National Broadcasting Council for Scotland

Lady Avonside, O.B.E. (*Chairman*)

Dr Jennifer Carter

James Cumming

Professor T. W. Dunn

R. D. Hunter, M.B.E.

A. H. Kttsen

The Very Rev. Dr J. B. Longmuir, T.D.

I. D. Lowe

John A. Macdonald

Mrs T. W. Mackie

Harold A. Whitson, C.B.E.

National Broadcasting Council for Wales

Dr. Glyn Tegai Hughes (*Chairman*)

Professor A. L. Cochrane, C.B.E.

R. Gerallt Jones

Mrs W. E. Jones

D. P. M. Michael

Professor G. L. Rees

N. W. G. Taylor, D.S.C.

Glyn Williams

Miss M. M. Wooloff

Advisory Councils and Committees

The BBC has taken full advantage, over the years, of the power conferred on it by the Charter to appoint 'persons or committees for the purpose of advising the Corporation'. Today, it has a General Advisory Council and Regional Advisory Councils, as well as a number of specialised advisory bodies in such fields as those of religious broadcasting, broadcasting for schools, music, agricultural broadcasting, further education, programmes for immigrants, and charitable appeals. In 1964 a small group of distinguished scientists and technologists was established for the purpose of consultation on programme matters relating to science and technology.

The General Advisory Council was established in 1934 and has continued ever since, apart from a break during the war. Under the 1952 Charter the appointment of a General Advisory Council became a statutory requirement, and the Council was entrusted with the responsibility of nominating panels to select members of the National Broadcasting Councils. The Council is at the head of the BBC's Advisory structure. Its members, not more than 60 in number, embrace a wide range of interests and public activities; they serve and speak as individual members of society rather than as delegates of other bodies or professions. Meetings are attended by the Chairman of the BBC, the Director-General and by members of the Board of Governors and of the Board of Management. The whole field of BBC activity falls within the Council's purview. Among the issues the Council has recently discussed, some on its own initiative, some on the BBC's, have been the depiction of student unrest, children's television, science and the future of society, training for broadcasting, the portrayal of violence on television, and the BBC's coverage of the 1970 General Election.

Regional Advisory Councils were brought into existence under the Charter of 1947, and they have continued to function in the English regions and in Northern Ireland. (The Advisory Councils for Scotland and Wales were abolished under the 1952 Charter, which provided instead for the formation of National Broadcasting Councils for Scotland and Wales.) In England, following the reorganisation in 1970 of the regional structure, eight Advisory Councils were set up, one for each of the new English regions.

The members of these bodies are appointed by the BBC, usually for periods of four or five years. They do not receive any remuneration for serving the Corporation in this capacity. Appointments are 'staggered' in the interests of continuity.

The changes in the regional structure were accompanied by certain modifications to the arrangements for advisory committees on religion and appeals in the English regions. In consequence of the programme changes the Regional Religious Advisory Committees were disbanded,

and additional arrangements were made for regional representation on the Central Religious Advisory Committee. Three Regional Appeals Advisory Committees were reconstituted to serve specific groups of new regions in England.

The BBC's School Broadcasting Councils for the United Kingdom, Scotland, and Wales are in a different category from the other specialised bodies in that they have functions of an executive nature with well-defined responsibilities in their field (*see pages 74-5 and 176-7*).

The Further Education Advisory Council besides its general duty of advice to the Corporation, has also to certify that programmes conform to the definition of Further Education* as laid down in 1965 by the then Postmaster General after consultation with the BBC and ITA.

BBC local radio stations are advised by Local Radio Councils. The members of these Councils are appointed by the Minister of Posts and Telecommunications in consultation with the BBC (*pages 63-5, 182-5*).

In addition to the machinery of advice already mentioned there is extensive day-to-day consultation with outside specialists of every kind in relation to individual programmes. In this way the BBC is brought into constant touch at different levels with Government departments, national and local organisations and individuals relating to almost every sphere of the national life.

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* 'Further Education programmes are programmes arranged in series and planned in consultation with appropriate educational bodies to help viewers towards a progressive mastery or understanding of some skill or body of knowledge.'

continued

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Ministry of Education, Northern Ireland

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A. E. Donlan
Mrs M. L. Goldberg
Councillor Mrs J. Hill
R. Jarman

The Very Rev. A. Jowett
H. Kemp
M. Pattinson
Lt Col T. R. Pearson
Councillor F. Price
Mrs C. D. Rhodes
Councillor R. J. Rubery

BBC Radio Medway

G. P. West (*Chairman*)
Miss S. Beckwith
The Rt Rev. Stanley Betts
T. J. Briault
Councillor C. V. Button
Peter J. E. Chittenden
Richard Church, C.B.E., F.R.S.L.

Mrs R. Graham
Ronald Jones
Councillor Trevor W. Kemsley
Councillor R. Patrick
Councillor Mrs L. E. Roscov
Alan White

BBC Radio Merseyside

Professor W. D. Williams (*Chairman*)
The Rev. Father B. Boardman
Mrs V. Bray
Mrs J. J. Danhieux
A. I. Davis
N. J. Dawson
Councillor Gruffydd Evans
J. C. Gutteridge

W. L. Hughes
J. Moore
Ian Park
The Very Rev. Edward Patey
N. Silverbeck
Mrs P. Stephenson
Alderman H. McDonald Stewart

BBC Radio Newcastle

Dr H. Miller (*Chairman*)
A. Affleck
B. Clayton
W. Coates
J. F. T. Fenwick
Mrs J. Garvey
C. Gray

Mrs L. Greenwood
D. Hughes
R. E. King
Dr B. S. Naru
J. R. Tyzack
Councillor W. G. R. Weeks

BBC Radio Nottingham

Lloyd A. Harrison (*Chairman*)
P. D. Bromley
J. M. Carroll
J. Charlesworth
V. L. Clements
Mrs J. Galloway
The Rev. Bernard Green

Mrs Ruth I. Johns
Mrs M. Rivers
A. H. Thornton
C. A Unwin
P. M. Vine
N. Williamson

BBC Radio Oxford

The Rev. A. W. Williamson (*Chairman*)
L. Davies
A. R. Fairless
Miss Lucy Faithfull
S. N. Guha

Alderman C. J. Peers
J. M. Popkin
Professor H. M. Powell, F.R.S.
Miss E. J. Sweeting, M.B.E.
J. M. Taphouse

BBC Radio Sheffield

T. S. Kilpatrick (*Chairman*)
S. M. de Bartolomé
D. Blunkett
R. H. Brightman
Councillor Mrs S. M. Cameron
Mrs S. Greenfield

Alderman I. Lewis
The Rev. D. McIlhagga
Miss V. Methuen
P. Santhouse
E. W. Taylor
Vernon M. Thornes

BBC Radio Solent

Professor B. W. Cunliffe (*Chairman*)
J. Atkins
G. J. Brown
J. R. Burns
Alderman Mrs I. F. Candy
C. W. Fielder
The Rev. F. James

T. B. Judd
Miss D. C. Mann
T. Paine
J. S. Shields
W. A. Stearn
Mrs P. de Trafford

BBC Radio Stoke-on-Trent

Professor Roy Shaw (*Chairman*)
R. Barnes
The Rev. David Bridge
Peter Cheeseman
Kenneth R. Cooper
B. Dale
Alfred Dulson

Professor M. Harrison
R. Hooper
Councillor R. G. Lane
Mrs L. Leigh
Alderman Harold Naylor
Alderman Kenneth Wright

BBC Radio Teesside

J. W. Saunders (*Chairman*)
Mrs B. Crompton
Councillor Mrs N. Cunningham
Councillor A. Scott Cunningham
J. N. Edwards
Kevin Howley

Alderman Mrs M. E. Jackson
Alderman Mrs B. Mann
P. Niman
Councillor H. R. Rickaby
The Rev. J. Rimmer

Staff

Staff numbers

The total number of staff employed on 31 March 1971 (excluding performers and those employed on programme contract) was 23,671 full-time and 1,090 part-time. Of these 15,725 were men and 9,036 were women.

Analysed into broad categories, there were some:

5,915 engineering staff

9,835 production and programme services staff

3,017 staff employed in supporting and administrative services

5,994 in the manual and catering groups.

Grouped in another way, the total figure can be broken down as follows:

5,875 were engaged directly or indirectly on work connected with radio

15,332 were similarly engaged on work connected with television

3,554 were engaged on work for External Services.

The economic use of manpower is kept under systematic review. Besides the normal methods of budgetary control, cost accounting and management scrutiny of requests for additional staff, there is a continuous application of organisation and methods techniques and work study. This is provided by specialist staff in the BBC's *Management Services Group*, who work closely with heads of all departments and give an advisory service to all levels of management on staffing, organisation, work methods and measurement, management control, and automatic data processing.

Staff training

Training policy in the BBC has three main aims:

- (a) to train newly recruited staff and develop their skill and knowledge at any stage in their subsequent careers;
- (b) to raise standards, to increase efficiency and save cost;
- (c) to maintain central operational reserves in certain categories of staff.

There are two main training units: the *Staff Training Department*, which organises courses in both radio and television broadcasting techniques and practices and in a variety of managerial, administrative, secretarial and other skills for staff generally; and the *Engineering Training Department*, which conducts courses for technical staff. The Staff Training Department carries on its main activities in London; the Engineering Training Department has its headquarters at Wood Norton, near Evesham, Worcestershire. (See also pages 160-1 for details of engineering training.)

Staff training began in 1936 with regular courses for the study of radio production. The main part of the Department's work is concerned with professional skills. Training in radio includes courses for producers, announcers and programme operations assistants, and special courses for particular groups of staff to meet the individual requirements of Directorates. Training for television production, with various specialised courses for ancillary staff, takes place at the television studios. This includes training for producers, production and producers' assistants and make-up staff. Special courses in film direction for television are also held. Seminars for the study of particular subjects, e.g. stereophony, radio drama and specialised aspects of programme administration, are held in co-operation with interested departments, often with the participation of outside contributors.

Management training is provided at all levels from manual and clerical supervisors to the most senior staff, and includes administrative training for producers as well as executives. For senior staff there are regular residential conferences each year. For newly-joined staff induction courses in BBC programme and administrative practices are

obligatory. There are also specialist courses in organisation and methods, quicker reading and personnel work, and seminars in particular subjects as required, e.g. technical report writing and decimalisation.

Overseas aid

Three special courses in radio production and two in television direction are held annually in London in collaboration with the Overseas Development Administration of the Foreign and Commonwealth Office and other overseas aid organisations. Television courses are also conducted in regional languages such as Arabic and Spanish for particular geographical areas. Instructors from Staff Training Department and staff from other departments in the BBC also carry out training operations overseas. (General overseas liaison is mentioned on pages 88-9 and engineering training for overseas broadcasting staff on pages 160-1.)

Office training

Also within the Department is a centre for office training, where over one thousand junior staff a year receive instruction. This consists of short Induction and Follow-up Induction courses, speed development classes in shorthand and typewriting and short courses in secretarial practice. Courses in shorthand and typewriting are offered for school-leavers and advanced courses for senior and radio production secretaries. Training is also given in the use of office machines such as teleprinters and electronic typewriters and in telephony. Intensive courses in Teeline shorthand for executive staff and special instruction for data-tape typists are included in the training pattern. The centre also administers grants to enable staff to attend external courses for specialised training and arranges for junior staff to attend Further Education Colleges on day release. The Staff Training Department also administers the General and Office Training Reserves and the Central Training Attachments Scheme under which staff are given the chance to demonstrate their potential for work outside their current posts.

Staff appointments

It is the BBC's policy to fill vacancies on its permanent staff by competition except in the junior secretarial and clerical grades. Vacancies are filled whenever possible by promotion of existing staff, but when it is considered necessary to draw on a wider field, or there is reason to doubt the existence of a staff candidate with the requisite qualifications, the competition is opened to outside candidates as well, usually after advertisement in the Press. This may be supplemented by nomination from University Appointments Boards or other organisations. Most

vacancies call for some specialised experience and qualifications which are outlined in the advertisements. It is impossible to see every applicant, and the procedure is to compile a short list of candidates for interview. Some traineeships in specialised departments are available for graduates and others broadly for the 20 to 25 age range, and details of these can be obtained from BBC Appointments Department or Engineering Recruitment Officer, as appropriate (see page 189). In all areas of recruitment, the emphasis is on professionalism of a high order. Because of the open competitive system, promotion within the BBC does not depend on seniority; thus a person who joins the BBC after acquiring professional experience is at no long-term disadvantage compared with one who enters as a trainee.

Programme, editorial and administrative recruitment

Radio and Television Production posts are advertised whenever vacancies occur. These posts, except for a very few senior or highly specialised ones, are filled by competition, and comparatively few production vacancies are advertised in the Press, although this sometimes happens in such fields as current affairs, talks and features, science, music, education, etc. When external candidates are to be considered, advertisements are placed in the *Daily Telegraph* on Wednesday, in *The Listener* and, as appropriate, in specialised publications such as *New Scientist*, *Times Educational Supplement* or *Stage*. Vacancies outside London are also advertised in the provincial and local Press. A number of posts in News Division are advertised, although advertisement of each type of vacancy is not usually more frequent than once each year. There are three large newsrooms and there is a continuing need for sub-editors and for experienced journalists to fill reporter and correspondent vacancies. Administrative posts are advertised from time to time in areas not directly connected with programme production, covering the normal range of personnel work, Organisation and Method, systems analysis and operational research. Personnel and administrative experience is a normal requirement for such posts. Vacancies in support services of all types, of which Publicity and Design are examples, are also advertised. Inquiries about employment in programme, editorial and administrative services in radio and television should be addressed to: **Head of Appointments Department, BBC, Broadcasting House, London, W1A 1AA.**

Staff in Clerical, secretarial, and manual categories:

In London to:

Head of Appointments Department, BBC, Broadcasting House, London, W1A 1AA.

In regional centres to:

Head of Personnel and Finance, Head of Network Production Centre or Regional Television Manager at the address given on pages 240-41.

Applicants should give full particulars of age, education, experience and qualifications, stating the kind of work in which they are interested.

Engineering recruitment

The Operational Engineering Departments of the BBC, covering Television, Radio communications and Transmitter Groups, require a number of technical staff each year. Recruits from Universities, with degrees in electrical engineering, electronics or physics, largely fill the requirements for new qualified Engineers.

In addition, school-leavers (or young men between 18-25 years of age) are selected for more junior posts. There are two categories in this group: Technical Operators, concerned with the operation of sound and vision equipment in the television studios, and sound equipment in the radio studios; and Technical Assistants, more concerned with testing, setting-up, and maintaining the equipment, although at times they are also required to operate it. Technical Assistants progress to Engineer grade by internal training and the Engineers' training course and examinations. The qualifications required for Technical Operators and Technical Assistants are five GCE 'O' levels including mathematics and physics; for Technical Assistants, it is also necessary to have studied mathematics and physics to 'A' level standard. The ONC or the City and Guilds Telecommunications Certificate (Part I) are also acceptable qualifications.

Each year, graduates with good honours degrees in electrical engineering, electronics or physics, are appointed as Graduate Trainees in the Research, Designs and Capital Projects Departments. Two Research Scholarships are also offered each year to selected graduates to read for a Ph.D. in electrical engineering or physics at any university in the United Kingdom. Details of recruitment into the Engineering Departments and of the Graduate Traineeships and other technical training schemes can be obtained from:

The Engineering Recruitment Officer, BBC, Broadcasting House, London W1A 1AA.

Relations with staff and trade unions

The BBC's aim of good relations with its staff is based on a close and effective contact with staff as a whole, both through consultative and negotiating arrangements with certain staff unions* recognised by

* For trade unions and other bodies representing performers, and contributors to programmes etc., see also pages 201-2.

the Corporation and through normal managerial channels. In the United Kingdom there are five such unions: these are the *Association of Broadcasting Staff* (an 'industrial' union representing all categories of staff), the *Electrical, Electronic and Telecommunications Union/Plumbing Trades Union*, the *National Association of Theatrical, Television and Kine Employees*, the *National Union of Journalists* and the *Society of Graphical and Allied Trades*. The *BBC (Malaya) Staff Association* is recognised for staff employed at the Corporation's Far Eastern Station.

Machinery for dealing with all matters affecting staff, including rates of pay, grading, and conditions of service, has been developed over the years between the BBC and the recognised unions into what has now become a fully comprehensive system of negotiation and joint consultation effective at both local and national levels. The relationships between the Corporation and the unions, and between the unions themselves, are covered by agreements freely negotiated between the parties concerned which, in particular, make provision for joint union working for those categories of staff represented by more than one recognised union. There are also arrangements for arbitration on appropriate matters where, exceptionally, these have not been resolved through the normal negotiating processes.

The BBC recognises full freedom of choice for staff to join or not to join a trade union. However it is clearly in the interest of staff and of the Corporation that the joint consultative and negotiating machinery which has been built up between the unions and the BBC should be as effective and as generally representative as possible. The BBC therefore encourages its staff to be members of an appropriate recognised trade union and to play an active part in the affairs of that union, for which they are accorded suitable facilities.

Organisation and senior staff of the BBC

The following charts give a broad outline of the way in which the Corporation is organised. The lists of staff (*pages 196–200*) link up approximately with the charts so as to indicate who are the people bearing divisional and departmental responsibility; the lists do not include all senior staff of the BBC.

Board of Governors

Chairman

Vice-Chairman

National Governor for Scotland

National Governor for Wales

National Governor for Northern Ireland

Seven other Governors

Director-General

Board of Management

Board of Management

Director-General

Managing
Director,
Television

Managing
Director,
Radio

Managing
Director,
External
Broad-
casting

Director
of
Engineer-
ing

Director,
Public
Affairs

Director
of Pro-
grammes,
Television

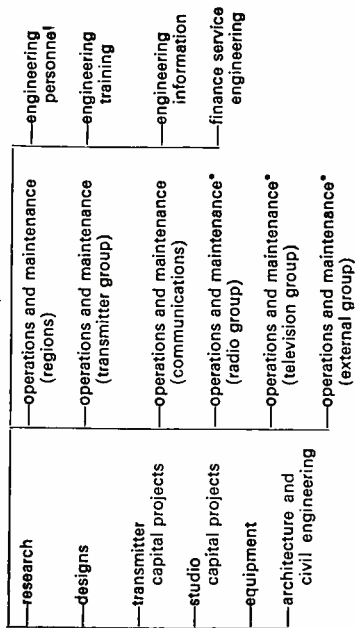
Chief
Assistant to
Director
General

Director
of
Personnel

Director
of
Finance

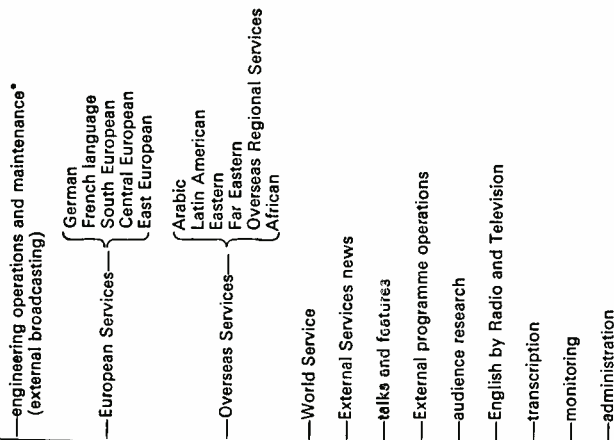
The Secretary

Director of Engineering



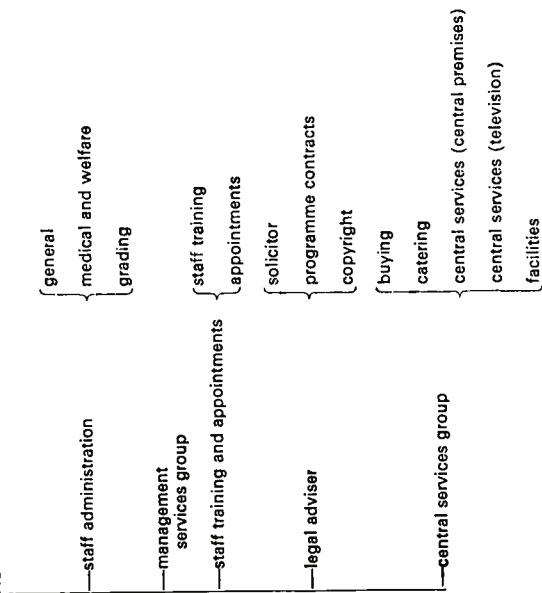
* Under Managing Director or Controller concerned but responsible to Director of Engineering for professional standards

Managing Director, External Broadcasting

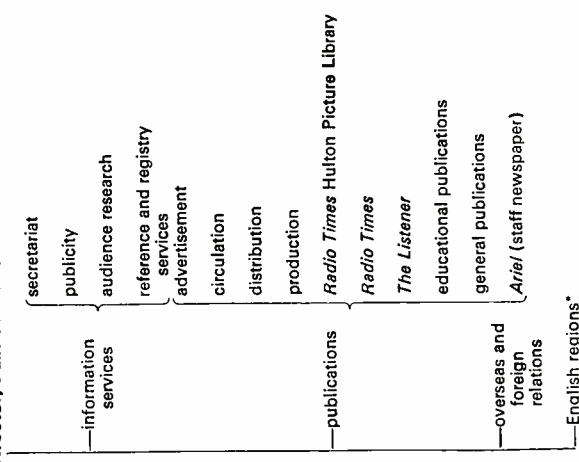


* Responsible to Director of Engineering for professional standards

Director of Personnel



Director, Public Affairs



* Responsible to Managing Directors Television and Radio and to Director of Engineering for day-to-day working in their respective branches.

Director of Finance

central finance and management accounting

accounting services

internal audit

Editor, News and Current Affairs

television
news

radio
news

home and
foreign
correspondents

administration

Radio

Managing Director, Radio
 Director of Programmes, Radio
 Controller, Radio 1 and 2
 Controller, Radio 3
 Controller, Radio 4
 Controller, Music
 General Manager, Local Radio
 Head of Personnel and Administration, Radio
 Head of Programme Services Group, Radio
 Chief Engineer, Radio Broadcasting
 Chief Accountant, Radio
 Assistant Controller, Music
 Head of Radio 1
 Head of Radio 2
 Head of Drama, Radio
 Head of Gramophone Department

 Head of Light Entertainment, Radio
 Head of Outside Broadcasts, Radio
 Head of Religious Broadcasting
 Head of Talks and Current Affairs Group, Radio
 Editor, General Current Affairs Programmes, Radio
 Editor, Documentary and Talks Programmes, Radio
 Head of Programme Operations, Radio
 Head of Recording Services, Radio
 Head of Production Planning, Radio
 Education Secretary
 Controller, Educational Broadcasting
 Head of Educational Broadcasting Services
 Head of School Broadcasting, Radio
 Head of Further Education, Radio
 Superintendent Engineer, Radio Broadcasting
 (Equipment)
 Superintendent Engineer, Radio Broadcasting
 (Operations)

Ian Trethowan
 P. H. Newby
 D. T. Muggidge
 S. Hearst
 A. C. Whitby
 Sir William Glock, C.B.E.
 H. H. Pierce
 G. A. Tree
 J. K. Rickard
 J. D. MacEwan
 G. B. Parkin
 L. Salter
 M. White
 K. S. Baynes
 M. J. Esslin
 Miss A. E. Instone, O.B.E. (until
 1 April 1972)
 C. J. Mahoney
 R. C. Hudson
 Rev. John Lang
 A. L. Hutchinson
 S. W. Bonarjee
 Lord Archie Gordon
 G. Manuel
 T. H. Eckersley
 O. G. Taylor
 J. S. Robson
 D. H. Grattan
 E. I. Gilman
 Dr C. Armour
 M. W. Stephens

 J. R. Wakefield

 D. H. Cummings

Television

Managing Director, Television
 Director of Programmes, Television
 Controller, Television Administration
 Controller, Programme Services, Television

 Controller, BBC-1
 Controller, BBC-2
 Chief Engineer, Television
 Controller, Personnel, Television
 Assistant Controller, Programme Planning, Television
 Assistant Controller, Television Developments
 Assistant Chief Engineer, Television Operations
 Assistant Chief Engineer, Television Developments
 Chief Accountant, Television
 Head of Light Entertainment Group, and Head of
 Variety, Television
 Head of Comedy
 Assistant Head of Variety
 General Manager, Outside Broadcasts, Television
 Chief Assistant to General Manager, Outside
 Broadcasts, Television

H. P. Wheldon, O.B.E., M.C.
 D. Attenborough
 S. G. Williams, O.B.E.
 I. R. Atkins, O.B.E. (Controller
 designate—P. Ramsay)
 P. L. Fox
 R. H. Scott
 S. N. Watson
 C. L. Page, O.B.E.
 P. G. A. Ramsay
 Mrs J. R. Spicer, O.B.E.
 G. Cook
 D. M. B. Grubb
 M. Checkland

 W. F. Cotton
 W. D. K. Wood
 A. C. N. Preston
 P. H. Dimmock, C.V.O., O.B.E.

 H. L. Middleton

Head of Sports and Events
 Head of Drama Group, Television
 Head of Plays
 Head of Series
 Head of Serials
 Head of Current Affairs Group, Television
 Assistant Head of Current Affairs Group,
 Television (I)
 Assistant Head of Current Affairs Group,
 Television (II)
 Head of Features Group, Television
 Assistant Head of Features Group, Television
 Head of Science and Features, Television
 Head of Arts Features, Television
 Head of General Features, Television
 Head of Music Programme, Television
 Head of Documentary Programmes, Television
 Head of Children's Programmes, Television
 Head of Further Education, Television
 Head of School Broadcasting, Television
 Head of Religious Broadcasting, Television
 Head of Presentation, Television
 General Manager, Radio and Television Enterprises
 Head of Sales, Radio and Television Enterprises
 Head of Business Administration, Radio and
 Television Enterprises
 Head of Planning (Forward)
 Head of Business, Co-Productions
 Head of Purchased Programmes, Television
 General Manager, Film Operations and Services,
 Television
 Head of Film Operations
 Head of Film Services
 Head of Design Group, Television
 Head of Scenic Design, Television
 Head of Design Services, Television
 Head of Graphics
 Head of Costume
 Head of Make-Up
 General Manager, Scenic Services
 Head of Studio Management
 Head of Artists Contracts
 Head of Television Liaison
 Head of Television Administration
 Head of Finance Services, Television
 Head of Costing Services, Television
 Chief Personnel Officer, Television
 Head of Personnel, Television Programmes
 Head of Personnel, Television Programme Services
 Head of Personnel, Television Engineering
 Head of Engineering, Television Studios
 Head of Engineering, Television Outside Broadcasts
 Head of Engineering, Television Network
 Head of Engineering, Television Services
 Head of Engineering, Television Recording
 Head of Engineering, Television News

G. B. Cowgill
 S. A. Sutton
 G. Savory
 A. F. C. Osborn
 R. A. Marsh
 B. G. Wenham

J. Tisdall

R. T. L. Francis
 A. E. Singer
 N. M. Wilson
 R. W. Reid
 N. Swallow
 C. W. Brasher
 J. R. Culshaw, O.B.E.
 E. R. Cawston
 Miss M. L. Sims, O.B.E.
 Mrs. B. Radley
 K. L. Fawdry
 O. J. W. Hunkin
 R. Moorfoot
 D. Scuse, M.B.E.
 P. F. Lord

W. G. Dovey
 M. G. P. Raleigh
 J. J. Stringer
 G. Rugheimer

J. H. Mewett, O.B.E.
 D. J. Corbett
 D. O. Martin
 C. R. Hatts
 vacancy
 I. Beynon-Lewis, O.B.E.
 A. Elfer
 P. H. Shepherd
 Miss C. Hillcoat
 J. F. Mudie, M.B.E.
 H. Cottrell
 E. K. Wilson
 B. J. Forbes
 J. F. Keeble
 F. J. Gibbons
 F. Taylor
 C. R. East
 J. R. Smith
 R. R. Chase
 J. Auty
 R. B. Mobsby
 H. A. Goodings
 N. H. Taylor
 R. de B. McCullough
 L. H. Griffiths
 H. C. J. Tarner

News and Current Affairs

Editor, News and Current Affairs
 Chief Assistant to Editor, News and Current Affairs
 Editor, Television News
 Managing Editor, Television News
 Editor, Radio News

D. M. Taylor
 E. R. R. Fox, M.B.E.
 D. J. Amooore
 A. S. Todd
 P. W. Woon

Head of Home and Foreign Correspondents
Editor, Sports News Programmes
Head of Journalists' Training
Head of News Administration

C. D. Small
H. M. Mackay, M.B.E.
P. L. Ritzema, M.B.E.
C. P. Jubbs

External Broadcasting

Managing Director, External Broadcasting
Director, Programmes, External Broadcasting
Controller, Administration, External Broadcasting
Controller, European Services
Controller, Overseas Services
Chief Engineer, External Broadcasting
Head of Personnel and Administration,
External Services
Head of Monitoring Service
Chief Accountant External Services
General Manager, Transcription Service
Editor, External Services News
Editor, Talks and Features
Programme Editor (English), Talks and Features
Programme Editor (General), Talks and Features
Programme Editor (Current Affairs), Talks and
Features
Head of English by Radio and Television
Head of External Services Programme Operations
Editor, World Service
Head of Central European Service
Head of East European Service
Head of French Language Services
Head of German Service
Head of South European Service
Head of African Service
Head of Arabic Service
Head of Eastern Service
Head of Far Eastern Service
Head of Latin American Service
Head of Overseas Regional Services
Superintendent Engineer, External Broadcasting I
Superintendent Engineer, External Broadcasting II
Head of External Broadcasting Audience Research

G. E. H. Mansell
D. M. Hodson
R. W. P. Cockburn, O.B.E.
F. L. M. Shepley
E. D. Robertson, O.B.E.
D. A. V. Williams

W. H. A. Tothill
J. Rae
A. A. Vann
G. Steedman
P. G. Williams
M. B. Latey, O.B.E.
R. Milne-Tyte
V. H. J. Price

F. D. Barber
C. W. Dilke
K. Todd, M.B.E.
R. E. Gregson
K. Syrop
A. Lieven
J. H. M. Sherwood
R. A. L. O'Rorke
A. S. Kark
J. F. Wilkinson
C. J. McLelland
M. W. Dodd
H. R. Howse
A. M. A. Palaua
S. E. Watrous
J. K. Edwards
G. M. B. Rankin
Mrs K. J. Digby-Worsley

Engineering

Director of Engineering
Deputy Director of Engineering
Assistant Director of Engineering
Chief Assistant to Director of Engineering
Chief Engineer, Research and Development
Chief Engineer, Regions
Head of Designs Department
Head of Research Department
Head of Studio Capital Projects Department
Head of Transmitter Capital Projects Department
Head of Equipment Department
Head of Architectural and Civil Engineering
Department
Chief Personnel Officer, Engineering
Head of Engineering Information Department
Head of Engineering Training Department
Head of Finance Services Engineering
Chief Engineer, Transmitters
Superintendent Engineer, Transmitters (I)

J. Redmond
D. E. Todd
T. B. McCrerrick
R. D. A. Maurice, O.B.E.
G. G. Gouriet
G. W. Mackenzie
E. R. Rout
P. R. Rainger
C. R. Longman
W. Wharton
T. J. Allport

R. A. Brown
D. E. Creasey
C. B. B. Wood, M.B.E.
H. Henderson
J. A. Fitzgerald
M. J. Crawford
D. East

Superintendent Engineer, Transmitters (II) C. G. Butler
Chief Engineer Networks and Communications D. R. Morse
Senior Superintendent Engineer, Communications D. G. Preston

Personnel

Director of Personnel
Controller, Staff Administration
Controller, Staff Training and Appointments
Legal Adviser
Head of Management Services Group
Head of Central Services Group
Assistant Controller, Staff Administration
Assistant Controller, Staff Administration
(Technical)
Head of Grading
Head of Personnel Services
Corporation Medical Advisor

Head of Industrial Relations
Head of Pay Policy
Head of Staff Training
Head of Appointments Department
Solicitor
Head of Programme Contracts
Head of Copyright
Head of Computer Planning
Head of Buying

M. O. Tinniswood
M. Kinchin Smith
L. G. Thirkell
E. C. Robbins, C.B.E.
L. Gregory
A. M. Andrews, O.B.E.
G. W. M. Cockburn

J. E. F. Voss
W. T. Aird
A. G. Finch
A. D. Muirhead, M.C., M.B.,
B. Chir., M.R.C.O.G., D.I.H.
H. R. Ginn
Miss G. M. Lewis, M.B.E.
O. P. E. Reed, O.B.E.
D. K. Ashton
R. J. Marshall
J. G. H. Wadsworth
R. G. Walford
A. F. M. Foister
C. W. Naish

Finance

Director, Finance
Controller, Finance
Chief Accountant (Central Finance Services)
Head of Accounting Services Group

H. P. Hughes
E. B. Thorne
R. H. Bates
L. A. Pearman

Public Affairs

Director, Public Affairs
Controller, Information Services
The Secretary
Head of Publicity
Head of Secretariat
Head of Audience Research
Head of Reference and Registry Services
Controller, Overseas and Foreign Relations
General Manager, Publications

Assistant General Manager, Publications
Editor, *Radio Times*
Editor, *The Listener*
Head of Advertisement Department
Circulation Manager, Publications
Books Editor

K. H. L. Lamb
G. T. M. de M. Morgan, M.C.
C. D. Shaw
H. G. Campey, O.B.E.
R. D. Pendlebury, M.B.E.
B. P. Emmett
R. D. Hewlett
L. Miall, O.B.E.
M. W. Webb (General Manager
designate: J. G. Holmes)
J. G. Holmes
G. J. Cannon
K. F. C. Miller
A. D. Duggin
T. H. Martin
A. L. Kingsford

English Regions

Controller, English Regions
Head of Personnel English Regions
Head of Finance, English Regions
Head of Regional Television Development
Head of Network Production Centre, Birmingham
Head of English Regions Drama

P. M. Beech, C.B.E. (Controller
designate: J. Grist)
vacancy
W. J. Bridges
M. Alder
A. W. Rees
D. E. Rose

Head of Programme Services and Engineering,
Birmingham
Head of Personnel and Finance, Birmingham
Head of Network Production Centre, Manchester
Head of Programme Services and Engineering,
Manchester
Head of Personnel and Finance, Manchester
Head of Network Production Centre, Bristol
Head of Programme Services and Engineering,
Bristol
Head of Personnel and Finance, Bristol
Regional Television Manager, Midlands
Regional Television Manager, North-West
Regional Television Manager, West
Regional Television Manager, East Anglia
Regional Television Manager, South
Regional Television Manager, South-West
Regional Television Manager, North
Regional Television Manager, North-East

E. R. Deighton
J. M. N. MacQueen
D. Burrell-Davis

H. G. Anstey
G. K. Brown
S. F. Wyton

F. G. Smith
J. A. C. Knott, O.B.E.
M. D. Hancock
R. D. Colley
J. T. P. Dewar
R. J. Johnston
H. H. G. Mason
H. T. Salmon
W. Greaves
D. J. Kerr

Northern Ireland

Controller, Northern Ireland
Head of Programmes
Head of Administration
Head of Programme Services and Engineering

B. W. Maguire
R. C. F. Mason
T. R. J. Williams
B. J. Slamin

Scotland

Controller, Scotland
Head of Programmes
Head of Administration
Head of Programme Services and Engineering

A. D. G. Milne
R. Coulter
A. M. Brown
W. A. Jackson

Wales

Controller, Wales
Head of Programmes
Head of Administration
Head of Programme Services and Engineering

J. H. Rowley, C.B.E.
Owen Edwards
E. W. Timothy
G. Salter

Programme Contracts

About a thousand artists and speakers take part in the BBC's domestic and overseas broadcasts every day, but very few of them are members of staff. The BBC is almost certainly the biggest employer of talent of all kinds in the country – including actors and musicians, sports commentators and disc-jockeys, political pundits and journalists, as well as expert speakers on practically every subject imaginable. Behind every engagement there is some form of contractual agreement: a simple one in the case of a short talk or interview, but one perhaps requiring complex negotiations when a large cast is involved in a major entertainment production. In addition to settling fees, the availabilities for filming and rehearsal schedules have to be dovetailed, labour permits obtained for overseas artists, licences and chaperones arranged for child performers, and countless other items have to be seen to before the contributor comes to the microphone or camera. All these facets and more are dealt with by the *Artists Contracts Department* for television and the specialist *Booking Sections* in *Programme Contracts Department* for radio, working in close touch with the output departments.

The BBC's aim is to provide the best service within its means; it also recognises an important responsibility to its contributors to see that their terms and conditions of engagement are fair and reasonable. The departments of Programme Contracts and Artists Contracts play a major part in bringing this about. It is a matter of pride to the negotiating staff that those whom they engage should have complete faith in the BBC's good name for fair dealing and that, if there is a rare but just cause of complaint, the cause should be found and removed.

Agreements with unions

In addition to leading the radio booking sections, the Head of Programme Contracts is also responsible for liaison and negotiations with performers' and speakers' unions for the Corporation as a whole. Many of the engagements offered by the bookings departments are based on agreements negotiated with the unions, which are under frequent revision as the pattern and techniques of broadcasting continue to evolve. These agreements are reflected in the relevant forms of contract and they deal with every aspect of the employment of both salaried and freelance contributors over the whole field of radio and television broadcasting. They are concluded with such representative bodies as the *Musicians' Union*, *British Actors' Equity Association*, the *Incorporated Society of Musicians*, the *Radiowriters' Association*, the *National Union of Journalists* and the *Ballroom Dancers' Federation*.

Copyright

Payment for commissioned music and for script material contributed to BBC programmes is negotiated or supervised by the *Copyright Department*. (The exception is payment for material for talks which is negotiated by Programme Contracts Department, *see page 201*.) Radio and television rights in literary material or commissioned music are acquired in return for agreed fees by direct negotiation with each composer, or with each author or his agent or publisher, and, in the case of artistic works used in television, with the artist or his agent. The BBC acts as agent for the Open University in acquiring rights in all commissioned works and source material wanted for its broadcasts.

Agreements with official bodies

In the case of music (other than commissioned music) individual negotiations are not normally involved because broadcasting rights in most copyright music are centrally controlled by the *Performing Right Society* to whom the BBC makes an annual lump sum payment in return for a licence to broadcast all the music controlled by the Society in any BBC programme. The Society then allocates this payment between its members on the basis of actual broadcast uses of music as shown in the BBC's Programmes-as-Broadcast. Likewise the BBC pays an annual lump sum to the *Mechanical-Copyright Protection Society* in return for the right to record copyright musical works under its control, that Society again dividing up the lump sum between its members on the basis of the number of recordings made by the BBC.

An agreement with *Phonographic Performance Ltd* provides for the right to broadcast commercial gramophone records 'live', the BBC's various radio and television services being allocated fixed periods of 'needle time' in return for an annual lump sum payment. Other agreements with the various individual gramophone companies provide for the right to re-record (dub) commercial gramophone records. Another agreement with the *Music Publishers' Association* deals with the rates to be paid for the hire of orchestral material.

The BBC also has a long-standing agreement with the *Publishers' Association*, the *Society of Authors*, and the *League of Dramatists* which provides for stated rates to be paid for a radio broadcast of prose readings and published poems. The rates are assessed on a time basis.

Both the *Radiowriters' Association* and the *Writers' Guild of Great Britain* are recognised by the BBC as negotiating bodies for contributors of radio drama and features. On the television side the *Writers' Guild of Great Britain* is the recognised negotiating body. The BBC has two agreements with the Guild, one relating to specially written plays and the other to specially written series and serials. In each case the nature

of the rights to be acquired by the BBC is laid down, and minimum fees according to the length of the script are prescribed.

Assessment of fees

Fees for prose readings and published poems for radio broadcasting are based on the terms laid down in the agreement with the *Publishers' Association* and others referred to above. For radio broadcasts of stage plays a scale fee is paid, and for television it is assessed. Fees for all specially written material, whether for radio or television, are assessed on an *ad hoc* basis, taking into account the professional status of the contributor, the degree of preparatory work or research involved, the nature of the contribution, the general outside market rate for the type of contribution in question, and in the case of television the minimum rates referred to above, although for established writers the minimum rates are usually greatly exceeded.

The BBC normally pays an initial fee which covers a single broadcast performance and also gives the BBC optional rights, subject to payment of further fees, to give repeats in BBC programmes and, in the case of television, to permit recordings of the programme to be used by overseas broadcasting organisations. For radio programmes overseas rights are separately negotiated. If recordings of the programme are sold abroad the additional fees accruing to the author, especially in the case of television, can be substantial.

Fees for Local Radio are assessed at lower rates than those for network programmes.

B B C Finance

Income and Expenditure

The greater part of the money for running the Home Services is related to the revenue derived from the sale of broadcast receiving licences. The B B C's share was governed in 1970-71 by a financial agreement with the Minister of Posts and Telecommunications dated 7 July 1969. This agreement provided for the Minister of Posts and Telecommunications to deduct from the total amount collected a sum equal to the expenses incurred in collecting licence fees, investigating complaints of electrical interferences, etc., and for the B B C to receive the balance. In 1970-71 this charge amounted to £6,995,800.

In 1970-71 the licence fee for a combined radio and monochrome television licence was £6 with a colour supplement of £5. The licence fee of £1.25 for radio only licences (including car radios) was discontinued on 1st February 1971. Industrial action within the Post Office during the final quarter of the year seriously distorted the collection of these licence fees and the gross licence revenue in 1970-71 is based on the revised Parliamentary Supply Estimates for 1970-71 rather than on the basis of actual licences issued during the year. On this basis the gross licence revenue was £102,626,163 and the income receivable from the Minister of Posts and Telecommunications after collection charges was £95,630,363. Crediting £1.25 for each combined radio and television licence to radio, and apportioning the collection charges between radio and television, radio received £20,289,049 and television received £75,341,314.

Summary of Finances of the Home Services

Broadcasting		<i>Radio</i>	<i>Television</i>
<i>Income</i>	Income receivable from the Minister of Posts and Telecommunications Other Income	£	£
		20,289,049	75,341,314
		55,837	67,408
		<hr/>	<hr/>
		20,344,886	75,408,722
<i>Expenditure</i>	Operating	24,657,458	67,520,733
	Capital	2,891,651	8,829,893
		<hr/>	<hr/>
		27,549,109	76,350,626
	Broadcasting Deficit (—)	<hr/>	<hr/>
		—7,204,223	—941,904
Non-Broadcasting	Net Surplus	1,186,934	1,492,559
		<hr/>	<hr/>
Net Surplus or Deficit (—) on the year's working		—6,017,289	550,655
		<hr/>	<hr/>

External Services

The External Services directed to overseas listeners are financed by Grants in Aid from the Treasury which in 1970-71 amounted to £11,681,000 for operating expenses and £1,520,000 for capital expenditure, a total of £13,201,000.

Balance Sheet at

Home Services

31 March 1970		31 March 1971 £
<i>57,802,937</i>	Capital Account Representing net capital expenditure less depreciation to date	60,031,106
<i>—630,577</i>	Income and Expenditure Account Deficit (—) carried forward representing the excess of operating and net capital expenditure over total income to date	—6,097,211

57,172,360

Total Home Services

53,933,895

31 March 1971

Home Services

31 March 1970		Radio £	Television £	31 March 1971 £
£	Fixed Assets – Statement 4			
83,245,414	At 31 March 1970 at cost	23,176,673	67,542,970	90,719,643
11,156,295	Gross additions during the year	2,391,651	8,829,893	11,721,544
<hr/> 94,401,709		<hr/> 26,068,324	<hr/> 76,372,863	<hr/> 102,441,187
3,682,066	Less Assets written off during the year	1,608,185	3,974,261	5,582,446
90,719,643		24,460,139	72,398,602	96,858,741
32,969,706	Deduct Depreciation accrued to date	13,462,643	23,417,992	36,880,635
<hr/> 57,749,937	At 31 March 1971 at cost less depreciation	<hr/> 10,997,496	<hr/> 48,980,610	<hr/> 59,978,106
	Investments			
53,000	Shares in Visnews Ltd. at cost			53,000
<hr/> 57,802,937				<hr/> 60,031,106
	Current Assets			
2,893,268	Stores on Hand at cost or under less allocation to External Services (see below)			3,560,599
13,361,710	Debtors and Unexpired Charges			14,326,572
926,096	British Government Securities at cost			—
420,772	Cash in Hand			489,562
<hr/> 17,601,846				<hr/> 18,376,733
	Less: Current Liabilities			
14,104,134	Creditors including Corporation Tax			14,292,283
4,128,289	Bank Overdraft			10,181,661
<hr/> 18,232,423				<hr/> 24,473,944
—630,577				—6,097,211
<hr/> 57,172,360	Total Home Services			<hr/> 53,933,895

Balance Sheet continued on following page

Balance Sheet at
(continued from

External Services

31 March 1970 £		31 March 1971 £
14,356,329	Capital Account Representing net capital expenditure to date	15,829,965
112,260	Grant in Aid Surplus carried forward	63,550

Tom Jackson }
 Glanmor Williams } **Governors**
 Charles Curran } **Director General**

14,468,589	Total External Services	15,893,515
71,640,949	Total Home and External Services	69,827,410

Notes

1. No provision is made for depreciation of the External Services fixed assets, as the cost of their renewal, when it falls due, together with the cost of extensions, is met in full from Grants in Aid. If it had been necessary to provide for depreciation, the net book value of such assets at 31 March 1971 calculated on the same basis as is applied to the Home Services' fixed assets, would have been £4,096,584, £173,102 and £ Nil for Broadcasting, Monitoring and Civil Defence respectively.

2. Future capital expenditure approved by the Board of Governors at 31 March 1971 amounted to £11,328,248 (1970 £14,101,280) including £2,678,080 (1970 £4,849,935) for which contracts have been placed.

31 March 1971*Previous page)***External Services**

31 March 1970 £		31 March 1971 £
13,444,574	Fixed Assets – Statement 5	
957,185	At 31 March 1970 at cost	14,356,329
	Gross additions during the year	1,494,885
14,401,759		15,851,214
45,430	Less Assets written off during the year	21,249
14,356,329	At 31 March 1971 at cost	15,829,965
	Current Assets	
71,000	Stores on Hand, amount allocated from Home Services	71,000
379,984	Debtors and Unexpired Charges	483,953
60,501	Cash in Hand	64,524
511,485		619,477
	Less: Current Liabilities	
352,525	Creditors including Corporation Tax	343,495
46,700	Bank Overdraft	212,432
399,225		555,927
112,260		63,550
14,468,589	Total External Services	15,893,515
71,640,949	Total Home and External Services	69,827,410

Report of the Auditors to the Members of the British Broadcasting Corporation

In our opinion the above Balance Sheet and Annexed Income and Expenditure Account and Grant in Aid Account, supplemented by statements numbered 1 to 5 give a true and fair view, on the basis stated below, of the state of the Corporation's affairs at 31 March 1971 and of the income and expenditure for the year ended on that date.

The deficit for the year on Broadcasting activities of £8,146,127 is arrived at after transferring to capital account an amount of £2,228,169 representing the net increase in fixed assets of the Home Services during the year.

20 July 1971, London

Deloitte & Co., Chartered Accountants

Home Services Radio
Income and Expenditure Account

Year ended 31 March 1970 £	£	Statements 1 and 2	Year ended 31 March 1971 £	£
21,029,318	677,608	Operating Expenditure Radio	22,951,248	
		Local Radio	1,706,210	
21,706,926	59,447,503	Television	24,657,458	92,178,191
	81,154,429	Depreciation	Statement 4	
1,042,971	54,738	Radio	1,643,849	
		Local Radio	498,053	
1,097,709	5,386,772	Television	2,141,902	9,493,375
	6,484,481	Capital Expenditure	Statement 4	
944,831	196,756	Radio	1,762,859	
		Local Radio	1,128,792	
1,141,587	10,014,708	Television	2,891,651	11,721,544
11,156,295	6,484,481	Less Depreciation charged above	9,493,375	2,228,169
	4,671,814	Transferred to Capital Account		—
	2,080,913	Surplus on Broadcasting Activities carried down		—
	94,391,637			103,899,735
	—	Deficit on Broadcasting Activities brought down		8,146,127
	56,990	Bank Interest Payable		230,755
	660,599	Corporation Tax		556,528
	2,673,432	Surplus for the year carried down		—
	3,391,021			8,933,410
	—	Net deficit for the year brought down		5,466,634
	3,304,009	Deficit brought forward at 31 March 1970		630,577
	3,304,009			6,097,211

Notes

1. The basis of inclusion of income receivable from the Minister of Posts and Telecommunications and its allocation to Radio and Television services respectively is explained on page 205 of this report.

2. The Corporation is not liable to taxation on any surplus arising from its broadcasting activities.

and Television Broadcasting
for the Year ended 31 March 1971

Year ended 31 March 1970		Year ended 31 March 1971
£		£
	Income receivable from the Minister of Post and Telecommunications	
21,335,693	Attributable to Radio	20,289,049
72,542,219	Attributable to Television	75,341,314
<hr/>		<hr/>
93,877,912		95,630,363
249,374	Income received from contributions for Local Broadcasting	8,412
227,489	Receipts from sales of assets taken out of service	93,510
36,862	Grant for Civil Defence expenditure	21,323
—	Deficit on Broadcasting Activities carried down	8,146,127
<hr/>		<hr/>
94,391,637		103,899,735
<hr/>		<hr/>
2,080,913	Surplus on Broadcasting Activities brought down	—
1,080,462	Surplus on Trading Activities	1,242,549
—	Net proceeds from sale of property less provision for taxation on capital gains £345,000	2,082,412
229,646	Interest receivable, less payable	141,815
—	Net deficit for the year carried down	5,466,634
<hr/>		<hr/>
3,391,021		8,933,410
<hr/>		<hr/>
<hr/>		<hr/>
2,673,432	Surplus for the year brought down	—
630,577	Deficit carried forward at 31 March 1971	6,097,211
<hr/>		<hr/>
3,304,009		6,097,211
<hr/>		<hr/>

Note

3. In the year to 31 March 1971 an amount of £1,855,983, being certain indirect costs associated with capital, has been included in capital expenditure for the year and has been wholly depreciated by the inclusion of a like amount in the charge for depreciation. In previous years, expenditure of this nature was included in the charge for operating expenditure. This change in treatment has no effect on the deficit on broadcasting activities shown above.

External Services
Grant in Aid Account for the Year ended 31 March 1971

Year ended 31 March 1970	£	Year ended 31 March 1971				Total £	
		Broadcasting Current £	Capital £	Monitoring Current £	Capital £		
		Income					
11,516,783		Grant in Aid receipts	10,718,000	1,490,000	963,000	30,000	13,201,000
	13,211	Receipts from sales of assets taken out of service	7,788		21		7,809
	1,442	Interest	3,273		527		3,800
	<u>11,531,436</u>		<u>10,729,061</u>	<u>1,490,000</u>	<u>963,548</u>	<u>30,000</u>	<u>13,212,609</u>
		Expenditure					
10,613,970		Operating expenditure Statement 3	10,796,240		960,674		11,756,914
	957,185	Capital expenditure Statement 5		1,459,134		35,751	1,494,885
	649	Corporation Tax	9,309		211		9,520
	<u>11,571,804</u>		<u>10,805,549</u>	<u>1,459,134</u>	<u>960,885</u>	<u>35,751</u>	<u>13,261,319</u>
	-40,368	Surplus or deficit (—) for the year	-76,488	30,866	2,663	-5,751	-48,710
	152,628	Balance at 31 March 1970	187,567	-93,074	18,310	-543	112,260
	<u>112,260</u>	Surplus at 31 March 1971	<u>111,079</u>	<u>-62,208</u>	<u>20,973</u>	<u>-6,294</u>	<u>63,550</u>

Note

In the year to 31 March 1971 an amount of £188,641, being certain indirect costs associated with capital, has been included in capital expenditure of the year. In previous years, expenditure of this nature was included in the charge for operating expenditure.

Statement 2

Statement of Operating Expenditure for the Year ended 31 March 1971

Television Broadcasting

Year ended 31 March 1970			Year ended 31 March 1971	
Amount £	Percentage of Total %		Amount £	Percentage of Total %
Programmes				
		Artists, Speakers, Performing Rights, News Royalties, Copyright, Recording and Re- production Fees, etc.	23,463,922	34·75
22,008,741	37·02	Permanent Orchestras	25,620	·04
29,597	·05	Salaries and Wages, Pensions, etc.	17,376,702	25·73
14,288,553	24·04	Sundry Expenses	653,194	·97
593,554	1·00			
<u>36,920,445</u>	<u>62·11</u>		<u>41,519,438</u>	<u>61·49</u>
Engineering				
		S.B. and Intercommunication Lines	2,028,722	3·00
1,765,157	2·97	Power, Lighting and Heating	1,270,499	1·88
1,031,028	1·73	Plant Maintenance	1,132,199	1·68
698,202	1·18	Transport	989,666	1·47
846,199	1·42	Salaries and Wages, Pensions, etc.	11,495,701	17·03
10,178,178	17·12	Sundry Expenses	907,858	1·34
898,666	1·51			
<u>15,417,430</u>	<u>25·93</u>		<u>17,824,645</u>	<u>26·40</u>
Premises				
		Rent and Rates	1,738,505	2·57
1,660,511	2·79	Telephones	601,043	·89
498,386	·84	Household Maintenance	207,181	·31
182,203	·31	Maintenance of Buildings, Services and Masts, etc.	418,441	·62
397,518	·67	Salaries and Wages, Pensions, etc.	2,569,082	3·81
2,128,350	3·58	Sundry Expenses	810,646	1·20
656,854	1·10			
<u>5,523,822</u>	<u>9·29</u>		<u>6,344,898</u>	<u>9·40</u>
Management				
		Salaries and Wages, Pensions, etc.	1,500,588	2·22
1,275,457	2·14	Sundry Expenses	321,898	·48
300,703	·51			
<u>1,576,160</u>	<u>2·65</u>		<u>1,822,486</u>	<u>2·70</u>
Governors' Fees				
			9,266	·01
9,646	·02			
<u>59,447,503</u>	<u>100·00</u>		<u>67,520,733</u>	<u>100·00</u>

Statement 3

Statement of Operating Expenditure for the Year ended 31 March 1971

External Services

Year ended 31 March 1970		Year ended 31 March 1971	
Amount £	Percentage of Total %	Amount £	Percentage of Total %
Programmes			
1,197,323	11.28	1,219,703	10.37
32,624	.31	35,294	.30
4,885,909	46.03	5,568,924	47.37
430,176	4.05	496,770	4.23
<hr/> 6,546,032	<hr/> 61.67	<hr/> 7,320,691	<hr/> 62.27
Engineering			
143,028	1.35	143,754	1.22
580,034	5.46	601,033	5.11
135,927	1.28	175,703	1.50
20,543	.19	22,574	.19
63,164	.60	82,762	.70
1,367,878	12.89	1,489,321	12.67
92,162	.87	100,073	.85
<hr/> 2,402,736	<hr/> 22.64	<hr/> 2,615,220	<hr/> 22.24
Premises			
644,228	6.07	659,075	5.61
58,513	.55	67,512	.57
31,120	.29	40,151	.34
85,604	.81	110,490	.94
349,061	3.29	357,360	3.04
158,024	1.49	175,060	1.49
<hr/> 1,326,550	<hr/> 12.50	<hr/> 1,409,648	<hr/> 11.99
Management			
300,520	2.83	357,344	3.04
38,132	.36	54,011	.46
<hr/> 338,652	<hr/> 3.19	<hr/> 411,355	<hr/> 3.50
<hr/> 10,613,970	<hr/> 100.00	<hr/> 11,756,914	<hr/> 100.00
Whereof:			
9,670,993	91.12	10,796,240	91.83
942,977	8.88	960,674	8.17

Statement 4 Home Services continued

Statement of Fixed Assets

Musical Instruments, Music and Books

At 31 March 1970—at Cost	392,806	11,499	404,305
Net Additions—at Cost	7,838	—388	7,450
	400,644	11,111	411,755
	337,582	8,905	346,487
	63,062	2,206	65,268

Deduct Depreciation accrued to date

Total

At 31 March 1970—at Cost	23,176,673	67,542,970	90,719,643
Gross Additions during the year	2,891,651	8,829,893	11,721,544
	26,068,324	76,372,863	102,441,187
Less Assets written off during the year	1,608,185	3,974,261	5,582,446
	24,460,139	72,398,602	96,858,741
	13,462,643	23,417,992	36,880,635
	10,997,496	48,980,610	59,978,106

Per Balance Sheet — at Cost

Deduct Depreciation accrued to date

Per Balance Sheet — at Cost, less Depreciation

	Year ended		
	31 March 1970	31 March 1971	Total
	£	£	£
Radio	792,957	1,403,302	2,196,259
Television	1,170,617	5,697,992	6,868,609
	163,632	249,460	413,092
	14,696	719	15,415
	2,141,902	7,351,473	9,493,375
	1,608,185	3,974,261	5,582,446
	533,717	3,377,212	3,910,929

Depreciation for the year

Gross

Freehold and Leasehold Buildings
Plant
Furniture and Fittings
Musical Instruments

Less Assets written off during the year

Net increase in depreciation accrued

	1,097,709	5,386,772	6,484,481
	492,869	3,189,197	3,682,066
	604,840	2,197,575	2,802,415

Note: In the year to 31 March 1971 an amount of £4,519,901 (1970 £2,425,600) being non-recurrent expenditure and indirect costs associated with capital has been included in capital expenditure of the year and has been wholly depreciated by the inclusion of a like amount in the charge for depreciation.

Statement 5

Statement of Fixed Assets

External Services

At 31 March 1970 £		At 31 March 1971 £
93,113	Freehold Land	93,113
—	At 31 March 1970—at Cost	—
	Net Additions—at Cost	
<hr/> 93,113		<hr/> 93,113
5,721,609	Freehold and Leasehold Buildings	5,960,659
239,050	At 31 March 1970—at Cost	224,454
	Net Additions—at Cost	
<hr/> 5,960,659		<hr/> 6,185,113
7,281,236	Plant	7,931,453
650,217	At 31 March 1970—at Cost	1,212,687
	Net Additions—at Cost	
<hr/> 7,931,453		<hr/> 9,144,140
348,616	Furniture and Fittings	371,104
22,488	At 31 March 1970—at Cost	36,495
	Net Additions—at Cost	
<hr/> 371,104		<hr/> 407,599
13,444,574	Total	14,356,329
	At 31 March 1970—at Cost	
957,185	Gross Additions during the year	1,494,885
45,430	Less: Assets written off during the year	21,249
	Net Additions—at Cost	1,473,636
<hr/> 911,755		<hr/> 15,829,965
14,356,329	Per Balance Sheet—at Cost	
13,833,432	Whereof:	15,272,531
492,315	Broadcasting	526,852
30,582	Monitoring	30,582
	Civil Defence	
<hr/>		<hr/>

Statement 6

Home Services

Analysis of Income and Expenditure for 1970-71

The Home Services are integrated and much of the expenditure cannot be specifically charged to any one of the programme services. The programme services as a whole are only made possible by the combined use of the income receivable from the Minister of Posts and Telecommunications and the net income from trading activities from all Regions. No Region could support the complete Radio and Television services it receives out of the income arising from the Region. It is considered, therefore, a reasonable basis for analysis of income and expenditure for each Region to meet the expenditure on its own programme service and to contribute to shared services in accordance with its income receivable from the Minister.

Income receivable from the Minister and the net income from trading activities, interest, etc., are analysed among the Regions relative to the number of licences in force. Capital expenditure has also been shared in proportion to income; the balance represents the net income available for operating expenditure in each Region.

The direct operating expenditure of the Regions has been reduced by those costs attributable to network programmes, and the cost of the shared services has been allocated among Regions in proportion to net income receivable from the Minister adjusted to take into account the hours of the national network displaced by local programme services.

Statement 6 *continued*

Home Services Analysis of Income and Expenditure for 1970-71

	England £000	N. Ireland £000	Scotland £000	Wales £000	Total £000
Income					
Income receivable from the Minister of Posts and Telecommunications					
Attributable to Radio	17,166	398	1,780	945	20,289
Attributable to Television	63,812	1,387	6,628	3,514	75,341
	<u>80,978</u>	<u>1,785</u>	<u>8,408</u>	<u>4,459</u>	<u>95,630</u>
Net Income from Trading Activities, Interest, etc.					
Radio Broadcasting	1,053	24	108	58	1,243
Television Broadcasting	1,321	29	137	73	1,560
	<u>2,374</u>	<u>53</u>	<u>245</u>	<u>131</u>	<u>2,803</u>
<i>Total Income</i>	<u>83,352</u>	<u>1,838</u>	<u>8,653</u>	<u>4,590</u>	<u>98,433</u>
<i>Deduct: Capital Expenditure</i>					
Radio Broadcasting	2,446	57	254	135	2,892
Television Broadcasting	7,479	163	776	412	8,830
	<u>9,925</u>	<u>220</u>	<u>1,030</u>	<u>547</u>	<u>11,722</u>
<i>Income available for Operating Expenditure</i>	<u>73,427</u>	<u>1,618</u>	<u>7,623</u>	<u>4,043</u>	<u>86,711</u>
Operating Expenditure					
<i>Radio Broadcasting</i>					
Gross expenditure in the Regions	4,837	636	1,299	1,035	7,807
<i>Deduct:</i>					
Charges to Shared Services	1,382	170	309	204	2,065
	<u>3,455</u>	<u>466</u>	<u>990</u>	<u>831</u>	<u>5,742</u>
Proportion of Shared Services	16,159	365	1,559	832	18,915
	<u>19,614</u>	<u>831</u>	<u>2,549</u>	<u>1,663</u>	<u>24,657</u>
<i>Television Broadcasting</i>					
Gross expenditure in the Regions	6,573	874	2,561	2,360	12,368
<i>Deduct:</i>					
Charges to Shared Services	2,772	41	251	220	3,284
	<u>3,801</u>	<u>833</u>	<u>2,310</u>	<u>2,140</u>	<u>9,084</u>
Proportion of Shared Services	49,915	1,065	4,967	2,489	58,436
	<u>53,716</u>	<u>1,898</u>	<u>7,277</u>	<u>4,629</u>	<u>67,520</u>
<i>Total Television Broadcasting</i>	<u>53,716</u>	<u>1,898</u>	<u>7,277</u>	<u>4,629</u>	<u>67,520</u>
<i>Total Operating Expenditure</i>	<u>73,330</u>	<u>2,729</u>	<u>9,826</u>	<u>6,292</u>	<u>92,177</u>
Surplus or Deficit (—)					
Radio Broadcasting	—3,841	—466	—915	—795	—6,017
Television Broadcasting	3,938	—645	—1,288	—1,454	551
	<u>97</u>	<u>—1,111</u>	<u>—2,203</u>	<u>—2,249</u>	<u>—5,466</u>
Total	<u>97</u>	<u>—1,111</u>	<u>—2,203</u>	<u>—2,249</u>	<u>—5,466</u>

Note

In previous years, this analysis has been made in respect of London, the Midland, North, and South and West Regions but, since the reorganisation of Regional Programme Services in England, this analysis is inappropriate.

Statement 7

Summarised Balance Sheets from 31 March 1968 to 31 March 1971

	1968 £	Year ended 31 1969 £	March 1970 £	1971 £
Home Services				
Fixed assets at cost, less depreciation				
Radio	9,991,368	10,203,869	10,247,747	10,997,496
Television	37,474,683	42,874,254	47,502,190	48,980,610
	<hr/>	<hr/>	<hr/>	<hr/>
Investment in Visnews Ltd.	47,466,051	53,078,123	57,749,937	59,978,106
	48,000	53,000	53,000	53,000
	<hr/>	<hr/>	<hr/>	<hr/>
	47,514,051	53,131,123	57,802,937	60,031,106
	<hr/>	<hr/>	<hr/>	<hr/>
Net Current Assets				
Current Assets	14,420,387	15,013,717	17,601,846	18,376,733
Less: Current Liabilities	13,268,733	18,317,726	18,232,423	24,473,944
	<hr/>	<hr/>	<hr/>	<hr/>
	1,151,654	—3,304,009	—630,577	—6,097,211
	<hr/>	<hr/>	<hr/>	<hr/>
Net Total Assets	48,665,705	49,827,114	57,172,360	53,933,895
	<hr/>	<hr/>	<hr/>	<hr/>
Represented by:				
Capital Account	47,514,051	53,131,123	57,802,937	60,031,106
Income and Expenditure Account, surplus or deficit (—) carried forward	1,151,654	—3,304,009	—630,577	—6,097,211
	<hr/>	<hr/>	<hr/>	<hr/>
External Services				
Fixed Assets at cost	12,238,765	13,444,574	14,356,329	15,829,965
	<hr/>	<hr/>	<hr/>	<hr/>
Net Current Assets				
Current Assets	527,601	456,751	511,485	619,477
Less: Current Liabilities	262,697	314,123	399,225	555,927
	<hr/>	<hr/>	<hr/>	<hr/>
	264,904	152,628	112,260	63,550
	<hr/>	<hr/>	<hr/>	<hr/>
Net Total Assets	12,503,669	13,597,202	14,468,589	15,893,515
	<hr/>	<hr/>	<hr/>	<hr/>
Represented by:				
Capital Account	12,238,765	13,444,574	14,356,329	15,829,965
Grant in Aid Account surplus carried forward	264,904	152,628	112,260	63,550
	<hr/>	<hr/>	<hr/>	<hr/>

Statement 7 *continued*

Summary of Income and Expenditure and Grant in Aid for the Period 1 April 1967 to 31 March 1971

	1968 £	Year ended 31 March 1969 £	1970 £	1971 £
Home Services				
Income				
Income receivable from the Minister of Posts and Telecommunications				
Attributable to Radio	20,873,042	21,075,122	21,335,693	20,289,049
Attributable to Television	53,873,901	59,551,342	72,542,219	75,341,314
	<u>74,746,943</u>	<u>80,626,464</u>	<u>93,877,912</u>	<u>95,630,363</u>
Other Income	1,592,783	1,454,591	1,766,843	3,359,266
	<u>76,339,726</u>	<u>82,081,055</u>	<u>95,644,755</u>	<u>98,989,629</u>
Expenditure				
Operating				
Radio	19,394,628	20,801,713	21,706,926	24,657,458
Television	47,461,743	54,189,388	59,447,503	67,520,733
Depreciation				
Radio	1,155,053	1,042,886	1,097,709	2,141,902
Television	3,644,660	4,491,002	5,386,772	7,351,473
Capital (less depreciation)				
Radio	378,693	212,501	43,878	749,749
Television	5,856,762	5,404,571	4,627,936	1,478,420
Taxation				
	535,370	394,657	660,599	556,528
	<u>78,426,909</u>	<u>86,536,718</u>	<u>92,971,323</u>	<u>104,456,263</u>
Surplus or deficit (—) for year	—2,087,183	—4,455,663	2,673,432	—5,466,634
Balance brought forward	3,238,837	1,151,654	—3,304,009	—630,577
	<u>1,151,654</u>	<u>—3,304,009</u>	<u>—630,577</u>	<u>—6,097,211</u>
External Services				
(Grant in Aid)				
Income				
Grant in Aid receipts	10,566,000	11,093,000	11,516,783	13,201,000
Other receipts	43,829	14,621	14,653	11,609
	<u>10,609,829</u>	<u>11,107,621</u>	<u>11,531,436</u>	<u>13,212,609</u>
Expenditure				
Operating	9,431,034	9,894,222	10,613,970	11,756,914
Capital	1,133,836	1,318,733	957,185	1,494,885
Taxation	7,869	6,942	649	9,520
	<u>10,572,739</u>	<u>11,219,897</u>	<u>11,571,804</u>	<u>13,261,319</u>
Surplus or deficit (—) for year	37,090	—112,276	—40,368	—48,710
Balance brought forward	227,814	264,904	152,628	112,260
	<u>264,904</u>	<u>152,628</u>	<u>112,260</u>	<u>63,550</u>

Numbers of broadcasting receiving licences 1927-1971 (at 31 March)

	Total	Radio		Combined Licences for Radio & Television	
		Issued free for Blind Persons	Licences for Radio only	Monochrome	Colour
1927	2,269,644	5,750	2,263,894	—	—
1928	2,482,873	12,234	2,470,639	—	—
1929	2,731,872	14,505	2,717,367	—	—
1930	3,092,324	16,496	3,075,828	—	—
1931	3,647,722	21,304	3,626,418	—	—
1932	4,621,805	31,513	4,590,292	—	—
1933	5,497,217	35,850	5,461,367	—	—
1934	6,259,653	39,224	6,220,429	—	—
1935	7,011,753	41,868	6,969,885	—	—
1936	7,616,822	44,380	7,572,442	—	—
1937	8,127,636	46,475	8,031,161	—	—
1938	8,588,676	49,730	8,538,946	—	—
1939	8,968,338	52,621	8,915,717	—	—
1940	8,951,045	53,427	8,897,618	—	—
1941	8,752,454	50,555	8,701,899	—	—
1942	8,683,098	47,456	8,635,642	—	—
1943	9,242,040	48,399	9,193,641	—	—
1944	9,554,838	48,124	9,506,714	—	—
1945	9,710,230	46,861	9,663,369	—	—
1946	10,395,551	47,720	10,347,831	—	—
1947	10,777,704	49,846	10,713,298	14,560	—
1948	11,179,676	52,135	11,081,977	45,564	—
1949	11,747,448	53,654	11,567,227	126,567	—
1950	12,219,448	56,376	11,819,190	343,882	—
1951	12,369,027	58,161	11,546,925	763,941	—
1952	12,753,506	60,105	11,244,141	1,449,260	—
1953	12,892,231	61,095	10,638,684	2,142,452	—
1954	13,436,793	62,389	10,125,512	3,248,892	—
1955	13,980,496	62,506	9,414,224	4,503,766	—
1956	14,261,551	62,745	8,459,213	5,739,593	—
1957	14,525,099	62,453	7,496,390	6,966,256	—
1958	14,646,350	61,387	6,494,960	8,090,003	—
1959	14,736,413	57,784	5,423,207	9,255,422	—
1960	15,005,011	54,958	4,480,300	10,469,753	—
1961	15,176,725	50,852	3,858,132	11,267,741	—
1962	15,372,219	46,782	3,491,725	11,833,712	—
1963	15,698,991	43,371	3,212,814	12,442,806	—
1964	15,884,679	40,337	2,959,011	12,885,331	—
1965	16,046,603	34,355	2,759,203	13,253,045	—
1966	16,178,156	31,499	2,579,567	13,567,090	—
1967	16,773,205	29,662	2,476,272	14,267,271	—
1968	17,645,821	27,564	2,529,750	15,068,079	20,428
1969	17,959,933	24,966	2,438,906	15,396,642	99,419
1970	18,183,719	22,174	2,279,017	15,609,131	273,397
1971 (Note 1)	15,943,190	—	—	15,333,221	609,969

Notes

- 1 Due to industrial action within the Post Office between January and March 1971 the figures of licences in force at 31 March 1971 as shown above do not reflect the true licensing position at that date.
- 2 Radio only licences were abolished on 1 February 1971.
- 3 The combined Radio and Television licences at 31 March 1971 include 32,386 concessionary licences issued to blind persons.
- 4 Dealers' demonstration fee and concessionary licences for residents of old peoples' homes at 31 March 1971 have been excluded from the above figures.

Broadcast receiving licence fees in the United Kingdom 1922 – 1971

<i>Radio only</i>	introduced	1 Nov 1922	at	10s.
	increased	1 Jun 1946	to	£1
<i>Combined tv and radio</i>	introduced	1 Jun 1946	at	£2
<i>Combined tv and radio</i>	increased	1 Jun 1954	to	£3
Excise duty of £1 imposed (not receivable by BBC)				
<i>Combined tv and radio</i>	increased	1 Aug 1957	to	£4
Excise duty abolished	(BBC given full amount)	1 Oct 1963	of	£4
<i>Radio only</i>	increased	1 Aug 1965	to	£1 5s.
<i>Combined tv and radio</i>	increased	1 Aug 1965	to	£5
<i>Colour tv supplementary</i>	introduced	1 Jan 1968	at	£5
<i>Combined tv and radio</i>	increased	1 Jan 1969	to	£6
<i>Combined tv and radio</i>	increased	1 April 1971	to	£7

The radio only licence fee was abolished from 1 April 1971.

Broadcast receiving licence fees in Europe at June 1971

	<i>standard rate/£</i>	<i>sound only</i>		<i>sound and television</i>		<i>combined with colour</i>	
		<i>currency</i>	£	<i>currency</i>	£	<i>currency</i>	£
Austria	60 Sch	240	4.00	840	14.00		
Belgium	120 B.Fr	204	1.70	960	8.00		
Denmark	18 D.Kr	68	3.78	304	16.89	474	26.33
Eire	—	—	1.50	—	6.00		
Finland	9.94 F.Mk.	20	2.01	80	8.05	180	18.11
France	13.33 F.Fr.	30	2.25	120	9.00	120	9.00
Germany	8.78 D.M.	30	3.42	102	11.62	102	11.62
Italy	1,500 Lire	3,300	2.20	12,000	8.00		
Netherlands	8.65 Fl.	24	2.77	75	8.67		
Norway	17.14 N.Kr.	60	3.50	260	15.17		
Sweden	12.43 S.Kr.	50	4.02	180	14.48	280	22.53
Switzerland	9.92 S.Fr.	40	4.03	124	12.50		

Publications

For the public at home and overseas, BBC Publications add an extra dimension to BBC programme output, enhancing the pleasure and the interest to be obtained from them. Skills required to create and transmit television and radio programmes are wasted unless the potential audience is not only aware of their existence but has sufficient advance information about their content to be able to choose what to see and hear.

This is the function of **Radio Times**. Published every week, its programme pages provide a detailed day-by-day reference guide to the whole of the BBC's television and radio programme output for the British Isles from Saturday morning to Friday night. In addition, editorial articles and features highlight the main broadcasting events of the week.

Radio Times is on sale at newsagents throughout the British Isles, price 5p, or by subscription at £5.00 for Britain and the Republic of Ireland and £4.60 overseas, and *pro rata* for shorter periods. It has a circulation of about 3,500,000.

The Listener, like BBC television and radio, reflects in words and pictures most aspects of contemporary life and thought. Its lively and varied contents are drawn mainly from the wealth of broadcast talks and discussions and articles based on the programmes. *The Listener* carries a quarterly supplement giving details of the main Music and Drama productions to be broadcast during the following three months.

Distribution is world-wide and sales are about 45,000 copies a week. *The Listener* is published each Thursday, price 9p, subscription at £6.00 inland and overseas a year, or *pro rata* for shorter periods. Subscription to the USA and Canadian edition cost \$14 for one year, \$26 for two years and \$36 for three years by surface mail; air freight to New York by second-class mail costs \$22 for one year, \$41 for two years and \$59 for three years. Special rates are available to students and schools. Full details can be obtained from **The Circulation Manager, BBC Publications, 35 Marylebone High Street, London, W1M 4AA.**

Overseas Journals

Information about programmes in the BBC's External Services is given in the following publications:

BBC English by Radio and Television, a monthly magazine for those who follow the BBC's English courses, contains texts to accompany the English by Radio lessons broadcast entirely in English, and articles of general interest to students and teachers of the language. The annual subscription is £1.75 in the United Kingdom and *pro rata*

for shorter periods. Subscriptions can be taken out in overseas countries through local agents and in local currency. Group subscriptions at reduced rates are available for more than ten copies a month. A list of local agents is available on request to **BBC Publications, 35 Marylebone High Street, London, W1M 4AA.**

London Calling, the monthly journal of the BBC External Services, gives programme details and frequency information for the BBC World Service in English with the alternative World Service programmes for Europe, Africa and Caribbean. Brief details are also given of BBC services in other languages and BBC English by Radio broadcasts.

Huna London, the monthly magazine of the BBC Arabic Service, gives programme information about the Arabic Service, and contains articles of general interest. *London Calling* and *Huna London* are issued free of charge: further details are obtainable from **External Services Publicity, BBC, Bush House, London, WC2B 4PH.**

Books

BBC Publications has a large and growing list of book titles on a variety of subjects connected with BBC programmes. The full list is available from **The Circulation Manager, BBC Publications, 35 Marylebone High Street, London W1M 4AA.**

Television and radio programmes are supported in many cases by the publication of books. Categories of particular interest are children's programmes, music, drama, talks and documentaries. Books published during 1971 included *Hilda Tablets and others* and *Streets of Pompeii* as two volumes of Henry Reed's most famous plays for radio, *A Bull called Marius* an illustrated account of the making of a film about the bulls in the Camargue, *Entertaining with Kerr* a second cook book from the 'Gallopig Gourmet', and *Play School Book of Play Ideas* from BBC TV's Play School.

Recent General Publications

NOTTINGHAMSHIRE WALKS by John Brock, 50p. Directions and maps for twenty-five country rambles in Nottinghamshire.

GOING FOR A SONG QUESTIONS AND ANSWERS by John King and Paul Smith. 45p. Questions and answers about fifty illustrated objects from the BBC television programme to test and add to the antique-lover's knowledge.

A BULL CALLED MARIUS by Christopher Parsons, £2.10. An illustrated account of the making of a film about bulls in The Camargue. **WRITING FOR THE BBC** 35p. (third edition completely revised) an essential guidebook for professional, freelance and kitchen table

writers who want to submit scripts to the BBC for radio and television programmes.

QUIZ BALL 30p. Hundreds of questions from the very popular BBC-tv quiz programme, in which top soccer players answer questions on sport and general knowledge. The answers will be found at the back of the book.

ENTERTAINING WITH KERR II by Graham Kerr, 50p. Another selection of exotic and unusual recipes from the 'Galloping Gourmet'.

HILDA TABLET AND OTHERS by Henry Reed £2.10

STREETS OF POMPEII £3.15. Two volumes of Henry Reed's most famous plays for radio: the Hilda Tablet series and six plays set in Italy.

PAUSE FOR THOUGHT edited by Joanna Scott-Moncrieff, 25p. An Anthology of talks from the daily Radio-2 five-minute religious programme.

WOMAN'S HOUR: THIRD SELECTION edited by Molly Lee, £1.25. A further selection of books from the BBC radio programme.

DORIS ARCHER'S DIARY 30p, a selection from twenty-one years of the Archers as related in Mrs. Archer's diary. Illustrated.

THE SHADOW OF THE TOWER by Joan Macalpine, 30p. A book about Henry VII and his England to accompany the TV series.

GOLD ON CROW MOUNTAIN by Peggy Miller, 95p. Illustrated story of mystery and intrigue set in the eerie snow-covered countryside of Sweden.

TOMORROW'S WORLD II by Raymond Baxter, James Burke and Michael Latham, £2.50. Another selection of unusual and exciting reports from the world of science.

Three Annuals From Popular BBC TV Children's Programmes.

BLUE PETER EIGHTH BOOK edited by Bidy Baxter, Edward Barnes and Rosemary Gill, 55p. All the highlights from the year's *Blue Peter* programme for children aged from seven upwards.

PARSLEY ANNUAL 1972 by Michael Bond, 65p. Parsley, Dill, Mr Onion and all the other Herbs in the latest collection of stories, picture strips, poems and puzzles from the Herb Garden.

THE THIRD HECTOR'S HOUSE ANNUAL 65p. Lots of fun and games for the under-eights featuring Hector the dog and his friends Za Za the cat and Kiki the frog.

Further Education

Many Further Education programmes are accompanied by publications. These fall into two main categories:

- (a) Essential handbooks and other learning aids without which the serious student would be unable to benefit from the series. Publications of this kind are in the main for language courses, but include other subjects. The booklets provide the basis for individual homework and preparation.
- (b) Books which, while not essential, have as their main purpose the provision for the interested student of useful background material of the broadcast. This may take the form of a text giving more detailed information on the subject of the series, ideas for further reading and study, illustrations to compensate, in radio, for the lack of visual material and any other information thought to be useful.

For most of the language series 12-inch LP records with basic dialogue and pronunciation practice are also available.

Details of programmes and accompanying publications are printed in *Radio Times* at the appropriate times.

All BBC books can be obtained

- (a) From booksellers who are BBC authorised agents (names and addresses available on request)
- (b) Through other booksellers (and retail newsagents in the case of Further Education publications)
- (c) From **BBC Publications, 35 Marylebone High Street, London, W1M 4AA** (postage and packing extra).

Schools Publications

At the request of the School Broadcasting Council, numerous publications are issued to support the BBC's radio and television broadcasts to schools (*see page 79*). To help teachers plan their use of broadcasts, primary and secondary school annual programmes and staffroom display posters are issued free to all schools in the United Kingdom six months in advance of the school year: termly timetables are sent before each term. Details of current broadcast series and publications can be obtained from **BBC Publications (Schools), 35 Marylebone High Street, London, W1M 4AA**.

Radio Times Hulton Picture Library

The Radio Times Hulton Picture Library contains more than 6,000,000 photographs, drawings, engravings, manuscripts, colour transparencies

and maps, covering a wide range of historical subjects, personalities and peoples, arts, sciences, and life in all its aspects. This collection is available to all who require pictures for reproduction.

A scale of fees and any further information can be obtained from: **Librarian, Radio Times Hulton Picture Library, 35 Marylebone High Street, London, W1M 4AA**, telephone 01-580-5577, ext. 4621.

Some of the recent additions to BBC Radio Enterprises' records retail catalogue

The catalogue can be obtained from **BBC Enterprises, Villiers House, Haven Green, Ealing, London, W5 2PA.**

Popular Music

<i>Disc a Dawn</i>	REC 65M	£1.49
<i>The Organist Entertains</i>	REC 72M	£1.49
<i>Plymouth Sound</i>	REC 79M	£1.49
<i>Folk on Friday</i>	REC 95S	£1.49
<i>National Youth Brass Band of Great Britain</i>	REB 38S	£1.99
<i>Singing along with the Girl Guides</i>	RED 67M	.99
<i>More Hits from the Organist Entertains</i>	REC 110M	£1.49
<i>Music for Scottish Country Dancing</i>	REC 94S	£1.49
<i>Jazz Club</i>	REC 116S	£1.49
<i>Music on Command</i>	REC 121S	£1.49

Wildlife Series

<i>Highland Birds</i>	RED 74M	.99
<i>Wildlife of East Anglia</i>	RED 83M	.99
<i>Sounds of My Life – Peter Scott</i>	REC 59M	£1.49
<i>Wildlife in Danger</i>	RED 55M	.99
<i>Back Garden Birds</i>	RED 109M	.99
<i>Woodland Birds</i>	RED 103M	.99
<i>Wildlife of Wales</i>	RED 96M	.99

Spoken Word

<i>Review of 1970</i>	REB 101M	£1.99
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Serious Music

<i>The Six Wives of Henry VIII (Single)</i>	RESL 1	.49
<i>Radu Lupu</i>	REB 85S	£1.99
<i>Moliannwn Di</i>	REC 108M	£1.49
<i>Britain's Cathedrals and their Music No. 4</i>	REB 97M	£1.99
<i>Valerie Tryon – 'These You Have Loved'</i>	REC 112S	£1.49
<i>Elizabeth R (Single)</i>	RESL 4	.49

Roundabout Series (for Children)

<i>Party Time</i>	ROUNABOUT 6	.99
<i>Wizard of Oz</i>	ROUNABOUT 7	.99
<i>Listen with Mother</i>	ROUNABOUT 9	.99

For Enthusiasts

<i>Bygone Buses</i>	REB 81M	£1.99
<i>Sound Effects No. 2</i>	RED 76M	.99
<i>Learn to Dance – at home</i>	REC 92M	£1.49
<i>Sound Effects No. 3</i>	RED 102M	.99
<i>Sound Effects No. 4</i>	RED 104M	.99
<i>Golf</i>	REC 69M	£1.49
<i>Sound Effects No. 5</i>	RED 105M	.99
<i>Roses</i>	REC 99M	£1.49
<i>Traction Engines</i>	REB 107M	£1.99
<i>Trams</i>	REB 90M	£1.99

Comedy

<i>Timeless Hoffnung</i>	REB 87M	£1.99
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Records Available by Mail Order only

Study Records

<i>Movement, Mime and Music</i>	RESR 13	£1.65
<i>Stories for Assembly – Johnny Morris</i>	RESR 14	£1.65
<i>Songs for Assembly</i>	RESR 15	£1.65
<i>Characters from Dickens</i>	RESR 16	£1.65
<i>The USA – Alistair Cooke</i>	RESR 17	£1.65
<i>Songs are for Singing</i>	RESR 18	£1.65
<i>Listening and Writing</i>	RESR 19	£1.65
<i>World History</i>	RESR 20	£1.65
<i>Victorian Poetry</i>	RESR 21	£1.65
<i>Hymns and Songs</i>	RESR 22	£1.65
<i>Time and Tune</i>	RESR 23	£1.65
<i>Metered Music</i>	RESR 24	£1.65

Reith Lectures

The Reith Lectures, inaugurated in 1947 and named after the BBC's first Director-General, are broadcast annually. Each year the BBC decides the broad area of the subject to be treated and invites a person of authority in the chosen field to undertake a study or original research and to give the results of his work in a series of broadcasts. A list of Reith Lectures and their subjects follows. Details of any publication of these lectures are given in parentheses.

1948	Bertrand Russell, <i>Authority and the individual</i> (Allen & Unwin, 1949. 52½p., paperback, 1966. 35p.)
1949	Robert Birley, <i>Britain in Europe: reflections on the development of a European society</i>
1950	J. Z. Young, <i>Doubt and certainty in science</i> (OUP, 1951. o.p., Galaxy Books, 1960. 70p.)
1951	Lord Radcliffe, <i>The problem of power</i> (Secker & Warburg, 1952. o.p.)
1952	A. J. Toynbee, <i>The world and the west</i> (OUP, 1953. o.p.)
1953	J. R. Oppenheimer, <i>Science and the common understanding</i> (OUP, 1954. o.p.)
1954	Sir Oliver Franks, <i>Britain and the tide of world affairs</i> (OUP, 1955. o.p.)
1955	Nikolaus Pevsner, <i>The Englishness of English art</i> (Architectural Press, 1956 80p.; Penguin Books, 1961. 52½p.)

- 1956 Sir Edward Appleton, *Science and the nation* (Edin. UP, 1957. 52½p.)
 1957 George F. Kennan, *Russia, the atom and the west* (OUP, 1958. o.p.)
 1958 A. C. B. Lovell, *The individual and the universe* (OUP, 1959. o.p.; paperback, 1961. 25p.)
 1959 P. B. Medawar, *The future of man* (Methuen, 1960. o.p.)
 1960 Edgar Wind, *Art and anarchy* (Faber, 1963. £1-25)
 1961 Margery Perham, *The colonial reckoning* (Collins, 1962. o.p.)
 1962 G. M. Carstairs, *This island now* (Hogarth, 1963. 62½p.)
 1963 A. E. Sloman, *A university in the making* (BBC, 1964. o.p.)
 1964 Sir Leon Bagrit, *The age of automation* (Weidenfeld and Nicolson, 1965. 75p.)
 1965 R. K. A. Gardiner, *A world of peoples* (BBC, 1966. 75p.)
 1966 J. K. Galbraith, *The new industrial state* (Hamish Hamilton, 1967. £2-75; includes the 1966 lectures)
 1967 E. R. Leach, *A runaway world?* (BBC, 1968 o.p.; OUP. 60p)
 1968 The Rt Hon. Lester Pearson, *Peace in the family man* (BBC, 1969. £1-05)
 1969 Dr Frank Fraser Darling, *Wilderness and plenty* (BBC, 1970. £1-05)
 1970 Dr Donald Schon, *Beyond the stable state* (Temple Smith, 1971. £2-50; includes material from 1970 lectures)

BBC Orchestras and conductors

BBC Symphony, Pierre Boulez	98 players
BBC Concert, Ashley Lawrence, <i>principal conductor</i>	54
The Radio Orchestra, Malcolm Lockyer	56
BBC Scottish Symphony, Christopher Seaman, <i>conductor</i> ; Andrew Davis, <i>associate conductor</i>	66
BBC Northern Symphony, Bryden Thomson	70
BBC Midland Light, Jack Coles	31
BBC Welsh, vacancy	44
BBC Northern Ireland, Kenneth Alwyn, <i>principal conductor</i>	30
BBC Scottish Radio, Iain Sutherland	24
BBC Northern Dance, Bernard Herrmann	19
BBC Training Orchestra, Meredith Davies	69
London Studio Players, a group of nineteen musicians, combine to form various light music ensembles of different sizes.	
BBC Chorus, Peter Gellhorn, <i>chorus director</i>	28 singers

BBC Training Orchestra

The BBC Training Orchestra, based in Bristol, was formed by the BBC at the beginning of 1966 for the purpose of training qualified young musicians aged eighteen to twenty-six and to provide extensive orchestral experience immediately following an instrumentalist's course at a school of music. It is hoped through the establishment of this orchestra to ensure a steady stream of experienced players of the standard required by the leading orchestras in the United Kingdom. Students are admitted for an initial period of one year. The orchestra broadcasts every week in the Music Programme on Radio 3 and gives up to twelve public concerts a year, all of which are broadcast.

BBC radiophonic workshop

The BBC radiophonic workshop provides a creative service, varying from complete background scores of electronic music for radio and television production through sound for poetry and science fiction, to signature tunes and experiments in stereophonic 'total audio'.

Apart from the electronic music for 'Dr Who', the workshop makes major contributions to television drama documentaries and children's programmes, to drama and schools programmes on radio and to many local radio stations – in all more than two hundred different commitments a year are undertaken. The workshop at the BBC Music Studios in Maida Vale, London, is equipped with tape-recording machines and other electronic equipment for generating, manipulating and synthesising sound. The composition and realisation of this music and sound is done by a small number of specialised creative staff. A commercially available long-playing record, 'BBC Radiophonic Music', containing a selection of items, has been issued by BBC Radio Enterprises (*see page 52*).

Drama repertory

A number of distinguished actors and actresses are regularly employed in the BBC's own repertory companies.

Drama Repertory Company	30 members (full-time)
Schools Repertory Company	5 members (full-time)
'English by Radio' Repertory Company	4 members (full-time)

Auditions

Music, drama, and variety auditions are arranged regularly by Programme Contracts Department (*see page 201*) working in collaboration with the appropriate radio broadcasting departments; similar arrangements are in force for television, and in each of the regions. The procedure varies, but normally several producers and other experts are present, and considerable use is made of outside assessors. Artists who have succeeded in an audition are placed on a waiting list to be offered a broadcasting engagement when opportunity arises.

Applications addressed to the **BBC, London, W1A 1AA**, are brought to the attention of the department concerned. For regional auditions, applications should be made to the Controller of the appropriate region.

BBC Choral Society

Auditions are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Choral Society. Candidates are required to sing one of two test pieces at choice,

and there is a simple sight-reading test. Members of the Society attend rehearsals each Friday evening. Written applications should be made to the **Chorus Director, BBC, London, W1A 1AA.**

Record requests

Record requests should be sent on a postcard to the title of the programme concerned. In addition to the many request programmes produced for home listeners and for listeners to the vernacular services broadcast overseas, the *BBC World Service* has its own record request programmes. These give listeners in all countries an opportunity to ask for a record for themselves or for their friends. They also provide a link with home for Britons stationed abroad, as well as for immigrants and visitors to Britain.

Listeners in Britain who would like to send a message and have a record played for their friends and families overseas should write to *Listeners' Choice*.

Where possible, overseas listeners are advised by airmail of the time and date of the playing of their requests. To enable this to be done, it is important to give the full postal address of the person for whom the record is to be played.

Requests for members of the Merchant Service should be sent to the 'Merchant Navy Programme'.

For both these programmes, the address is:

The World Service, BBC, Bush House, London, WC2B 4PH.

Writing to the BBC

The BBC receives a very large correspondence from listeners and viewers, amounting to upwards of a quarter of a million letters a year. This includes letters sent to particular programmes in response to invitations broadcast on television or radio, which may total as many as 2,000 a day.

Letters about television and radio programmes, other than those responding to broadcast invitations, should be addressed to:

Head of BBC Programme Correspondence Section, Broadcasting House, London, W1A 1AA.

This section is responsible for seeing that the opinions expressed and suggestions put forward in letters are carefully considered. As far as possible, answers are supplied to inquiries relating to specific items in the programmes. Requests entailing detailed research or lengthy typewritten lists cannot normally be met. Scripts are made available only in exceptional circumstances.

Head of Engineering Information Department, Broadcasting House, London, W1A 1AA.

This department deals with queries on technical matters and gives

advice on the reception of BBC television and radio programmes. Letters about the External Services should be addressed to:

BBC, Bush House, London, WC2B 4PH.

The large mail in English from listeners overseas which reaches the BBC from all parts of the world is answered by an **Overseas Audience Research and Correspondence Department, BBC, Bush House, London, WC2B 4PH**, which also ensures that the letters are forwarded to the appropriate officials and programme departments. Letters in other languages are sent to the language sections or programmes concerned and answered in the same language.

Submission of scripts and scores

All original contributions in the form of scripts, which must be typed, or scores are considered by competent readers and by the appropriate programme authorities.

In the case of radio plays, complete scripts, or a brief synopsis with specimen dialogue, clearly typed, should be sent to: **Script Editor, Drama (Radio), BBC, Broadcasting House, London, W1A 1AA**. A free leaflet, *Notes on Radio Drama*, giving detailed market information and guidance about writing for the medium, is available from the Script Editor on request.

Light Entertainment scripts for radio (normally half-hour) should be sent to **Script Editor, Light Entertainment, BBC, Aeolian Hall, New Bond Street, London, W1Y 0ED**. Decisions can be made only on receipt of complete scripts, clearly typed; but advice can be offered on detailed synopses with sample dialogue.

Television scripts, clearly typed, should be submitted to: **Head of Television Script Unit, BBC Television Centre, Wood Lane, London, W12**, who will ensure that they are seen by the relevant department.

Typescripts which have a specific local interest may be submitted to the appropriate BBC regional office.

Music scores for radio should be addressed to: **Music Services (New Music), BBC, Broadcasting House, London, W1A 1AA**.

A guide for writers, *Writing for the BBC*, is published by the BBC, price 35p (by post 43p).

Written Archives Centre

Broadcasting holds a unique position in the social history of the 20th century and its effects and influence have always been subjects of

discussion and research. The Written Archives Centre holds the written record of the BBC's contribution to this history. In its recently established premises in the grounds of Caversham Park, Reading, BBC departments (including Television and External Services) have deposited their early papers; the period covered at present is 1922-1954. This material consists of correspondence with writers, speakers and artists (including many famous names such as Churchill, Shaw, Vaughan Williams, E. M. Forster), internal memoranda, minutes of meetings and internal records giving programme details. There is also a collection of BBC publications and a vast collection of press cuttings about the BBC and broadcasting. This material, with certain limitations, notably copyright, is now being made available to bona-fide researchers, biographers and historians whatever the area of their interest.

In order to provide the sort of service which students and researchers should reasonably be able to expect, the BBC charges for access at the rate of 50p per day with special terms for season-ticket holders. Research carried out by the staff of the Centre is charged at the rate of £1 per hour after the first hour, which is free.

Caversham Park is approximately 1½ miles from Reading General Station, and Reading Corporation Bus Service No. 23 passes nearby.

Students wishing to use the Centre should apply in writing to: **The Written Archives Officer, BBC, Caversham Park, Reading, RG4 8TZ.**

Visits to BBC premises

Arrangements for seeing round Broadcasting House and other centres can be made only exceptionally.

People with a special or professional interest may make arrangements for seeing round Broadcasting House and other centres by writing to **The Secretary, BBC, Broadcasting House, London, W1A 1AA**, or the Controller in their own region.

Visitors from overseas should address themselves to: **Overseas Audience Research, BBC, Bush House, London, WC2B 4PH.**

Tickets for BBC shows

Members of the public who wish to see a radio or television performance enacted before an audience can obtain tickets by writing to the **BBC Ticket Unit, Broadcasting House, London, W1A 1AA.**

Applicants should indicate the performance they wish to see, giving in addition two alternatives, **and enclose a stamped addressed envelope.** Applications will not be acknowledged, but tickets will be sent a week before the date of the performance.

Owing to the variation from week to week in the number and nature of the programmes, it is not possible to guarantee that tickets can be sent for any particular show, but the Ticket Unit will do its best to send applicants tickets for the type of show for which they apply.

These are:

Radio: Light Entertainment, Panel or Quiz-type, Light Music, Modern Dance Music, Chamber Music, Symphony Orchestra, Modern or Old-time Dancing

Television: Panel or Quiz-type and Light Entertainment.

If visitors from outside London indicate the period during which they will be in London, every effort will be made to send a ticket for the appropriate time. In the case of London residents there may be a delay for popular shows. Normally it is not possible to send more than one or two double tickets to any individual, and children under the age of ten are not admitted to BBC studios.

SOS messages

SOS and police messages are in certain circumstances included in BBC broadcasts. Requests may be made by personal call, by letter, or by telephone.

For relatives of sick persons Such SOS messages are broadcast only when the hospital or doctor certifies that the patient is dangerously ill and when all other means of communication have failed. Normally the full name of the person sought, and the relationship, must be given. The message is broadcast only if the patient is asking to see a relative or the doctor considers that this would be beneficial.

For missing persons and for witnesses of accidents Only official requests originated by the police are considered.

Appeals for special apparatus, foods, or drugs for treatment of rare diseases will be broadcast only at the request of major hospitals and after all other means of obtaining them have failed.

For travellers abroad It is also possible in circumstances of real urgency for SOS messages to be broadcast in countries abroad by radio organisations which are members of the European Broadcasting Union. These messages would be broadcast in an attempt to reach people travelling abroad who are urgently wanted at home. The rules, in principle, are the same as those which apply to SOS messages broadcast in the United Kingdom. Requests of this kind, which must come from doctors or hospitals, cannot be considered unless all other means of contacting the person who is wanted have been tried and have failed.

Messages are broadcast once only and cannot be repeated.

There is no charge for broadcasting SOS messages.

Appeals for charity

The BBC has been broadcasting charitable appeals since 1923. Up to 1971 nearly £15,000,000 had been raised by this means and many hundreds of good causes have benefited.

Appeals on behalf of charitable organisations are considered for broadcasting either on Radio 4 as the Week's Good Cause at 7.25 pm on Sunday evenings, or on BBC-1, usually at 6.50 pm and on the third Sunday of the month. Special appeals for causes of outstanding topical and national interest – for example, in aid of the victims of an earthquake or flood disaster – are occasionally broadcast on a weekday, normally on radio and television. Once in each calendar month the Week's Good Cause space on Radio 4 may be devoted to appeals of regional interest and, on not more than two dates in the year, separate appeals may be broadcast in different regions of the BBC's television service.

In selecting appeals for broadcasting, the BBC seeks the guidance of people with specialised experience and knowledge of the charitable world. In respect of nationally broadcast appeals it is guided by the Central Appeals Advisory Committee, a body of experts which considers all applications for appeals and recommends those it believes to be deserving of public support. Advisory bodies in Scotland, Wales, Northern Ireland, and the English Regions perform the same function in respect of regional appeals (*see page 181 for members of the appeals advisory bodies*).

Within certain specified limits, any deserving cause, whether it be great or comparatively small, may be considered for a broadcast appeal. Preference in selection is, however, given to causes which concern themselves directly with the relief of human distress in any of its forms, and with the preservation of life and health. Second in preference are those which aim to promote social, physical, cultural, or mental or moral well-being but which do not necessarily deal with individual cases of distress; this category includes organisations promoting research into the causes and treatment of disease and of mental or physical handicap. Appeals are also granted occasionally to causes which fall outside these categories, e.g. the preservation of the national heritage.

The BBC welcomes applications from charitable organisations whose work is likely to be of interest to the general public and who have a genuine need to raise money by means of a broadcast appeal. Organisations wishing to be considered should apply in writing to the Appeals Secretary at Broadcasting House, London, or to the appropriate BBC headquarters for appeals in Scotland, Wales and Northern Ireland (*see page 240 for addresses*) or for appeals in the English regions, to Secretary, Regional Advisory Bodies, Birmingham.

The total obtained in response to all regular appeals on radio and television in the year to 31 March 1971, including those broadcast on

a regional basis, was £260,455.

The total from the radio Week's Good Cause appeals, national and regional, was £129,626, including St. Martin's Christmas Fund £25,500.

Regular appeals in television brought in a total of £130,830. Notable results were: Gurkha Welfare Appeal £19,370; Stars Organisation for Spastics £15,072.

Appeals on Christmas Day, in radio and television, were on behalf of the British Wireless for the Blind Fund. Alvar Lidell appealed on BBC-1 and Radio 4, Jack Warner on Radio 2, and a feature competition was held on Radio 1 for the same cause. The overall response totalled £45,460.

The BBC's own annual Children in Need of Help appeals in radio and television resulted in a total contribution of £8,026.

Three emergency appeals – not confined to the BBC – were broadcast: the Rumanian Flood Appeal by Sir Bernard Miles £106,045; the appeal for victims of the Peruvian Earthquake by Michael Bentine £235,000 and the East Pakistan Floods Appeal by Richard Attenborough £1,485,800.

Weather forecasts

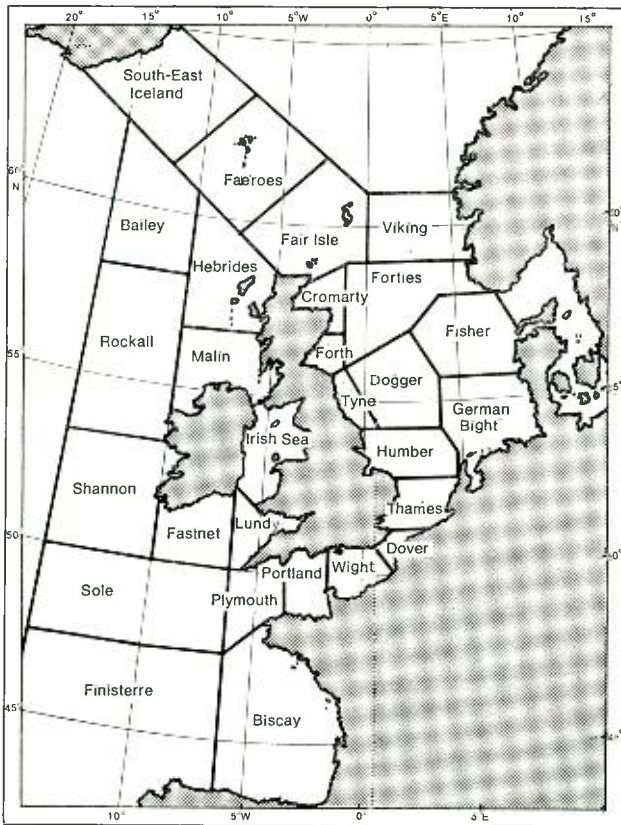
The Meteorological Office, which is part of the Ministry of Defence, prepares weather forecasts broadcast in BBC radio and television programmes. The Central Forecasting Office supplies most of the bulletins; regional forecasts come from the meteorological offices in the regions concerned. One-third of the forecasts are now broadcast direct from the studio at London Weather Centre. Shipping forecasts are broadcast on radio on 1500 metres. Radio 2 is interrupted at the earliest convenient moment for gale warnings and these are repeated if necessary on the hour. Warnings of fog, snow, icy roads, heavy or prolonged rain, and sudden weather changes likely to entail danger or considerable inconvenience to the public are also broadcast at short notice on Radio 2. Times of weather forecasts broadcast in radio, as well as those broadcast in BBC-1 and BBC-2, are always given in *Radio Times*.

(See map overleaf.)

Greenwich Time Signal

Each time signal consists of six seconds of 'pips', and the last pip marks the hour. The time signals, which give the time to a normal accuracy of one-twentieth of a second, are received by land line from the Royal Observatory Time Station at Herstmonceux in Sussex, and broadcast all over the world throughout the day.

Boundaries of the coastal sea areas referred to in the shipping forecasts



(Crown copyright by permission of Controller, H.M. Stationery Office)

BBC addresses

London

		Telephones
Headquarters:	Broadcasting House, London, W1	01-580-4468
Postal address:	BBC, Broadcasting House, London, W1A 1AA	
Telegrams:	Broadcasts London Telex . .	All London and
Cables:	Broadcasts, London-W1 . .	Regional premises
Telex:	22182	
Television	Television Centre, Wood Lane, London, W12 7RJ	01-743-8000
External Broad- casting	Bush House, PO Box 76, Strand, London, WC2 B 4PH	01-240-3456
Publications	35 Marylebone High Street, London, W1M 4AA	01-580-5577

Scotland

Broadcasting House, Queen Margaret Drive, Glasgow, W2	041-339-8844
Edinburgh Office: Broadcasting House, 4, 5, 6, Queen Street, Edinburgh, EH2 1JF	031-225-3131
Aberdeen Representative: P. E. B. Chalmers, Broadcasting House, Beechgrove Terrace, Aberdeen, AB9 22T	0224-25233

Wales

Broadcasting House, Llantrissant Road, Llandaff, Cardiff CF5 2YQ	0222-564888
North Wales Representative: J. R. Williams, Bron Castell, High Street, Bangor, North Wales	0248-2214
West Wales Representative: D. John, Broadcasting House, Llantrissant Road, Llandaff, Cardiff	0222-564888

Northern Ireland

Broadcasting House, 25-27 Ormeau Avenue, Belfast, BT2-8HQ	0232-44400
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Network Production Centres

Birmingham

Broadcasting Centre, Pebble Mill Road, Birmingham B5 7SA	021-472-5353
Head of Network Production Centre: A. Rees	

Manchester

Broadcasting House, 33 Piccadilly, Manchester, M60 1SJ	061-236-8444
Head of Network Production Centre: D. G. Burrell-Davis	

Bristol

Broadcasting House, 21-33b Whiteladies Road, Clifton, Bristol, BS8 2LR	0272-32211
Head of Network Production Centre: S. Wyton	

External Services Press Office

Bush House, Strand, London, WC2B 4PH 01-240-3456
(Visitors should go to Queen's House, 28 Kingsway, WC2 B 6JR)

Outside London, Information Officers in Scotland, Wales, and Northern Ireland and at the production centres in Manchester, Birmingham and Bristol deal with press inquiries

Regional Television stations

	Telephones
East Anglia	
St. Catherine's Close, All Saints Green, Norwich, NOR 88B <i>Regional Television Manager: J. Johnston</i>	0603-28841
Midlands	
Broadcasting Centre, Pebble Mill Road, Birmingham B5 7SA <i>Regional Television Manager: M. Hancock</i>	021-472-5353
North	
Broadcasting House, 146-146a Woodhouse Lane, Leeds LS2 9PX <i>Regional Television Manager: W. Greaves</i>	0532-31516
North-east	
Broadcasting House, 54 New Bridge Street, Newcastle-upon-Tyne, NE1 8AA <i>Regional Television Manager: D. Kerr</i>	0632-20961
North-west	
Broadcasting House, 33, Piccadilly, Manchester M60 1SJ <i>Regional Television Manager: R. Colley</i>	061-236-8444
South	
South Western House, Canute Road, Southampton, S09 1PF <i>Regional Television Manager: L. Mason</i>	0703-26201
South-west	
Broadcasting House, Seymour Road, Mannamead, Plymouth PL3 5BD <i>Regional Television Manager: T. Salmon</i>	0752-62283
West	
Broadcasting House, 21-33b Whiteladies Road, Clifton, Bristol BS8 2LR <i>Regional Television Manager: J. Dewar</i>	0272-32211

BBC Local Radio Stations

	Telephones
BBC Radio Birmingham Pebble Mill Road, Birmingham B5 750	021-472-5141
BBC Radio Blackburn King Street, Blackburn, Lancs. BB2 2EA	0254-62411
BBC Radio Brighton Marlborough Place, Brighton, Sussex BN1 1TU	0273-680231
BBC Radio Bristol 3 Tyndalls Park Road, Bristol BS8 1PP	0272-311111
BBC Radio Derby 56 St Helens Street, Derby DE1 3HY	0332-361111
BBC Radio Durham Park House, Merry Oaks, Durham	0385-62611
BBC Radio Humberside 9 Chapel Street, Hull HU1 3NU	0482-23232
BBC Radio Leeds Merrion Centre, Leeds LS2 8NJ	0532-29637
BBC Radio Leicester Epic House, Charles Street, Leicester LE1 3SH	0533-27113
BBC Radio London Harewood House, Hanover Square, London W1R 0JD	01-493 5401
BBC Radio Manchester 33, Piccadilly, Manchester M60 7BB	061-228 1991
BBC Radio Medway 30 High Street, Chatham, Kent	0634-46284
BBC Radio Merseyside Commerce House, 13/17 Sir Thomas Street, Liverpool L16 8S	051-236 3355
BBC Radio Newcastle Crestina House, Archbold Terrace, Newcastle-upon-Tyne NE2 1DZ	0632-814243
BBC Radio Nottingham York House, Mansfield Road, Nottingham NG1 3JB	0602-47643
BBC Radio Oxford 242/254 Banbury Road, Oxford OX2 7DW	0865-53411
BBC Radio Sheffield Ashdell Grove, 60 Westbourne Road, Sheffield S10 20U	0742-66185

BBC Radio Solent

South Western House, Canute Road, Southampton SO9 4PJ 0703-31311

BBC Radio Stoke-on-Trent

Conway House, Cheapside, Hanley, Stoke-on-Trent, Staffs ST1 1JJ 0782-24827

BBC Radio Teesside

91/93 Linthorpe Road, Middlesbrough, Teesside TS1 5DG 0642-48491

Publicity addresses

The Publicity Department provides a comprehensive service of information to the Press about programmes and BBC policy. The department including the External Service section, issues a wide range of printed publicity dealing with BBC matters, distributes photographs, and carries out promotional campaigns for the radio and television services.

Inquiries from journalists are dealt with in London by Press Officers at the following addresses:

Press Offices

12 Cavendish Place, W1A 1AA

01-580-4468

9 am – 6 pm Monday to Friday

Television Centre, Wood Lane, W12

01-743-8000

9 am – midnight Monday to Friday

10 am – midnight Saturday

11 am – midnight Sunday

External Services Press Office

Bush House, Strand, London, WC2B 4PH

01-240-3456

(Visitors should go to Queen's House, 28 Kingsway, WC2B 6JR)

Outside London, Information Officers in Scotland, Wales, and Northern Ireland and at the production centres in Manchester, Birmingham and Bristol deal with press inquiries

BBC representatives overseas

USA

Representative: D. Webster
630 Fifth Avenue, New York, N.Y., 10020, USA (212) 581-7100
Cables: Broadcasts, New York City
Telex: 2064-4200-93

Canada

Sales Manager: J. U. Ridge
135 Maitland Street, Toronto, 5, Ontario, Canada (416) 925-3311
Postal address: Ontario, Canada, PO Box 500, Terminal A, Toronto
Cables: Loncalling, Toronto
Telex: 022763

Australia and New Zealand

Representative/Sales Manager: B. D. Sands
177 Elizabeth Street, Sydney, New South Wales, 2000 Australia Sydney 61-9059
Cables: Loncalling, Sydney
Telex: BBCorp 20705

Middle East

Beirut Operations Organiser: E. R. Bowman Beirut 225658/
PO Box 3609, Beirut, Lebanon 223102
Cables: Broadcasts, Beirut

South-east Asia

Representative: W. G. D. Gunn Singapore 372937
L2, 11th floor, International Building, 360 Orchard Road,
Singapore 9
Cables: Loncalling, Singapore

France

Representative: D. G. Wilson
155 rue du Faubourg Saint-Honoré, Paris 8e, France 225. 3900/1/2
Cables: Broadbrit, Paris
Telex: 65341

Germany

BBC German Service Representative: W. Trøharme Jones West Berlin
1 Berlin 12, Savignyplatz 6, Germany 316773
316263

Latin America

South-American Representative: Mrs L. von Schey Buenos Aires
Avenida Cordoba 657, Piso 14, Buenos Aires, Argentina 31-3786
Cables: Broadcasts, Buenos Aires 32-5553

BBC news offices overseas

Cairo

M. N. Gent, PO Box 2040, Cairo, U.A.R. Cairo 44908
(Reuters)

East and Central Europe

N. E. P. Clark, c/o Foreign Press Club, Bankgasse 8, Vienna 1, Austria Vienna 633 318

East Mediterranean

D. J. G. Sells, c/o Palm Beach Hotel, Beirut, Lebanon Beirut
230-103/220-
060/230-200

Far East

A. J. Lawrence, c/o Reuters Ltd, 7th Floor, Gloucester Building, Hong Kong Hong Kong 246566

Television news organiser:

R. E. Kearsley, BBC Office, NHK Building, 2-2 Uchisaiwai-cho, Chiyoda-ku, Tokyo, Japan Tokyo 501 2788

Latin America

A. G. F. Porter, c/o South American Representative, Avenida Cordoba 657, Piso 14, Buenos Aires, Argentina Buenos Aires
49-8261/49-3112
49-1375/49-2537
(Reuters)

Middle East

Vacancy

North Africa

G. F. Martin, c/o L'Ambassade Britannique, 5 Place de la Victoire, Tunis, Tunisia Tunis 245888

Paris and South Europe

E. C. L. de Mauny, 155 Rue du Faubourg Saint-Honoré, Paris 8e, France 225.2452/2453

South Africa

A. McDermid, c/o P.O. Box 337, Johannesburg, South Africa Johannesburg
41-0068

South-east Asia

Appointment being made

South Asia

R. C. Robson, 59/1 Soi, Sethabuth 61, Sukhumyit Road, Bangkok, Thailand Bangkok 914878

USA

Washington

S. C. C. Wheeler, CBS Building, 2020 M. Street, N.W. (202) 223-2050

Washington D.C. 20036, USA (202) 223-2051

J. Osman, CBS Building, 2020 M. Street, N.W. Washington (202) 223-2050

D. C. 20036, USA (202) 223-2051

Telex: 2064-440013

New York

B. E. Saxton, Room C. 309, United Nations Building, New York, (212) 355-4244
N.Y. 10017, USA

Telex: 420614

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Some BBC dates

1922

- 1 Nov 10s. broadcast receiving licence introduced
- 14 Nov Daily broadcasting began from the London station of the British Broadcasting Company (2LO)
- 15 Nov Birmingham (5IT) and Manchester (2ZY) stations brought into service
- 24 Dec Newcastle-upon-Tyne (5NO) station brought into service

1923

- 13 Feb Cardiff (5WA) station brought into service
- 6 Mar Glasgow (5SC) station brought into service
- 28 Sep First issue of *Radio Times* published
- 10 Oct Aberdeen (2BD) station brought into service
- 17 Oct Bournemouth (6BM) station brought into service
- 16 Nov Sheffield (2FL) station brought into service
- 30 Dec First Continental programme by landline from Radiola, Paris
- 31 Dec First broadcast of chimes of Big Ben to usher in the New Year

1924

- 28 Mar Plymouth (5PY) station brought into service
- 4 Apr Broadcasts for schools began
- 23 Apr First broadcast speech by King George V from the opening of the British Empire Exhibition, Wembley
- 1 May Edinburgh (2EH) relay station brought into service
- 11 Jun Liverpool (6LV) relay station brought into service
- 8 Jul Leeds-Bradford (2LS) relay station brought into service
- 21 Jul Chelmsford (5XX) high-power station opened for experimental purposes
- 15 Aug Hull (6KH) relay station brought into service
- 14 Sep Belfast (2BE) station brought into service
- 16 Sep Nottingham (5NG) relay station brought into service
- 9 Nov Dundee (2DE) relay station brought into service
- 21 Nov Stoke-on-Trent (6ST) relay station brought into service

- 12 Dec Swansea (5SX) relay station brought into service
 28 Dec Chelmsford (5XX) experimental transmission of alternative programmes began
- 1925
- 27 Jul Chelmsford (5XX) transferred to Daventry (first BBC long-wave transmitter)
- 1926
- 26 May First broadcast from the House of Lords – the International Parliamentary Commercial Conference banquet, speeches by the Prince of Wales and the Rt Hon. Winston Churchill
 31 Dec The British Broadcasting Company dissolved
- 1927
- 1 Jan The British Broadcasting Corporation constituted under Royal Charter for ten years
 21 Aug Daventry (5GB) experimental station brought into service for alternative programmes in the Midlands
 11 Nov Chelmsford (5SW) short-wave station brought into service for experimental broadcasts to Empire
- 1928
- 30 Oct Inauguration of experimental transmission of still pictures by the Fultograph process from Daventry
- 1929
- 16 Jan First issue of *The Listener* published
 21 Oct Brookmans Park station brought into service, marking the beginning of the regional scheme
- 1930
- 21 Jan Broadcast to the world, relayed by various countries; King George V opening London Naval Conference in House of Lords
- 1932
- 2 May Broadcasting House, London, brought into service
 22 Aug First experimental television programme from Broadcasting House, 30-line system (Baird process taken over by BBC)
 19 Dec Empire Service from Daventry inaugurated
 25 Dec First Round-the-Empire Christmas Day programme and broadcast message by King George V
- 1934
- 7 Oct Daventry (5XX) superseded by Droitwich high-power transmitter, which broadcast the National Programme
- 1936
- 2 Nov High-definition Television Service from Alexandra Palace officially began
 11 Dec Abdication broadcast by HRH Prince Edward
- 1937
- 1 Jan Royal Charter renewed for ten years
 12 May King George VI Coronation: first tv outside broadcast

- 1938
- 3 Jan First foreign-language service began (in Arabic)
 - 15 Mar Latin American Service began (in Spanish and Portuguese)
 - 27 Sep First services in European languages began (French, German, and Italian)
- 1939
- 18 Apr First broadcast of English lessons (in Arabic Service)
 - 14 May Afrikaans Service began (discontinued 7 September 1957)
 - 24 May First time Derby televised (scenes from course televised in 1938)
 - 4 Jun Spanish and Portuguese Services for Europe began (Portuguese discontinued 9 August 1957, resumed 28 April 1963)
 - 1 Aug English Service for Europe began
 - 1 Sep Television Service closed down for reasons of national defence
 - 1 Sep Home Service replaced National and Regional Services
 - 3 Sep Broadcasts by King George VI and the Prime Minister, Mr Neville Chamberlain, on the outbreak of war
 - 5 Sep Hungarian Service began
 - 7 Sep Polish Service began
 - 8 Sep Czechoslovak Service began
 - 15 Sep Romanian and Yugoslav Services began
 - 30 Sep Greek Service began
 - 20 Nov Turkish Service began
- 1940
- 7 Jan Forces Programme began
 - 7 Feb Bulgarian Service began
 - 12 Feb Swedish Service began (discontinued 9 August 1957)
 - 18 Mar Finnish Service began
 - 9 Apr Danish and Norwegian Services began (discontinued 9 August 1957)
 - 11 Apr Dutch Service began (discontinued 9 August 1957)
 - 11 May Hindustani Service began (now Hindi and Urdu Services)
 - 10 Aug Maltese Service began
 - 2 Sep Burmese Service began
 - 28 Sep Belgian Service (in Flemish and French) began (discontinued 30 March 1952)
 - 13 Nov Albanian Service began (discontinued 20 January 1967)
 - 30 Nov Luxembourgish broadcasts (as part of Belgian Service) began
 - 1 Dec Icelandic Service began (discontinued 25 June 1944)
 - 28 Dec Persian Service began
- 1941
- 22 Apr Slovene Service to Yugoslavia began
 - 27 Apr Thai Service began (discontinued 4 March 1960, resumed 3 June 1962)
 - 2 May Malay Service began
 - 3 May Tamil Service began
 - 5 May Cantonese and Kuoyu Service began
 - Jun 'V' campaign broadcasts introduced in European Service
 - 11 Jun 'Calling West Africa' began
 - 6 Jul London Calling Europe (English) began
 - 11 Oct Bengali Service began
- 1942
- 10 Mar Sinhalese Service began
 - 22 Mar First daily news bulletin in morse transmitted for the Resistance in certain European languages and in English

- 1943
- 29 Mar Austrian Service began, previously included in German Service (reincorporated into German Language Service 14 September 1957)
 - 29 May Luxembourg Service began (discontinued 30 March 1952)
 - 13 Jun Pacific Service began
 - 4 Jul English by Radio lessons in European Service began
 - 4 Jul Japanese Service began
- 1944
- 27 Feb General Forces Programme began, replacing Forces Programme (discontinued 31 December 1946)
- 1945
- 15 Feb First Commonwealth Broadcasting Conference opened in London
 - 29 Jul Light Programme introduced and Regional Home Services restarted
- 1946
- 24 Mar Russian Service began
 - 16 Apr *BBC Quarterly* first published (discontinued 18 October 1954)
 - 1 Jun Broadcast receiving licence increased to £1 for radio; combined licence for television and radio introduced at £2
 - 7 Jun Television Service resumed
 - 29 Sep Third Programme introduced
- 1947
- 1 Jan Royal Charter renewed for five years
 - 1 Jan General Overseas Service began
- 1948
- 11 Oct First television outside broadcast from No. 10 Downing Street: Commonwealth Conference
- 1949
- 3 Apr Urdu Service began
 - 30 Oct Hebrew Service (discontinued 27 October 1968) and Indonesian Service began
 - 17 Dec Sutton Coldfield television station brought into service
- 1950
- 27 Aug First television outside broadcast from the Continent (Calais)
 - 30 Sep First 'live' air-to-ground television broadcast
- 1951
- 8 Apr Daventry Third Programme transmitter brought into service
 - 5 Jun First broadcast from Buckingham Palace on the occasion of the State Visit of King Haakon of Norway
 - 13 Jun London calling Asia (in English) began
 - 12 Oct Holme Moss television station brought into service
 - 15 Oct First television election address – given by Lord Samuel
- 1952
- 1 Jan 1947 Royal Charter extended for six months
 - 6 Jan Vietnamese Service began
 - 14 Mar Kirk o' Shotts television station brought into service
 - 5 May First schools television programme (4 weeks' experiment)

- 1 Jul Royal Charter renewed for ten years
- 8 Jul First public transmission in the UK of television from Paris
- 15 Aug Wenvoe television station brought into service

1953

- 1 May Pontop Pike (completed 15.11.55) and Glencairn (completed at Divis 21.7.55) temporary television stations brought into service
- 9 May Truleigh Hill temporary television station brought into service
- 2 Jun Coronation ceremony televised for first time
- 15 Jun First television relay from ship at sea during the Royal Naval Review
- 20 Dec Douglas (Isle of Man) temporary television station brought into service (completed 12.12.57)

1954

- 1 Jun Broadcast receiving licence for radio to remain at £1; combined television and radio licence increased to £3
- 6 Jun } First European exchange of television programmes with eight countries
- 4 Jul } taking part
- 12 Nov Rowridge temporary television station brought into service (completed 11.6.56)
- 14 Dec Redmoss temporary television station brought into service (replaced by Meldrum, brought into service 12.10.55)
- 17 Dec North Hessary Tor temporary television station brought into service (completed 22.5.56)

1955

- 1 Feb Tacolneston (Norwich) temporary television station brought into service (completed 8.10.56)
- 2 May First vhf radio broadcasting station brought into service at Wrotham
- 2 Oct Penmon (Anglesey) temporary vhf radio station brought into service (replaced by Llanddona 20.12.58)
- 3 Oct Les Platons (Channel Islands) television station brought into service
- 10 Oct Colour television test transmissions began from Alexandra Palace
- 20 Dec Pontop Pike and Wenvoe vhf radio stations brought into service (Wenvoe temporarily Welsh Home Service only; West Region Home Service and Light Programme additionally transmitted from 22.12.56; Third Programme/Network Three from 1.3.59)

1956

- 18 Mar Divis vhf radio station brought into service
- 28 Mar Crystal Palace temporary television station brought into service, replacing Alexandra Palace (completed 18.12.57)
- 29 Mar Meldrum vhf radio station brought into service
- 27 Apr First Ministerial television broadcast (Prime Minister)
- 16 Jun First 'live' television broadcast from a submarine at sea
- 4 Aug First television transmission from a helicopter
- 7 Aug North Hessary Tor vhf radio station brought into service
- 14 Oct Blaenplwyf temporary vhf radio station brought into service
- 5 Nov The first series of experimental colour television transmissions to include 'live' pictures from Alexandra Palace studios and Crystal Palace transmitter began
- 5 Nov Sandale temporary television station brought into service (completed 9.12.57)

- 10 Dec Holme Moss vhf radio station brought into service
- 20 Dec Sutton Coldfield vhf radio station began test transmissions (full service 30.4.57)
- 22 Dec Tacolnaston (Norwich) vhf radio station began test transmissions on reduced power (full service 30.4.57)

1957

- 13 Mar Hausa Service began
- 29 Apr Blaenplwyf television and permanent vhf radio station brought into service (see 14.10.56)
- 4 Jun Rowridge vhf radio station brought into service
- 27 Jun Swahili Service began
- 18 Jul Somali Service began
- 1 Aug Combined television and radio licence raised to £4 (i.e. £3 plus £1 excise duty)
- 16 Aug Rosemarkie television station brought into service
- 24 Sep BBC Television for schools began
- 30 Sep Reorganisation of radio programmes. Network Three began
- 11 Nov Experimental television transmissions started in Band V on 405 lines from Crystal Palace
- 30 Nov Kirk o' Shotts vhf radio station brought into service
- 18 Dec Londonderry television station brought into service
- 25 Dec Her Majesty the Queen's Christmas broadcast televised for the first time (heard simultaneously on radio)

1958

- 13 & 14 Jan } Stereophonic test transmissions from London transmitters (11, 17 May from transmitters throughout UK)
- 9 Mar Douglas (Isle of Man) vhf radio station brought into service (temporarily North Home Service only, completed 15.6.59)
- 21 Apr Dover temporary television station brought into service (completed 1.2.61)
- 5 May Experimental television transmissions started in Band V on 625 lines from Crystal Palace
- 18 Aug Sandale vhf radio station brought into service
- 12 Oct Rosemarkie vhf radio station brought into service
- 18 Oct Fortnightly experimental stereophonic transmissions began
- 28 Oct State Opening of Parliament televised for first time
- 15 Dec Thrumster temporary television station brought into service (completed 1.3.60)
- 20 Dec Llangollen vhf radio station brought into service
- 22 Dec Orkney temporary television station brought into service (completed 2.5.60)
- 22 Dec Orkney temporary vhf radio station brought into service with Scottish Home Service only (completed 17.12.59)

1959

- 17 Jun First public demonstration of transmission of films for television by transatlantic cable; first programme use 18 June 1959
- 5 Aug Truleigh Hill temporary television station closed; service transferred to Brighton (Whitehawk Hill)
- 5 Oct Peterborough television and vhf radio station brought into service
- 19 Dec New BBC television standards converter (European to N. American standards) used for first time to produce 525-line video tapes of Western Summit Conference in Paris

1960

- 26 Mar Grand National televised for first time
27 Mar First transmission of colour television between Paris and London demonstrated at the Institution of Electrical Engineers
1 Jun Report of the Television Advisory Committee 1960 published
20 Jun French for West and Equatorial Africa began
29 Jun First transmission from Television Centre (Studio 3)
8 Sep Pilkington Committee on the future of British Broadcasting: membership announced by the Postmaster General
19 Sep Television for schools; morning transmissions began

1961

- 12 Feb French Services for Europe and Africa amalgamated and extended
14 Apr First live television broadcast from Russia seen by BBC viewers: welcome in Moscow of first 'space man'
27 May Saturday-morning television (further education) began
10 Jun The first live television broadcast from London to USSR – Trooping the Colour
8 Aug Swingate vhf radio station brought into service
22 Aug } First BBC demonstration of live colour television to public at Earl's Court
2 Sep } Radio Show
16 Oct } Les Platons vhf radio relay station brought into service

1962

- 20 Feb First message from space (US Astronaut Colonel Glenn's messages) retransmitted by BBC
1 Jul Royal Charter extended to 29 July 1964
11 Jul First exchange of live transatlantic programmes by satellite Telstar
16 Jul First transmission of colour television by Telstar
28 Aug BBC experimental transmissions using Zenith G.E.-stereophonic system began

1963

- Jan Teaching of English by television to overseas viewers began
7 Jan Separation of the Northern Ireland Home Service from the North of England Home Service
8-16 BBC demonstrations of three alternative systems of colour television to members of the EBU and representatives from the OIRT
1 & } General Overseas Service coverage of certain transmissions extended to
28 Sep } include Europe
1 Oct BBC to receive full benefit of £4 combined tv and radio licence following government decision to relinquish the £1 per annum excise duty

1964

- 8 Feb Wenvoe Band-III television transmitter (BBC Wales) brought into service
16 Apr First live television relay from Japan to Europe via Telstar satellite
20 Apr Winter Hill, BBC-1 Band-III transmitter, brought into service (temporary; full power from 28.3.66)
20 Apr First BBC-2 programmes on 625 lines transmitted from Crystal Palace
30 Jul Royal Charter renewed for 12 years
30 Aug Introduction of the Music Programme in the Third Network (completed 22.3.65)
6 Dec Sutton Coldfield BBC-2 temporary station brought into service (completed 4.10.65)

1965

- 24 May PAL colour television test transmissions on uhf replace NTSC series
- 1 Aug Broadcast receiving licences for radio increased to £1 5s., combined television and radio licence increased to £5
- 12 Sep Wenvoe BBC-2 brought into service
- 27 Sep Sandale Band-III BBC-1 service began (Scottish programmes)
- 28 Oct Moel-y-Parc BBC Wales Band-III television station brought into service
- 31 Oct Winter Hill BBC-2 station brought into service

1966

- 15 Jan Rowridge BBC-2 station brought into service; Emley Moor BBC-2 station brought into service (temporary transmitting aerial; completed 9.7.66)
- 3 Mar Postmaster General authorised introduction of colour television in BBC-2
- 21 Apr State Opening of Parliament in the House of Lords televised for the third time; tv cameras allowed in House of Commons for the first time
- 9 Jul Black Hill BBC-2 station brought into service
- 30 Jul Stereophonic broadcasting using the Zenith-G.E. system extended in Radio 3 to two or three programmes a day
- 1 Nov BBC External Services Atlantic relay station on Ascension Island opened (in full service 1.4.67)
- 5 Nov Pontop Pike BBC-2 main station brought into service
- 19 Nov Belmont, BBC-1, BBC-2, and vhf radio transmitting station brought into service

1967

- 11 Feb Dover BBC-2 main station brought into service
- 18 Mar Divis BBC-2 main station brought into service
- 3 Jun Llanddona BBC-2 main station brought into service
- 1 Jul BBC-2 began regular colour television transmissions using PAL system on 625 lines (first in Europe)
- 29 Jul Durris BBC-2 main station brought into service
- 31 Aug First programme use of BBC field-store standards converter for transatlantic colour-tv
- 9 Sep Tacolneston BBC-2 main station brought into service
- 30 Sep Radio 1 introduced on 247 m. Radio networks renamed Radios 1, 2, 3 and 4
- 8 Nov Local radio experiment began from Leicester; 15 Nov from Sheffield; 22 Nov from Merseyside (*see also* 31.1.68)
- 2 Dec BBC-2 colour-tv transmissions extended into a full service

1968

- 1 Jan A supplementary licence fee of £5 introduced for colour-tv
- 31 Jan Local radio experiment (*see* 8.11.67) began from Nottingham; 14 Feb from Brighton; 14 Mar from Stoke-on-Trent; 24 Jun from Leeds; 3 Jul from Durham
- 10 Feb Sudbury BBC-2 station brought into service
- 17 Feb Oxford BBC-2 station brought into service
- 21 Jul Stereophony extended to the Midlands (10 Aug to the North)
- 31 Aug Waltham BBC-2 station brought into service
- 12 Oct First use of BBC advanced standards converter for relaying Olympic Games from Mexico to Europe in colour

1969

- 1 Jan Combined television and radio licence increased to £6, combined colour licence to £11
- 1 Mar First broadcast ever by HRH the Prince of Wales on Radio 4
- 16 May Postmaster General announced start of colour television on BBC-1 and ITV in November 1969
- 1 Jun External Services Eastern Relay Station opened
- 5 Jul Caradon Hill and Moel-y-Parc BBC-2 stations brought into service
- 10 Jul *Broadcasting in the Seventies*, BBC's initial plans for the future of network radio and non-metropolitan broadcasting, published
- 21 Jul Man's first landing on the moon televised on BBC-1
- 28 Jul Angus BBC-2 station brought into service
- 14 Aug Postmaster General announced abolition of *radio only* licence fee and introduction of £6 10s. combined licence from 1 April 1971; also announced development of local radio
- 15 Sep Sandy Heath BBC-2 station brought into service
- 27 Oct Craigkelly BBC-2 station brought into service
- 15 Nov Colour television extended to BBC-1 and ITV on 625 lines uhf
- 24 Nov Bilsdale West Moor BBC-2 station brought into service
- 25 Nov Minister of Posts and Telecommunications announced plans for twelve new BBC local radio stations
- 1 Dec Mendip BBC-2 station brought into service
- 13 Dec Black Hill BBC-1 colour transmissions began
- 27 Dec Rowridge BBC-1 colour transmissions began

1970

- 3 Jan Dover BBC-1 colour transmissions began
- 28 Jan External Services VHF transmitter in Berlin replaced by new 10 kw transmitter
- 4 Apr Wenvoe BBC-Wales uhf transmissions began
- 4 Apr Limavady BBC-2 main station brought into service
- 17 Apr Splashdown of Apollo 13 astronauts on BBC-1 seen by 26 million viewers
- 11 May Mendip BBC-1 colour transmissions began
- 16 May Oxford BBC-1 colour transmissions began
- 13 Jun Hannington BBC-2 main station brought into service
- 2 Jul State Opening of Parliament televised in colour for the first time
- 11 Jul Rosemarkie BBC-2 colour transmissions began
- 13 Jul Pontop Pike BBC-1 colour transmissions began
- 18 Jul Waltham BBC-1 colour transmissions began
- 4 Sep BBC Radio Bristol opened
- 10 Sep BBC Radio Manchester opened
- 19 Sep Divis BBC-1 colour transmissions began
- 3 Oct Tacolnaston BBC-1 colour transmissions began
- 6 Oct BBC Radio London opened
- 17 Oct Heathfield BBC-2 colour transmissions began
- 29 Oct BBC Radio Oxford opened
- 9 Nov BBC Radio Birmingham opened
- 18 Dec BBC Radio Medway opened
- 31 Dec BBC Radio Solent opened
- 31 Dec BBC Radio Teesside opened

1971

- 2 Jan BBC Radio Newcastle opened
- 10 Jan Open University transmissions started on radio and television
- 20 Jan UHF service from Emley Moor (Yorkshire) transferred to new 1080 ft tower
- 26 Jan BBC Radio Blackburn opened
- 15 Feb Belmont BBC-1 colour transmissions began
- 25 Feb BBC Radio Humberside opened
- 17 Mar Caradon Hill and Redruth (Cornwall) BBC-1 colour transmissions started
- 22 Mar Sandy Heath (Beds) BBC-1 colour transmissions started
- 11 Apr HRH Princess Anne's first solo film (*Blue Pete Royal Safari*) shown on BBC-1
- 29 Apr BBC Radio Derby opened
- 3 May Hannington (Hants) BBC-1 colour transmissions started
- 21 Jul Carmel (Carmarthenshire) BBC-2 colour transmissions started
- 7 Aug Craigkelly (Fife) BBC-1 colour transmissions started
- 16 Aug Caldbeck (Cumberland) BBC-2 colour transmissions started
- 6 Sep Heathfield (Sussex) BBC-1 colour transmissions started
- 2 Oct Angus BBC-1 colour transmissions started
- Stockland Hill (Devon) BBC-2 colour transmissions started
- 3 Oct Establishment of independent Programmes Complaints Commission announced
- 16 Oct Caldbeck BBC-1 colour transmissions started
- 10 Nov Birmingham Broadcasting Centre (Pebble Mill) opened by HRH Princess Anne

The Charters of the BBC

1927 The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's committee of 1925 which followed an earlier Report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration which has been re-affirmed and endorsed by successive Ministers on numerous occasions, of the policy that day-to-day control should be left to the judgement of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

1937 Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the recommendation of Lord Selsdon's Television Committee of 1934, which was endorsed by the Ullswater Committee. The first high-definition Television Service began from Alexandra Palace on 2 November 1936.

1947 Third Charter granted after Parliamentary consideration of the Government's White Paper on Broadcasting Policy, *Cmd 6852* of 1946. The BBC was authorised to provide broadcasting services for reception 'in other countries and places' outside the British Commonwealth; this reflected the fact that the Empire Service in English had developed into a world service in many languages.

The Corporation was required in this Charter to establish machinery for joint consultation with the staff of the Corporation.

The Charter was extended from the end of 1951 to 30 June 1952.

1952 Fourth Charter granted after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949 and of the Government's White Papers *Cmd 8291* of July 1951 (Mr Attlee's Administration) and *Cmd 8550* of May 1952 (Mr Churchill's Administration). In the second of these White Papers, the Government said they had 'come to the conclusion that in the expanding field of television provision should be made to permit some element of competition'. The Licence which the BBC acquired from the Postmaster General in terms of this Charter was, accordingly, for the first time described as a non-exclusive licence.

Subsequently, the Postmaster General issued a broadcasting licence, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954.

In the White Paper on Television Policy *Cmd 9005* of November 1953, the Government said that the proposal that there should be competition with the BBC was in no way a criticism of that body. It had been made clear throughout that the BBC would continue to be the main instrument for broadcasting in the United Kingdom.

The BBC's Charter of 1952 provided for the establishment of National Broadcasting Councils for Scotland and Wales.

This Charter was extended to 29 July 1964 (*Cmnd 1724*).

1964 Fifth Charter granted after Parliamentary consideration of the Report of the Committee on Broadcasting 1960 under the chairmanship of Sir Harry Pilkington and of the Government White Papers *Cmnd 1770* and *Cmnd 1893* of 1962.

The Charter on this occasion was for the first time granted for a period of twelve years, until 31 July 1976 (*Cmnd 2385*).

Two changes proposed by the BBC and approved by the Committee on Broadcasting were incorporated into the Charter. First, the BBC was authorised to borrow up to £10m. for temporary banking accommodation and up to £20m. for capital expenditure subject to the approval of the Postmaster General.

Secondly the Broadcasting Councils for Scotland and Wales were given powers in television similar to those they already possessed in radio. This meant that the content of television programmes designed primarily for Scotland and Wales is now a matter for the Councils to decide within the limits of the resources at their disposal. Under the 1964 Charter the size of the Councils, previously fixed at eight, may be any number between eight and twelve. The former requirement that three members of each Council should be chosen to represent local authorities was dropped.

1969 Supplemental Royal Charter (*Cmnd 4194*) granted in order to take into account the provisions of the Post Office Act, 1969 whereby the powers formerly exercised by the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications. The Supplemental Charter stated that all the relevant provisions of the Royal Charter would now apply to the Minister of Posts and Telecommunications; and that all references in the Charter to the Postmaster General were to be construed accordingly.

The text of the Royal Charter (*Cmnd 2385*) and the text of the Licence and Agreement (*Cmnd 4095*) follow.

Royal Charter

ELIZABETH THE SECOND by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME, GREETING I WHEREAS on the twentieth day of December in the year of our Lord One thousand nine hundred and twenty-six by Letters made Patent under the Great Seal, Our Royal Predecessor His Majesty King George the Fifth granted unto the British Broadcasting Corporation (hereinafter called 'the Corporation') a Charter of Incorporation:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted unto the Corporation:

AND WHEREAS the period of incorporation of the Corporation will expire on the twenty-ninth day of July One thousand nine hundred and sixty-four and it has been represented unto Us by Our right trusty and beloved Counsellor John Reginald Bevins, Our Postmaster General, that it is expedient that the Corporation should be continued for the period ending on the thirty-first day of July One thousand nine hundred and seventy-six:

AND WHEREAS it has been made to appear to Us that some fifteen and three quarter million licences have been issued in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man to install and use apparatus for wireless telegraphy for the purpose of receiving broadcast programmes:

AND WHEREAS in view of the widespread interest which is thereby and by other evidences shown to be taken by Our Peoples in the broadcasting services and of the great value of such services as means of disseminating information, education and entertainment, We believe it to be in the interest of Our Peoples in Our United Kingdom and elsewhere within the British Commonwealth of Nations that the Corporation should continue to provide broadcasting services pursuant to such licences and agreements in that behalf as Our Postmaster General may from time to time grant to and make with the Corporation:

NOW KNOW YE that We by Our Prerogative Royal and of Our special grace, certain knowledge and mere motion do by this Our Charter for Us Our Heirs and Successors will, ordain and declare as follows:

Incorporation

1. The Corporation shall continue to be a body corporate by the name of The British Broadcasting Corporation with perpetual succession and a common seal with power to break, alter and renew the same at discretion; willing and ordaining that the Corporation shall and may sue and be sued in all Courts and be capable in law to take and hold real and personal property and do all matters and things incidental or pertaining to a body corporate, but so that the Corporation shall apply the whole of its income solely in promoting its objects. The Governors of the Corporation shall be the members thereof.

Term of Charter

2. This Charter shall come into operation on the thirtieth day of July One thousand nine hundred and sixty-four and (subject as herein provided) shall continue in force until the thirty-first day of July One thousand nine hundred and seventy-six.

Objects of the Corporation

3. The objects of the Corporation are as follows:

- (a) To provide as public services, broadcasting services of wireless telegraphy by the method of telephony for general reception in sound, and by the methods of television and telephony in combination for general reception in visual images with sound, in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man and the territorial waters thereof, and on board ships and aircraft (such services being hereafter referred to together as 'the Home Services' and separately as 'the Home Sound Services' and 'the Television Services'), and elsewhere within the British Commonwealth of Nations and in other countries and places overseas (such services hereinafter referred to as 'the External Services').
- (b) To hold the existing and to construct or acquire and establish and install additional stations for wireless telegraphy and apparatus for wireless telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man, and to use the same for the emission and reception of wireless telegraphy by the methods and for the purposes aforesaid, and by any methods for purposes ancillary or related to those purposes.
- (c) To hold the existing and to construct or acquire additional equipment and apparatus for line telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man and to use the same for purposes ancillary or related to the purposes aforesaid.
- (d) For all the purposes aforesaid to acquire from time to time from Our Postmaster General a Licence or Licences for such period and subject to such terms provisions and limitations as he may prescribe and to exercise the powers herein granted to the Corporation in conformity in all respects therewith and with any agreement or agreements which may from time to time be made by Our Postmaster General with the Corporation, and not in any other manner whatsoever.
- (e) To develop, extend and improve the Home Services and the External Services and to those ends to exercise such Licence or Licences in such manner or by such means and methods as may from time to time be agreed by the Corporation and Our Postmaster General, and to concur in any extension, adaptation or modification of the terms, provisions or limitations of any such Licence or Licences as may to Our Postmaster General seem fit.
- (f) To hold all other existing property of the Corporation and to acquire additional property, whether such properties be within or without Our United Kingdom, the Channel Islands and the Isle of Man, and to equip and use such properties for carrying out any of the objects of the Corporation.
- (g) Subject to the prior consent in writing from time to time of Our Postmaster General and to the acquisition (subject as hereinafter provided) of any requisite licences, concessions, rights or privileges, to construct or acquire and establish, install, equip and use stations for wireless telegraphy and apparatus for wireless telegraphy in countries or places without Our United Kingdom, the Channel Islands and the Isle of Man, for the purpose of providing, within the scope or ambit of any such consent for the time being in force, and as may be permitted thereby or thereunder, broadcasting services by such method or methods or wireless telegraphy as may in such consent be specified, for reception in such countries or places as may in or under such consent be designated: and for the purpose of receiving wireless telegraphy conveying such matter by such methods and for such purposes as may by or under such consent be permitted.
- (h) To perform services in any part of the world for and on behalf of any Department of the Government of Our United Kingdom, and in particular to provide, erect, equip and install, or supervise the provision, erection, equipment and installation of stations, studios, apparatus, machinery, plant and other equipment for broadcasting and receiving matter by wireless telegraphy by the

methods of telephony and television, and to work or manage, or to supervise the working or management of such stations, studios, apparatus, machinery, plant and equipment.

- (i) To provide to other bodies by such means and methods as may be convenient matter to be broadcast by the methods of telephony or television, by the wireless telegraph stations of such bodies, and to receive from other bodies by such means and methods as aforesaid matter to be broadcast by stations of the Corporation.
- (j) To compile and prepare, print, publish, issue, circulate and distribute with or without charge, such papers, magazines, periodicals, books, circulars and other matter as may be conducive to any of the objects of the Corporation.
- (k) To organise, provide or subsidise concerts and other entertainments in connection with the broadcasting services of the Corporation or for any purpose incidental thereto.
- (l) To collect news and information in any part of the world and in any manner that may be thought fit and to establish and subscribe to news-agencies.
- (m) To acquire by registration, purchase or otherwise copyrights in any matter whatsoever, and any trademarks and trade names, and to use, exercise, develop, grant licences in respect of, or otherwise turn to account the same with a view to the furtherance of any of the objects of the Corporation.
- (n) For the purposes of the broadcasting services of the Corporation or for any purposes incidental thereto, to produce, manufacture, purchase, acquire, use, sell, rent or dispose of films and records (including tapes and any other devices from which visual images or sounds may be reproduced) and material and apparatus for use in connection with such films and records: Provided that nothing herein contained shall be deemed to authorise the Corporation to display films or play records for the entertainment of the public except as aforesaid.
- (o) To apply for and obtain, purchase or otherwise acquire and turn to account in any manner that may be thought fit any Letters Patent or patent rights or any interest in any Letters Patent or patent rights, *brevets d'invention*, licences, concessions, and the like conferring any right, whether exclusive, non-exclusive or limited, to use any secret or other information as to any invention in relation to any device or machine serving or calculated to serve any useful purpose in connection with any of the objects of the Corporation.
- (p) Subject as hereinafter provided, to enter into any arrangement with any Governments or authorities, supreme, municipal, local or otherwise, which may seem conducive to the Corporation's objects or any of them, and to obtain from any such Government or authority any licences, rights, privileges and concessions which the Corporation may think it desirable to obtain, and to carry out, exercise and comply with any such arrangements, licences, rights, privileges and concessions.
- (q) To establish and support or aid in the establishment or support of associations, institutions, funds, trusts and amenities calculated to benefit employees or former employees of the Corporation or the dependants or connections of such persons, and to grant pensions and allowances to make payments towards insurances and to subscribe or guarantee money for charitable or benevolent objects or for any exhibition or for any public, general or useful object.
- (r) To purchase, take on lease or in exchange, hire or otherwise acquire any real and personal property and any interests, rights or privileges which the Corporation may think necessary or convenient for the purposes of its business or the furtherance of its objects, and in particular any land, buildings, easements, apparatus, machinery, plant and stock-in-trade.

- (s) Subject to the approval of Our Postmaster General, to purchase or otherwise acquire stocks, shares or securities of any company whose objects include any of those hereinbefore mentioned or of any company whose business is capable of being carried on in such a way as to facilitate or advance any of the objects of the Corporation, and to subsidise and assist any such company.
- (t) Subject as hereinafter provided, to invest and deal with the moneys of the Corporation not immediately required in such manner as the Corporation may from time to time determine.
- (u) Subject as hereinafter provided, to borrow or raise or secure the payment of money in such manner as the Corporation shall think fit, and in particular by mortgage or charge of all or any parts of the property or rights of the Corporation or by the issue of debentures or debenture stock, charged upon all or any of the Corporation's property or rights (both present and future), and to purchase, redeem or pay off any such securities: Provided always that the Corporation shall not borrow or raise or secure the payment of money upon any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or upon any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose: Provided also that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of obtaining temporary banking accommodation or facilities and at any one time outstanding shall not exceed £10,000,000 and that the aggregate amount of the moneys so borrowed, raised and secured for the purpose of defraying capital expenditure (including moneys so borrowed or raised for that purpose) and at any one time outstanding shall not exceed such sum up to the maximum of £20,000,000 as may from time to time be approved by Our Postmaster General.
- (v) To sell, improve, manage, develop, exchange, lease, mortgage, enfranchise, dispose of, turn to account or otherwise deal with all or any part of the property, interests or rights of the Corporation: Provided always that the Corporation shall not, without the prior consent in writing of Our Postmaster General, sell, exchange, lease, mortgage, enfranchise or dispose of any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose, and shall not without such prior consent turn to account or deal with any such property, interests or rights otherwise than for the purposes of the External Services.
- (w) To enter into, make and perform contracts of guarantee and indemnity of whatsoever kind which may be necessary or convenient for carrying out the objects of the Corporation.
- (x) To do all such other things as the Corporation may consider incidental or conducive to the attainment of any of the aforesaid objects or the exercise of any of the aforesaid powers of the Corporation.

Restriction on Overseas Concessions

4. The Corporation shall not acquire any licence, concession, right or privilege from or enter into any arrangement with the Government of any part of the British Commonwealth of Nations or the Government of any other country or place overseas, without having first obtained the consent in writing of Our Postmaster General.

Constitution

5. (1) The Governors of the Corporation shall be such persons as shall from time to time be appointed by Us, Our Heirs or Successors in Council. There shall be nine Governors or such other number as may from time to time be directed by Us, Our Heirs or Successors in Council. The Governors shall be appointed for such respective periods, not exceeding five years, as may be directed by Us, Our Heirs or Successors in Council.

(2) One of such Governors shall be nominated from time to time to be the Chairman of the Corporation and another of such Governors shall be nominated from time to time to be the Vice-Chairman thereof. Such nomination shall be made at the time when the Governor nominated is appointed to the office of Governor or at any time while he holds that office.

(3) The Governors shall at all times include, in addition to the Chairman and the Vice-Chairman of the Corporation, one person, to be designated as the National Governor for Scotland, a second person, to be designated as the National Governor for Wales, and a third person, to be designated as the National Governor for Northern Ireland. Each person to be designated as a National Governor shall have been selected for appointment as Governor in virtue of his knowledge of the culture, characteristics and affairs of Our People in the country for which he is to be designated as the National Governor and his close touch with opinion in that country. Such designation shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor designated is appointed to the office of Governor or at any time while he holds that office.

6. (1) A retiring Governor shall be eligible for reappointment.

(2) The Governors, however appointed, shall (during such time or times as the broadcasting services hereinbefore referred to shall be carried on by the Corporation) receive out of the funds or moneys of the Corporation, by way of remuneration for their services as Chairman, Vice-Chairman, National Governor for Scotland, for Wales or for Northern Ireland, or other Governor (as the case may be) such sums or sum as We, Our Heirs or Successors in Council may at any time or times order.*

Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the due performance of his office.

(3) A Governor, however appointed, shall cease to be a Governor of the Corporation (and, if he is such, the Chairman or Vice-Chairman thereof) –

- (a) If he shall at any time by notice in writing to Our Postmaster General resign his Governorship;
- (b) If his Governorship shall be terminated by Us, Our Heirs or Successors in Council;
- (c) If he shall hold any office or place in which his interest may in the opinion of Our Postmaster General conflict with any interest of the Corporation;
- (d) If he shall become of unsound mind or bankrupt or shall make an arrangement with his creditors;
- (e) If he shall absent himself from the meetings of the Corporation continuously for three months or longer without the consent of the Corporation and the Corporation shall resolve that his office be vacated.

(4) As soon as may be reasonably practicable after a vacancy among the Governors has arisen or at a convenient time before such a vacancy will arise, the vacancy or approaching vacancy, and, if it involves the Chairmanship or Vice-Chairmanship of the

* The sums authorised by Order in Council dated 23 June 1964 are: The Chairman £5,000 a year (subsequently increased to £6,000); the Vice-Chairman £2,000 a year; the National Governor for Scotland £2,000 a year; the National Governor for Wales £2,000 a year; the National Governor for Northern Ireland £1,000 a year, or in the event of a Broadcasting Council for Northern Ireland being established £2,000 a year; each other Governor £1,000 a year.

Corporation or the National Governorship for Scotland, for Wales or for Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Postmaster General under his hand, to the end that We, Our Heirs or Successors in Council may with all convenient speed proceed to the filling of the vacancy or approaching vacancy and, if involved, the nomination of a Chairman or Vice-Chairman of the Corporation or the designation of a National Governor for Scotland, for Wales or for Northern Ireland.

7. (1) The Chairman of the Corporation, or in his absence the Vice-Chairman thereof, shall preside at the meetings thereof.

(2) Subject to any regulations made by the Corporation under the next following paragraph hereof, the Chairman, or an officer authorised by him so to do, shall summon all meetings of the Corporation.

(3) The Corporation shall meet for the transaction of its business and affairs, and shall from time to time make such regulations with respect to the summoning, notice, time, place, management and adjournment of meetings, and generally with respect to the transaction and management of its business and affairs, as the Corporation may think fit, subject to the following conditions –

(a) In addition to meeting in England, the Corporation shall meet in Scotland, in Wales and in Northern Ireland at such intervals as may to the Corporation seem appropriate, regard being had to its representative function;

(b) The quorum for a meeting shall be such number of Governors as Our Postmaster General may from time to time in writing prescribe;

(c) Subject to sub-paragraph (d) of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an equality of votes on any question the person presiding at the meeting shall have a second or casting vote;

(d) Any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be decided by the Chairman, or, if he shall be inaccessible or the office of Chairman shall be vacant, by the Vice-Chairman. The Chairman or the Vice-Chairman, as the case may be, before deciding the question, shall, if and so far as may be reasonably practicable, consult with the other Governors or such of them as may be accessible to him, and as soon as may be after taking his decision shall report the question and his decision thereon to the other Governors.

(4) For the transaction of its business or affairs, the Corporation may from time to time appoint Committees of its members, or Committees of its members and other persons, for such purposes and on such terms and conditions as the Corporation may think fit. The conclusions of any such Committee shall not be binding on the Corporation unless adopted with or without amendment by the Corporation in meeting assembled.

General Advisory Council and Committees

8. (1) The Corporation shall appoint a General Advisory Council for the purpose of advising the Corporation on all matters which may be of concern to the Corporation, or to bodies or persons interested in the broadcasting services of the Corporation.

(2) The said Council shall consist of a Chairman and such other members as may be selected by the Corporation from time to time so as to give the Council a broadly representative character.

(3) The procedure of the said Council, including their quorum, shall be such as they may from time to time determine.

9. The Corporation may from time to time appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation. Each such person or committee shall be appointed with reference to such matters and on such terms and conditions as the Corporation may decide.

National Broadcasting Councils

10. (1) The Corporation shall appoint for the purposes in this article mentioned two National Broadcasting Councils. to be known respectively as the Broadcasting Council for Scotland and the Broadcasting Council for Wales, and if and when required on behalf of Our Government in Northern Ireland so to do shall establish for the purposes aforesaid a third National Broadcasting Council to be known as the Broadcasting Council for Northern Ireland.

(2) Each National Broadcasting Council shall consist of –

(a) a Chairman, who shall be, in the case of the Broadcasting Council for Scotland, the National Governor for Scotland, in the case of the Broadcasting Council for Wales, the National Governor for Wales, and, in the case of the Broadcasting Council for Northern Ireland if it be established, the National Governor for Northern Ireland; and

(b) not less than eight nor more than twelve members, who shall be persons selected for appointment by the Corporation by a panel of the General Advisory Council nominated for that purpose by the General Advisory Council. In the cases of the Broadcasting Council for Scotland and the Broadcasting Council for Wales, such persons shall be selected after consultation with such representative cultural, religious and other bodies in Scotland or Wales, as the case may be, as the panel of the General Advisory Council think fit. The members of the Broadcasting Council for Northern Ireland, if it be established, shall be selected by the panel of the General Advisory Council from a panel of persons nominated in that behalf by Our Government in Northern Ireland.

(3) (i) The Chairman of each National Broadcasting Council shall cease to be such if he becomes the Chairman or the Vice-Chairman of the Corporation or when he ceases to be a Governor thereof.

(ii) The members, other than the Chairman, of each National Broadcasting Council shall be appointed for such respective periods, not exceeding five years, as the Corporation may think fit. Any such member who is appointed for a period of less than five years shall be eligible for reappointment for the remainder of the period of five years from the beginning of his appointment, or for any less period. Otherwise any such member shall be eligible for reappointment provided that his reappointment takes effect not less than one year after the expiration of his appointment. Any such member may at any time by notice in writing to the Corporation resign his membership. The membership of any such member may at any time be terminated by notice in writing given to him by the Corporation with the concurrence of the panel of the General Advisory Council.

(4) Each National Broadcasting Council shall be charged with the following functions which shall be exercised with full regard to the distinctive culture, language, interests and tastes of Our People in the country for which the Council is established.

(a) the function of controlling the policy and content of the programmes in that Service among the Home Sound Services which the Corporation provides primarily for reception in that country;

(b) the function of controlling the policy and content of those programmes in the Television Services, which the Council decides shall be provided primarily for reception in that country in replacement of or in addition to programmes provided by the Corporation for general reception in Our United Kingdom of Great Britain and Northern Ireland;

(c) such other functions in relation to the said Services as the Corporation may from time to time devolve upon the Council; and

(d) the function of tendering advice to the Corporation in regard to all matters relating to other broadcasting services of the Corporation which affect the interests of Our People in that country:

Provided that each National Broadcasting Council shall be subject to –

- (a) such reservations and directions as may appear to the Corporation to be necessary from time to time in order to secure the transmission throughout Our United Kingdom of Great Britain and Northern Ireland of Broadcasts by Us, Our Heirs or Successors of broadcasts by Ministers of Our Government in the United Kingdom of Great Britain and Northern Ireland, of party political broadcasts of national importance or interest, and the transmission of broadcasts intended for reception in schools; and
- (b) such reservations and directions as may appear to the Corporation to be necessary from time to time for reasons of finance or in the interest of due co-ordination and coherent administration of the operations and affairs of the Corporation.

(5) If and when in the opinion of Our Postmaster General an emergency shall have arisen in which it is expedient in the public interests that the functions of the National Broadcasting Councils or any of them under this article shall be suspended, Our Postmaster General may by notices in writing to the National Councils or any of them and to the Corporation give directions accordingly and directions so given shall have effect according to their terms during the currency of the notices. Any such notices may be modified or revoked in writing by Our Postmaster General at such time or times as shall in his opinion be expedient.

(6) In the performance of their functions under this article each National Broadcasting Council shall perform and observe all duties and obligations imposed on and all directions given to the Corporation by or under this Our Charter or any licence or agreement granted or made by Our Postmaster General to or with the Corporation so far as such duties, obligations and directions are capable of being performed and observed by the Council.

(7) (i) Each National Broadcasting Council shall have power to regulate their own procedure and to fix their quorum: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any three members.

(ii) Each National Broadcasting Council shall have power to appoint such advisory committees as they may think fit, and any such committee may include or consist of persons who are not members of the Council.

(8) Each National Broadcasting Council shall make an Annual Report to the Corporation of their proceedings during the preceding financial year or residual part thereof of the Corporation. A National Broadcasting Council may, and if requested so to do by the Corporation shall, make special reports to the Corporation during any year.

(9) Each National Broadcasting Council may select and nominate for employment by the Corporation such officers and servants, to serve wholly on the affairs of the Council (including affairs of any advisory committee) as may appear to the Council to be requisite for the proper exercise and performance of their functions and the Corporation shall employ the officers and servants so nominated and shall not without the concurrence of the Council terminate the employment of any such officer or servant: Provided that the Corporation may decline to employ or may terminate the employment of any such officer or servant if he is unwilling to accept the rates of remuneration or conditions of employment which the Corporation would offer to him if he were to be employed or were employed otherwise than on the affairs of the Council, or if in the opinion of the Corporation and Chairman of the General Advisory Council it would be detrimental to the administration of the Corporation to employ or continue to employ him.

(10) The Corporation shall afford to each National Broadcasting Council the use of such accommodation and the services of such staff to be engaged partly on the affairs of the Council (including affairs of any advisory committee) as are requisite for the proper performance of the functions of the Council.

(11) The Corporation shall pay to each member of a National Broadcasting Council or of any advisory committee appointed by a Council such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

Regional Advisory Councils

11. (1) The Corporation shall appoint in Northern Ireland a council to be known as the Northern Ireland Advisory Council, and in each of its Regions from time to time in being in England (which expression shall in this article and the next following article be deemed to include the Channel Islands and the Isle of Man) a council to be known as the Regional Advisory Council, for the purpose of advising the Corporation on the policy and the content of the programmes which the Corporation provides primarily for reception in Northern Ireland or, as the case may be, in the Region for which the Council are appointed, and on all matters relating to other broadcasting services of the Corporation which affect the interests of persons in Northern Ireland or, as the case may be, in that Region.

(2) The Chairman of the Northern Ireland Advisory Council shall be the National Governor for Northern Ireland. The Chairman of each Regional Advisory Council shall be nominated by the Corporation from among members thereof.

(3) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall not be less than 15 nor more than 20 in number and shall be persons chosen for their individual qualities who are broadly representative of the general public of Northern Ireland, or, as the case may be, the Region for which the Council are appointed.

(4) The members of the Northern Ireland Advisory Council (other than the Chairman thereof) and the members of each Regional Advisory Council (including the Chairman thereof) shall be appointed for such respective periods not exceeding five years as the Corporation may think fit, and on retirement they shall be eligible for reappointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

(5) The procedure of each Advisory Council, including their quorum, shall be such as they may determine: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by any five members.

(6) The Corporation shall afford to each Advisory Council the use of such accommodation and the services of such staff as are requisite for the proper performance of the functions of the Council.

(7) The Corporation shall pay to each member of an Advisory Council (including the Chairman thereof) such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

(8) In furtherance of the purposes of this article the Corporation shall ensure that the programmes which the Corporation provides primarily for reception in Northern Ireland or in any one of its Regions in England have full regard to the interests of Our People in Northern Ireland or, as the case may be, in that Region.

(9) In the event of a Broadcasting Council for Northern Ireland being established, the Corporation shall forthwith dissolve the Northern Ireland Advisory Council; and in that event the last preceding paragraph of this article shall cease to apply in respect of Northern Ireland.

Organisation

12. (1) The Corporation shall appoint such officers and such staffs as it may from time to time consider necessary for the efficient performance of its functions and transaction of its business.

(2) The Corporation shall fix such rates of remuneration and conditions of employment for the officers and the staff so employed as the Corporation shall consider proper. Subject to the provisions of paragraph 9 of article 10 of this Our Charter and to any contract made between the Corporation and any such officer or member of the staff, the Corporation may remove any officer or member of the staff.

13. (1) It shall be the duty of the Corporation, except in so far as the Corporation is satisfied that adequate machinery exists for achieving the purpose of this paragraph, to seek consultation with any organisation appearing to the Corporation to be appropriate with a view to the conclusion between the Corporation and that organisation of such agreements as appear to the parties to be desirable with respect to the establishment and maintenance of machinery for –

- (a) the settlement by negotiation of terms and conditions of employment of persons employed by the Corporation, with provision for reference to arbitration in default of such settlement in such cases as may be determined by or under the agreements; and
- (b) the discussion of matters affecting the safety, health and welfare of persons employed by the Corporation, and of other matters of mutual interest to the Corporation and such persons, including efficiency in the operation of the Corporation's services.

(2) Where the Corporation concludes such an agreement as is mentioned in the preceding paragraph, or any variation is made in such an agreement, the Corporation shall forthwith transmit particulars of the agreement or the variation to Our Postmaster General and Our Minister of Labour.

(3) In relation to any agreement affecting employment in Northern Ireland, the foregoing reference to Our Minister of Labour shall be construed as including a reference to Our Minister of Labour and National Insurance for Northern Ireland.

Provision and Review of Services

14. The Corporation is hereby authorised, empowered and required to provide from time to time all such broadcasting services and facilities and to do all such acts and things as shall from time to time be required by or under any Licence granted by Our Postmaster General to the Corporation or any agreement made by Our Postmaster General with the Corporation.

15. It shall be the duty of the Corporation to devise and make such arrangements as appear to the Corporation to be best adapted to the purpose of bringing the work of the Corporation under constant and effective review from without the Corporation, and to that end the Corporation shall provide suitable and sufficient means for the representation to the Corporation of public opinion on the programmes broadcast in the Home Services and for consideration within the Corporation of criticisms and suggestions so represented.

Financial

16. (1) The Corporation is hereby authorised, empowered and required –

- (a) To receive all funds which may be paid by Our Postmaster General out of moneys provided by Parliament in furtherance of the purposes of this Our Charter and to apply and administer such funds in accordance with the terms and conditions which may be attached to the grant thereof;
- (b) To receive all other moneys which may be obtained by or given to the Corporation or derived from any source not hereinbefore mentioned and to apply and administer such moneys exclusively in furtherance of the purposes of this Our Charter and in accordance with any terms and conditions upon which such moneys may have been obtained, given or derived: Provided that moneys borrowed or raised in exercise of the power hereinbefore conferred

for the purpose of defraying capital expenditure (including the repayment or replacement of moneys borrowed or raised for that purpose) shall be applied to that purpose alone.

(2) Subject to any such terms and conditions as aforesaid and to the proviso to sub-paragraph (b) of paragraph (1) of this article, the Corporation may treat such funds and moneys either as capital or as income at its discretion.

(3) Except as in this Our Charter expressly provided, no funds or moneys of the Corporation derived from any source shall in any event be divided by way of profit or otherwise amongst the Governors of the Corporation.

17. (1) In the event of the Corporation exercising (otherwise than for the purpose of obtaining temporary banking accommodation and facilities) the power hereinbefore contained of borrowing or raising money upon the security of or otherwise charging all or any part of its property or rights to which such power extends, it shall set aside out of its revenue such sums as will be sufficient to provide for the repayment of the amount so borrowed or raised within such period in each instance as the Corporation may with the approval of Our Postmaster General determine.

(2) The Corporation shall make proper provision for meeting depreciation of or for renewing any property of the Corporation: Provided that this paragraph shall not apply in relation to any property, interests or rights now held by the Corporation which Our Postmaster General has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or to any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose.

(3) The Corporation may set aside as a reserve or carry over out of its revenue such sums as it may deem expedient, and may invest, deal with and apply such sums in such manner as it may think conducive to its objects.

Annual Report and Statement of Accounts

18. (1) The accounts of the Corporation shall be audited annually by an auditor or auditors to be appointed by the Corporation with the approval of Our Postmaster General, and a person shall not be qualified to be so appointed unless he is a member of a body of accountants established in Our United Kingdom and for the time being recognised by the Board of Trade for the purposes of section 161 (1) (a) of the Companies Act 1948.

(2) The Corporation shall, once in every year at least, prepare a General Report of its proceedings during the preceding financial year or residual part thereof of the Corporation, and attach thereto an Account or Accounts of the Income and Expenditure of the Corporation and a Balance Sheet, which Account or Accounts and Balance Sheet shall be duly certified by the auditor or auditors of the Corporation. The Corporation, if required so to do by Our Postmaster General after consultation with the Corporation, shall include in such Report such information relating to its finance, administration and its work generally as Our Postmaster General may from time to time specify in writing and shall comply with any directions which may be given in writing by Our Postmaster General, after consultation with the Corporation, as regards the information to be given in such Account or Accounts and Balance Sheet or in appendices thereto.

(3) The Chairman shall, on the completion of every such General Report, Account or Accounts and Balance Sheet, forthwith submit the same, together with the Reports for the same year or residual part thereof made under paragraph (8) of article 10 of this Our Charter by the National Broadcasting Councils, to Our Postmaster General to be considered by him and presented to Parliament.

(4) The Corporation shall at all reasonable times upon demand made give to Our Postmaster General and all other persons nominated by him full liberty to examine the accounts of the Corporation and furnish him and them with all forecasts, estimates,

information and documents which he or they may require with regard to the financial transactions and engagements of the Corporation.

General

19. (1) The Corporation may at any time and from time to time apply for and accept a Supplemental Charter, or promote a Bill in Parliament, if it appears to the Corporation that a Supplemental Charter or an Act of Parliament is required for or will be conducive to the carrying into effect of any of the purposes or powers of this Our Charter.

(2) No act or proceeding of the Corporation, or of any Council or Committee appointed under the provisions of this Our Charter, or of any sub-committees appointed by any such Council or Committee, shall be questioned on account of any vacancy or vacancies in the Corporation, or in such Council or Committee, or in such sub-committee.

(3) No defect in the appointment of any person acting as Chairman, Vice-Chairman or Governor of the Corporation or as a member of any Council or Committee appointed by the Corporation, or as a member of any sub-committee appointed by any such Council or Committee, shall be deemed to vitiate any proceedings of the Corporation or of such Council or Committee, or of such sub-committee in which he has taken part, in cases where the majority of members party to such proceedings are duly entitled to act.

(4) Any instrument which, if made by a private person, would be required to be under seal, shall be under the seal of the Corporation and signed by one or more Governors authorised for that purpose by a resolution of the Corporation and countersigned by the proper officer. Any notice, appointment, contract, order, or other document made by or proceeding from the Corporation which is not required to be under seal shall be signed by such Governor or such officer, or by an officer of such class, as the Corporation may, in relation to any specified document or any document of any specified class, from time to time direct.

(5) The proper officer of the Corporation shall be any officer duly authorised as such by the Corporation.

20. (1) The grant of this Our Charter is made upon the express condition that the Corporation shall strictly and faithfully observe and perform and cause to be observed and performed the provisions prescribed therein or thereunder, and also the provisions prescribed in or under any Licence which Our Postmaster General may from time to time grant to the Corporation or contained in or prescribed under any agreement which Our Postmaster General may from time to time make with the Corporation.

(2) If it is made to appear or appears to Our Postmaster General, either on the representation of any person or body politic or corporate appearing to be interested or in any other manner whatsoever, that there is reasonable cause to suppose that any of the provisions prescribed in or under this Our Charter or in or under any such Licence or in or under any such agreement (including any stipulations, directions or instructions of Our Postmaster General) have not been observed, performed, given effect to or complied with by the Corporation, Our Postmaster General may require the Corporation to satisfy him that such provisions have been observed, performed, given effect to or complied with, and if within a time specified by him the Corporation shall fail so to do Our Postmaster General may if he thinks fit certify the same under his hand to Us, Our Heirs or Successors, and upon such certificate being given it shall be lawful for Us, Our Heirs or Successors, if We or They shall be so minded, by Letters made Patent under the Great Seal of the Realm, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation so hereby reserved shall not have or be construed to have the effect of preventing or barring any proceedings which may be lawfully taken to annul or repeal this Our Charter.

21. And We do further will and declare that on the determination of the said term expiring on the thirty-first day of July One thousand nine hundred and seventy-six the undertaking of the Corporation shall cease, so far as the same may depend upon or be carried on under or by virtue of the powers and provisions herein given and contained.

unless We, Our Heirs or Successors, shall by writing under Our or Their Sign Manual declare to the contrary, and shall authorise the continuance of the said undertaking under the provisions of this Our Charter or a further Royal Charter for such further term, and under such provisions and conditions as We, Our Heirs or Successors, shall think fit, and any term for which this Our Charter is so renewed shall be construed to be part of the term of this Our Charter.

Dissolution and Winding-up

22. It shall be lawful for the Corporation to surrender this Our Charter subject to the sanction of Us, Our Heirs or Successors, and upon such terms as We or They may consider fit, and to wind up or otherwise deal with the affairs of the Corporation in such manner as may be approved by Our Postmaster General.

23. Upon the voluntary or compulsory dissolution of the Corporation the property and assets of the Corporation shall be applied in satisfaction of the debts and liabilities of the Corporation and subject thereto shall be disposed of in accordance with the directions of Our Postmaster General.

General Declaration

24. Lastly We do further will, ordain and declare that these Our Letters or the enrolment or exemplification thereof shall be in and by all things good, firm, valid, sufficient and effectual in law according to the true intent and meaning thereof, and shall be taken, construed and judged in the most favourable and beneficial sense for the best advantage of the Corporation and its successors, as well in all Our Courts of Record as elsewhere by all and singular Judges, Justices, Officers, Ministers and other Subjects whatsoever, any non-recital, mis-recital or any other omission, imperfection, defect, matter, cause or thing whatsoever to the contrary thereof in anywise notwithstanding.

IN WITNESS whereof We have caused these Our Letters to be made Patent. WITNESS Ourselves at Westminster the twenty-sixth day of March in the thirteenth year of Our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL

Coldstream

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A supplemental Royal Charter (*Cmnd 4194*) was granted in September 1969 in order to take into account the provisions of the Post Office Act, 1969, whereby the powers formerly exercised by the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications.

Licence and Agreement

Treasury Minute dated the 7th July, 1969

My Lords have had before them a new Licence and Agreement dated 7th July 1969, granted by the Postmaster General to and concluded by him with the British Broadcasting Corporation.

2. The last Licence which was granted by the Postmaster General to the Corporation was for a term from 30th July 1964 to 31st July 1976.

3. The term of the new Licence begins immediately before such day as Her Majesty may by Order in Council appoint as the appointed day under any Act of Parliament of the present Session in which a Bill entitled 'the Post Office Bill' is enacted, and ends on 31st July 1976, subject to revocation in the event of non-observance or non-performance by the Corporation of any of its conditions or those of the Royal Charter of the Corporation. The last Licence is determined as from the beginning of the term of the new Licence. The new Licence is expressed to be conditional upon the enactment of the said Bill and of no effect unless and until the said Bill is enacted.

4. The new Licence provides that as from the said appointed day, 'Postmaster General' means and includes the Minister in whom the functions which immediately previously to such day are vested in the Postmaster General by virtue of the Wireless Telegraphy Act 1949 vest in any other Minister appointed by Her Majesty under any Act of Parliament of the present Session in which the said Post Office Bill is enacted.

5. The new Licence authorises the Corporation to maintain the stations and apparatus for wireless telegraphy established and installed by the Corporation under the terms of licences granted by the Postmaster General, and to establish and install other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.

6. Under the new Licence and Agreement the Corporation undertakes, unless prevented by circumstances beyond its control, to send broadcast programmes in the Home Radio Services and the Television Services for reception in the British Islands. The Postmaster General may give directions to the Corporation as to the hours of broadcasting in those services. The Corporation also undertakes to send programmes in the External Services at such times as may be prescribed (after consultation with the Corporation and with the approval of the Postmaster General and My Lords) by the Government Departments concerned, for reception in countries and places beyond the seas.

7. For the purposes of the Home Services (Radio and Television) the Postmaster General is to pay to the Corporation (out of moneys provided by Parliament) during the term of the Licence a sum or sums equal to the whole of the net licence revenue (as defined in Clause 16 (3)) or to such percentage or percentages thereof as the Treasury may from time to time determine.

8. For the purposes of the External Services and other services performed at the request of any Department of Her Majesty's Government the Postmaster General is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term such sums as My Lords shall authorise. The Corporation is to deliver to the Postmaster General such account of its expenditure on the External Services and other services performed at such request as he may prescribe.

9. An Agreement dated 19th February 1954 (*Cmd* 9089) relating to the execution of certain defence work is continued in force during the continuance of the new Licence.

10. My Lords consider the terms of the new Licence and Agreement and the financial provisions made therein to be satisfactory and on those grounds have authorised the Postmaster General to grant and conclude it.

Licence and Agreement

THIS DEED is made the seventh day of July one thousand nine hundred and sixty-nine BETWEEN THE RIGHT HONOURABLE JOHN THOMSON STONEHOUSE, M.P., Her Majesty's Postmaster General (hereinafter called 'the Postmaster General') on behalf of Her Majesty of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situate at Broadcasting House Portland Place in the City of Westminster (hereinafter called 'the Corporation') of the other part:

WHEREAS on the 20th December 1926 by Letter made Patent under the Great Seal a Charter of Incorporation was granted unto the Corporation for the purpose of carrying on a Broadcasting Service within the British Islands:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, a Supplemental Charter and further Charters of Incorporation have been granted from time to time; and on the 26th March 1964 a Charter of Incorporation was granted for a term beginning on the 30th July 1964 and ending on the 31st July 1976:

AND WHEREAS by a Deed dated the 19th December 1963 made between Her Majesty's then Postmaster General on behalf of Her Majesty of the one part and the British Broadcasting Corporation of the other part Her Majesty's then Postmaster General granted to the Corporation (subject to the terms, provisions and limitations therein contained) a licence for the term beginning on 30th July 1964 and ending on 31st July 1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS under the provisions of a Bill entitled and hereinafter referred to as 'the Post Office Bill' presented to Parliament in the present Session it is proposed that on such day as Her Majesty may by Order in Council appoint the functions which, immediately before that day, are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 which remain in force on and after the day shall, on that day, vest in a Minister of Posts and Telecommunications to be appointed by Her Majesty:

AND WHEREAS having regard to the provisions of the Post Office Bill it is deemed expedient that the said Deed dated 19th December 1963 should be determined as hereinafter provided and that the Postmaster General should grant to the Corporation the licence hereinafter contained and the Postmaster General and the Corporation have agreed to enter into the arrangements hereinafter expressed:

NOW in consideration of the premises and of the matters hereinafter appearing THIS DEED WITNESSETH and the Postmaster General and the Corporation hereby covenant and agree with one another and declare as follows –

1. IN these presents, except where the subject or context otherwise requires –
 - (a) the following expressions have the meanings hereby respectively assigned to them, that is to say –
 - 'apparatus' means apparatus for wireless telegraphy;
 - 'apparatus for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;
 - 'appointed day' means such day as under the Post Office Act Her Majesty may by Order in Council appoint, being the day on which those functions which immediately previously thereto are vested in the Postmaster General by virtue of the provisions of the Wireless Telegraphy Act 1949 and which remains in force on and after that day shall (with other functions) vest in any other Minister (hereinafter referred to as 'the Minister') appointed by Her Majesty;
 - 'British Islands' means England, Scotland, Wales, Northern Ireland, the Channel Islands and the Isle of Man;
 - 'Interference' in relation to wireless telegraphy has the same meaning as in the Wireless Telegraphy Act 1949;

'International Telecommunication Convention' means the Convention signed at Geneva on the 21st December 1959 and the Regulations and Additional Regulations in force thereunder, and includes any Convention and Regulations which may from time to time be in force in substitution therefor or in amendment thereof;

'messages' includes other communications;

'Postmaster General' includes the Postmaster General's successors in the office of Her Majesty's Postmaster General and as from the appointed day means and includes the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day;

'Post Office' means any public authority so designated which may be established by the Post Office Act;

'Post Office Act' means any Act of Parliament of the present Session in which the Post Office is enacted (whether or not in the form in which such Bill now stands);

'sponsored programme' means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation and the performers) for the purpose of being broadcast and is the subject of a broadcast announcement mentioning the sponsor or his goods or services;

'station' means station for wireless telegraphy;

'station for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

'wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

(b) references to stations or a station or to apparatus are references to stations or a station or to apparatus of the Corporation.

(c) in relation to the Isle of Man or the Channel Islands references to any Act are references to that Act as extended to the Isle of Man or the Channel Islands.

2. The said Deed dated the 19th December 1963 and the licence granted thereby is hereby determined and revoked as from the beginning of the term of the licence granted by Clause 3 hereof.

3. Subject to the terms, provisions and limitations hereinafter contained the Postmaster General, in exercise of all powers him hereunto enabling, hereby grants unto the Corporation, for the term beginning immediately before the appointed day and ending on the 31st July 1976, licence within the territorial extent of the Wireless Telegraphy Act 1949 –

(a) to use for the purposes hereinafter stated the existing station established by the Corporation by virtue of licences granted by predecessors in office of the Postmaster General or by the Postmaster General and to establish from time to time and use for the said purposes additional stations at such places as the Postmaster General may approve in writing;

(b) to use for the said purposes the existing apparatus installed by the Corporation by virtue of such licences, and to install from time to time and use for the said purposes additional apparatus at the stations of the Corporation and at such other places and in such vehicles, vessels and aircraft as the Postmaster General may approve in writing;

(c) to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving –

(1) wireless telegraphy by the method of telephony for the purpose of providing broadcasting services for general reception in sound, and by the methods of television and telephony in combination for the purpose of providing broadcasting services for general reception in visual images with sound, in –

(i) the British Islands and the territorial waters thereof and on board

- ships and aircraft (such services being hereinafter referred to together as 'the Home Services' and separately as 'the Home Radio Services' and 'the Television Services'); and
- (ii) countries and places beyond the seas (such services being hereinafter referred to as 'the External Services'); and

(2) wireless telegraphy for purposes ancillary or related to the broadcasting services aforesaid.

4. If and whenever, with a view to extending the coverage or to improving the strength or quality either generally or in any area or areas of transmissions in the Home Services or any of them, the Postmaster General after consultation with the Corporation shall so require by notice in writing, the Corporation shall establish and use such additional station or stations in such place or places in the British Islands as may be specified in the notice.

5. – (1) At each station, whether now existing or hereafter established, the height of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved in writing from time to time by the Postmaster General after consultation with the Corporation. The constancy and purity of the waves emitted shall be maintained at as high a standard as may be reasonably practicable.

(2) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall refrain from adopting or shall cease to use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice such technical measures or processes as may be so specified.

(3) If and whenever the Postmaster General shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall adopt and use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice, such technical measures or processes as may be so specified, being measures or processes which in the opinion of the Postmaster General are calculated to increase the coverage or to improve the strength or quality either generally or in any area or areas of the transmissions in the broadcasting services provided by the Corporation or any of them.

6. – (1) The Postmaster General may at any time by notice in writing –

(a) require the Corporation to radiate such of its broadcast transmissions as may be specified in the notice from a mast, tower or other installation belonging to the Independent Television Authority (in this clause referred to as 'the Authority'); or

(b) require the Corporation to permit such of the Authority's broadcast transmissions as may be so specified to be radiated from a mast, tower or other installation belonging to the Corporation; or

(c) require the Corporation to co-operate with the Authority in providing and using an installation and to radiate such of the Corporation's broadcast transmissions as may be so specified from that installation;

and it shall be the duty of the Corporation to comply with any such notice.

(2) Before giving a notice under this clause to the Corporation the Postmaster General shall consult the Corporation and the Authority.

(3) If, after a notice is given under this clause to the Corporation, a dispute between the Corporation and the Authority arising out of the matters to which the notice relates is referred to the Postmaster General by either body, or it appears to the Postmaster General that there is such a dispute, he may give such directions to the Corporation as he may think expedient for determining the dispute, and it shall be the duty of the Corporation to comply with any such directions.

7. – (1) The stations and apparatus shall be subject to inspection and testing by any person for the time being authorised or nominated for the purpose by or on behalf of the Postmaster General, but such inspection and testing shall be so made and done as

not to interfere with the Corporation in the general conduct and operation of any of the stations.

(2) The Corporation shall afford all requisite and proper facilities for such inspection and testing and shall provide or secure for the Postmaster General or any person authorised or nominated for the purpose by or on behalf of the Postmaster General the right, for the purposes aforesaid or for any other purposes of these presents, of entry from time to time into and on the stations and other premises of the Corporation and any premises which may be in the possession or occupation of any person or persons other than the Corporation.

8. The Corporation shall observe the provisions of the International Telecommunication Convention and of any International Convention or international agreement relating to broadcasting to which Her Majesty or the Postmaster General may be or become a party during the continuance of these presents.

9. In order to prevent interference with the working or use of any station for wireless telegraphy established or any apparatus for wireless telegraphy installed in the British Islands or the territorial waters thereof or on board any ship or aircraft by or for the purposes of the Post Office or any Department of Her Majesty's Government in the United Kingdom or the Government of any other part of the British Islands or for commercial purposes, and in particular with the sending and receiving of any ship-and-shore messages or aircraft-and-ground messages, the following provisions shall without prejudice to the other provisions of these presents, have effect –

(a) (1) The Corporation shall comply with all reasonable directions which shall be given to the Corporation by the Postmaster General and with all rules and regulations made by the Postmaster General for observance by his licensees with respect to avoiding interference between one station or piece of apparatus for wireless telegraphy and another such station or piece of apparatus.

(2) The Postmaster General shall give consideration to any objections raised by the Corporation to any directions given by him as aforesaid and to any such rules or regulations as aforesaid, but if the Postmaster General shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith.

(b) The Corporation shall further, so far as is reasonably practicable having regard to technical considerations, so use the stations and apparatus as not to cause any such interference as aforesaid.

10. No person acting on the Corporation's behalf or by its permission shall or shall be permitted or suffered by the Corporation to divulge to any person (other than a properly authorised official of Her Majesty's Government of the United Kingdom or a competent legal tribunal), or make any use whatever of, any message coming to his knowledge and not intended for reception by means of the stations or any of them or any of the Corporation's apparatus for wireless telegraphy.

11. The stations and apparatus shall not without the previous consent in writing of the Postmaster General be used by the Corporation or by its permission for the sending or emission of any message other than a message authorised by this Licence to be sent or emitted thereby.

12. The Corporation shall not without the consent in writing of the Postmaster General receive money or any valuable consideration from any person in respect of the sending or emitting, or the refraining from sending or emitting of any matter whatsoever by means of the stations or any of them, and shall not send or emit by means thereof any sponsored programme.

13. (1) Unless prevented by circumstances beyond its control, the Corporation shall send efficiently programmes in the Home Radio Services, the Television Services, and the External Services from such stations as after consultation with the Corporation the Postmaster General may from time to time in relation to those Services respectively in writing prescribe.

(2) The Corporation shall broadcast an impartial account day by day prepared by professional reporters of the proceedings in both Houses of the United Kingdom Parliament.

(3) The Corporation shall, whenever so requested by any Minister of Her Majesty's Government in the United Kingdom at the Corporation's own expense, send from all or any of the stations any announcement (with a visual image of any picture or object mentioned in the announcement if it is sent from the television stations or any of them) which such Minister may request the Corporation to broadcast; and shall also, whenever so requested by any such Minister in whose opinion an emergency has arisen or continues, at the like expense send as aforesaid any other matter which such Minister may request the Corporation to broadcast: Provided that the Corporation when sending such an announcement or other matter may at its discretion announce or refrain from announcing that it is sent at the request of a named Minister.

(4) The Postmaster General may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matter of any class specified in such notice; and the Postmaster General may at any time or times vary or revoke any such notice. The Corporation may at its discretion announce or refrain from announcing that such a notice has been given or has been varied or revoked.

(5) The Corporation shall send programmes in the External Services to such countries, in such languages and at such times as, after consultation with the Corporation, may from time to time be prescribed, with the approval of the Postmaster General and the Treasury, by such Departments of Her Majesty's Government in the United Kingdom as may from time to time be specified in writing by the Postmaster General: and shall perform such other services by way of monitoring emissions of wireless telegraphy and recording matter intended to be broadcast by wireless telegraphy as after such consultation as aforesaid may from time to time be prescribed as aforesaid. The Corporation shall consult and collaborate with the Departments so specified and shall obtain and accept from them such information regarding conditions in, and the policies of Her Majesty's Government aforesaid towards, the countries so prescribed and other countries as will enable the Corporation to plan and prepare its programmes in the External Services in the national interest.

14. – (1) The Postmaster General may from time to time by notice in writing give directions to the Corporation as to the maximum time, the minimum time, or both the maximum and the minimum time, which is to be given in any day, week or other period to broadcasts in the Home Services, and as to the hours of the day in which such broadcasts are or are not to be given.

(2) A direction under paragraph (1) may be framed in any way, and in particular: –

(a) may be confined to broadcasts from those stations which transmit, or usually transmit, the same programme, or may be different for different stations, or for different programmes broadcast from the same stations;

(b) may make special provision for annual holidays and other special occasions;

(c) may be confined to a specified day of the week, or may be different for different days of the week;

(d) in imposing a maximum number of hours for any purpose, may allow for programmes or items of specified kinds being left out of account in determining the maximum, whether in all circumstances or depending on the fulfilment of specified conditions as regards programmes or items so specified.

(3) The Postmaster General may, whether or not a direction under paragraph (1) provides for exemptions, exempt the Corporation from any requirement of such a direction on any occasion or in any circumstances.

15. The Corporation shall pay to the Postmaster General on the execution of this Deed an issue fee of £1 in respect of the licence hereby granted, and on or before the 30th July in each year from 1970 to 1975 inclusive a renewal fee of £900.

16. – (1) For the purposes of the Home Services (subject as is and in manner

hereinafter provided) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) during the continuance of these presents a sum or sums equal to the whole of the net licence revenue (as defined in sub-clause (3)) or to such percentage or percentages thereof as the Treasury may from time to time determine.

(2) The sums payable by the Postmaster General to the Corporation under the provisions of this clause shall be paid by him in instalments of such amount and at such intervals (not being longer than one month) as the Postmaster General shall think fit and any adjustment between the parties shall be made as soon as conveniently possible.

(3) The expression 'net licence revenue' means

(a) sums received by the Postmaster General in respect of the issue, under section 1 of the Wireless Telegraphy Act, 1949, of licences of a type which are designed primarily to authorise the reception of broadcast programmes, less the amount of any refunds thereof made by the Postmaster General; and

(b) such proportion (if any) as may be agreed between the Postmaster General and the Treasury to be proper of the sums received by the Postmaster General in respect of the issue as aforesaid of licences of a type which, although authorising the reception of broadcast programmes, are primarily designed for a purpose other than such reception (not being licences authorising the relaying of broadcast programmes by wire) after deducting from such sums the amount of any refunds thereof made by the Postmaster General

less the expenses incurred by or on behalf of the Postmaster General in the collection of such sums as are mentioned in sub-paragraphs (a) and (b) above, in the administration of the licensing system, and in investigating complaints of interference by electro-magnetic energy affecting broadcasting services within the British Islands.

(4) Any account certified by any Secretary, Under-Secretary or Assistant Secretary of the Department of the Postmaster General of any sum payable by the Postmaster General to the Corporation under this clause shall for all purposes be final and conclusive.

17. - (1) For the purposes of the External Services and other services performed pursuant to clause 13 (5) and of any services performed by the Corporation at the request of any Department of Her Majesty's Government in the United Kingdom (other than services performed under clause 13 (3)) the Postmaster General shall pay to the Corporation (out of moneys provided by Parliament) in each year during the continuance of these presents such sums as the Treasury shall authorise.

(2) The Corporation shall deliver to the Postmaster General such accounts of its expenditure on the External Services and on other services referred to in sub-clause (1) covering such periods and at such times as may from time to time be prescribed in writing by the Postmaster General.

18. Sums paid by the Postmaster General to the Corporation under the provision of clauses 16 and 17 shall be applied and administered by the Corporation in accordance with any terms and conditions which may be attached to the grant thereof by Parliament or by the Treasury.

19. - (1) If and whenever in the opinion of the Postmaster General an emergency shall have arisen in which it is expedient in the public interest that Her Majesty's Government in the United Kingdom shall have control over the transmission of messages or any other matter whatsoever by means of the stations or any of them, it shall be lawful for the Postmaster General to direct and cause the stations or any of them or any part thereof to be taken possession of in the name and on behalf of Her Majesty and to prevent the Corporation from using them, and also to cause the stations or any of them or any part thereof to be used for Her Majesty's service, or to take such other steps as he may think fit to secure control over the stations or any of them, and in that event any person authorised by the Postmaster General may enter upon the stations or any of them and the offices and works of the Corporation or any of them and take possession hereof and use the same as aforesaid.

(2) If and whenever the Postmaster General shall exercise the powers conferred on him by sub-clause (1) he may deduct from the sums payable by him to the Corporation under the provisions of clauses 16 and 17 such amounts as shall be appropriate having regard to the extent and duration of the exercise of such powers but the Corporation shall be entitled to receive from the Postmaster General –

- (a) compensation for any damage done to any property of the Corporation, being damage directly attributable to the exercise of any such powers, and
- (b) such sums as are required to defray any expenses which, regard being had to the nature of the emergency, have been properly and necessarily incurred by the Corporation and for meeting which revenue is by reason of the exercise of such powers not otherwise available to the Corporation.

In such case the Postmaster General shall repay or allow to the Corporation such proportionate part of the issue fee or renewal fee payable by the Corporation under the provisions of clause 15 as shall be appropriate, regard being had to the extent and duration of the exercise of such powers.

20. Any contract entered into by the Corporation for the purposes of these presents shall secure the observance and fulfilment by the Corporation's contractor of the obligations upon contractors specified in any resolution of the House of Commons for the time being in force applicable to contracts of Government Departments as if the Corporation were a Department for the purposes of such resolution.

21. – (1) The Corporation shall not –

- (a) offer or give or agree to give to any person in Her Majesty's Service any gift or consideration of any kind as an inducement or reward for doing or forbearing to do, or for having done or forborne to do any act in relation to the obtaining or execution of this or any other contract for Her Majesty's Service or for showing or forbearing to show favour or disfavour to any person in relation to this or any other contract for Her Majesty's Service;
- (b) enter into this or any other contract with Her Majesty or any Government Department in connection with which commission has been paid or agreed to be paid by the Corporation or on its behalf, or to its knowledge, unless before the contract is made particulars of any such commission and of the terms and conditions of any agreement for the payment thereof have been disclosed in writing to an authorised officer of the Postmaster General.

(2) Any breach of this condition by the Corporation or by anyone employed by the Corporation or acting on its behalf (whether with or without the knowledge of the Corporation) or the commission of any offence by the Corporation or by anyone employed by the Corporation or acting on its behalf under the Prevention of Corruption Acts 1889 to 1916, in relation to this or any other contract for Her Majesty's Service shall entitle the Postmaster General to determine the contract and recover from the Corporation the amount of any loss resulting from such determination and/or to recover from the Corporation the amount or value of any such gift, consideration or commission.

(3) Any dispute, difference or question arising in respect of the interpretation of this condition (except so far as the same may relate to the amount recoverable from the Corporation under sub-clause (2) in respect of any loss resulting from such determination of this contract), the right of the Postmaster General to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Postmaster General whose decision shall be final and conclusive.

22. The Corporation shall not without the consent in writing of the Postmaster General assign, underlet or otherwise dispose of these presents or of the powers or authorities granted by the licence hereinbefore contained or the benefit or advantage of the covenants and provisions herein contained or, except as may be provided in the Royal Charter of the Corporation, assign or charge any sum or sums payable by the Postmaster General to the Corporation hereunder.

23. - (1) In any of the following cases (that is to say) -

- (a) if at any time during the continuance of these presents the Corporation shall not in the opinion of the Postmaster General have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the Home Radio Services, the Television Services and the External Services; or
- (b) in case of any breach, non-observance or non-performance by or on the part of the Corporation of any of the provisions or conditions contained in the Royal Charter or Charters of the Corporation or in any document made or issued thereunder or in any of the other covenants or the provisions or conditions contained herein or in any document made or issued hereunder and on the part of the Corporation to be observed and performed, which shall not be remedied, made good or desisted from within a reasonable time of the attention of the Corporation being drawn to the alleged breach, non-observance or non-performance in question; or
- (c) in case the Corporation shall pass a resolution for voluntary winding up or in case an Order shall be made by the Court for the winding up of the Corporation compulsorily or under the supervision of the Court, or in case a Receiver or Manager for any debenture holders, mortgagee or other creditor shall be appointed or any debenture holders, mortgage or other creditor shall enter in possession of any part of the Corporation's property.

then and in any of the said cases the Postmaster General may at any time thereafter by notice in writing to the Corporation revoke and determine these presents and the licences, powers and authorities hereinbefore granted and each and every of them, and thereupon these presents and the said licences, powers and authorities and each and every of them shall (subject and without prejudice to any right of action or remedy for breach of any of the covenants and conditions herein contained which shall then have accrued to either of the parties) absolutely cease, determine and become void.

(2) Nothing in this clause contained shall be deemed to prejudice or affect any statutory power of the Postmaster General.

24. - (1) Any notice, request, consent, approval or other act (whether required to be in writing or not) given or served by the Postmaster General under these presents may be under the hand of any person duly authorised in that behalf by the Postmaster General and may be given or served by being sent by registered post or by the recorded delivery service addressed to the Corporation at its chief office for the time being and any notice given or served by the Corporation under these presents may be given or served by being sent by registered post or by the recorded delivery service addressed to the Postmaster General at The General Post Office, London, or (after the appointed day) to the Minister at Waterloo Bridge House, Waterloo Road, London.

(2) Any notice given by the Postmaster General to the Corporation under the provisions of these presents may be revoked or varied by any subsequent notice in writing given by him.

25. The Agreement dated the 19th February 1954 and made between The Right Honourable Herbrand Edward Dundonald Brassey Earl De La Warr then Her Majesty's Postmaster General on behalf of Her Majesty of the one part and the Corporation of the other part (which relates to the execution of certain defence work) shall continue in force during the continuance of this Deed, and references therein to the Licence therein mentioned shall be deemed to include reference to this Deed and references therein to the Postmaster General shall as from the appointed day mean and include the Minister in whom the functions referred to in the definition in this Deed of 'appointed day' shall vest on that day.

26. Nothing contained in this Deed shall operate as a licence or authority under Section 5 of the Telegraph Act, 1869.

27. This Deed and the Licence granted thereby are conditional upon the passing

of the Post Office Act and shall be of no effect unless and until the said Act is passed.

28. It is a condition of this Deed that the contract thereby made shall not be binding until it has been approved of by a resolution of the House of Commons.

IN WITNESS whereof the Postmaster General has hereunto set his hand and seal and the Corporation has caused its corporate seal to be hereunto affixed the day and year first before written.

SIGNED SEALED AND DELIVERED

on behalf of Her Majesty's Postmaster General by –

F. WOOD

in the presence of –

Civil Servant D. SIBBICK, General Post Office, E.C.1.

THE CORPORATE SEAL of the British

Broadcasting Corporation was hereunto

affixed in the presence of –

HILL OF LUTON, *Chairman*

CHARLES CURRAN, *Director-General*

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Under the provisions of the Post Office Act, 1969, the powers of the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications. The title of Postmaster General became defunct as from 1 October 1969.

Books on British Broadcasting

A selection of BBC publications

The BBC and the arts, 1968. Gratis.

The BBC and the open university, 1970. Gratis.

Broadcasting in the seventies: the BBC's plan for network radio and non-metropolitan broadcasting, 1969. Gratis.

Control of subject matter in BBC programmes, 1968. Gratis.

Educational television and radio in Britain, 1966. 21s.

Local radio in the public interest: the BBC's plan, 1966. Gratis.

This is local radio: the BBC experiment at work, 1969. Gratis.

Lunchtime Lectures – Series of public lectures on various aspects of the work of the BBC, given in the Concert Hall, Broadcasting House. 1st–8th series, 1962–70. Gratis.

Bailey, K. V. *The listening schools*, 1957. 37½p.

Curran Charles. *Broadcasting and society*, 1971. Gratis.

Curran, Charles. *Code or conscience? a view of broadcasting standards*, 1970. Gratis.

Curran, Charles. *Money, management and programmes*, 1970. Gratis.

Curran, Charles. *Music and the BBC*, 1970. Gratis.

Curran, Charles. *Supporting a public service*, 1969. Gratis.

Greene, Sir Hugh. *The broadcaster's responsibility*, 1962. Gratis.

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