

BBC Handbook 1978

**Incorporating the
Annual Report and
Accounts 1976-77**



R791.313.1

LIBRARY
70 BROMPTON RD
SW3 1EX

BBC Handbook 1978

Local and regional services are an essential part of a truly national broadcasting system . . . from the BBC's response to the Report of the Committee on the Future of Broadcasting.

BBC Look North meets the people at the Tyneside Summer Exhibition, Exhibition Park, Newcastle-upon-Tyne.

BBC Handbook 1978

**incorporating the
Annual Report and
Accounts 1976-77**

British Broadcasting Corporation

Published by the
British Broadcasting Corporation
35 Marylebone High Street, London W1M 4AA

ISBN 563 17476 5
First published 1977
© BBC 1977

Printed in England by
The Whitefriars Press Ltd, London & Tonbridge
Illustrated section
printed by
Jolly & Barber, Rugby

Contents

Foreword *Sir Michael Swann*

Part one Annual Report and Accounts 1976–77

Introductory 1

Programmes 12

Television 12

Radio 19

Party political broadcasts and broadcasts
by Members of Parliament 29

News 30

Religious broadcasting 32

Educational broadcasting 34

Northern Ireland 39

English Regional Broadcasting 40

Network Production Centres 40

The English Television regions 44

Appeals for Charity 45

Audience reaction 46

BBC Programmes Complaints Commission 49

Public affairs 50

Advisory bodies 52

External Broadcasting 58

Engineering 79

Personnel 90

Publications and Enterprises 95

Finance : Balance Sheet and Accounts 99

**Annual Report of the Broadcasting Council
for Scotland** 113

**Annual Report of the Broadcasting Council
for Wales** 122

Appendices 129

I *Hours of output: television* 130
Hours of output: radio 131

II *Programme analysis television networks* 132
Programme analysis radio networks 133

III *School broadcasting* 134

IV *Hours of broadcasting in the External
Services* 137

V *Rebroadcasts of External Services* 138

Part two Programme review

Television 145

Network radio 172

Local radio 182

Scotland 185

Wales 188

Northern Ireland 191

English Regional Broadcasting 194

English television regions 194

Network production centres 196

Religious broadcasts 202

World Service 203

Part three Reference

- Technical information** 209
- Engineering division 209
 - Digital systems 211
 - Traffic information service 212
 - Frequency allocations 213
 - How to get good reception 213
 - Frequency bands allocated to broadcasting in the UK 217
 - Mf and lf frequency changes 218
 - Transmitting stations 219
- General information** 253
- The Constitution of the BBC 253
 - Broadcasting and advisory councils 257
 - Constitutional documents 258
 - Organisation and output 260
 - The Television Service 260
 - BBC radio 262
 - Network radio* 262
 - Local radio* 264
 - Scotland 265
 - Wales 266
 - Northern Ireland 267
 - The English Regions 268
 - The External Services 269
 - News and current affairs 275
 - Political and parliamentary broadcasting 276
 - Music 280
 - BBC orchestras, choirs and conductors* 282
 - Educational broadcasting 282
 - Religious broadcasting 284
 - Programme policy : principles and practices 286
 - The BBC and the public 290
- The dialogue with the public* 290
 - Audience research* 291
 - Getting in touch with the BBC* 292
 - Community Programme Unit* 295
 - Publicity and press offices* 295
 - BBC Programmes Complaints Commission* 296
 - Licences and licence fees* 298
 - Sales and services 300
 - BBC Publications* 300
 - BBC Enterprises* 302
 - CEEFAX* 304
 - BBC Libraries* 304
 - International Relations* 309
 - Weather forecasts* 310
 - Greenwich Time Signal* 312
 - Staff and administration 312
 - Staff recruitment* 312
 - Programme contracts* 313
 - Copyright* 314
 - Useful names and addresses 315
 - Board of management* 315
 - Senior staff* 315
 - BBC addresses* 316
 - BBC representatives overseas* 318
 - BBC news offices overseas* 318
 - Membership of the BBC's advisory councils and committees* 321
 - Bibliography 328
 - Some books on British broadcasting* 328
 - Reith Lectures* 332
 - Royal Charter 334
 - Licence and agreement 343
- Index** 351

Foreword

Sir Michael Swann

Chairman of the BBC

The year 1977 was a very significant one in the history of public service broadcasting. It was the year in which the Annan Committee on the Future of Broadcasting finally reported, and decisively reinforced the unity, strength and independence of the BBC. But it was also a year in which the Government, for the first time in history, imposed a licence fee settlement deliberately designed to last for only one year.

This development, if it were to be repeated, would create a situation dangerously akin to an annual Grant-in-Aid; and this has been repeatedly rejected by Government committees of enquiry as being bound, sooner or later, to undermine the BBC's vital constitutional independence.

We protested at the time, and I take this opportunity to protest again. I hope that neither this Government, nor any future Government, will risk that damage.

The Annan report has also led to a great deal of public comment, and much discussion inside the BBC on a wide variety of topics.

I would draw attention only to one such area, namely the effects of television, and particularly of violence on television.

A number of recent reports have underlined the difficulties of reaching firm conclusions, but the BBC has long believed that broadcasters must take responsibility for the effects of their programmes, and we have an

active interest in the results of research.

We have therefore taken the unusual step of proposing a Broadcasting Research Trust.

We have set aside some money for this purpose, and we have seconded one of our most senior members of staff to get the idea off the ground – with the support and encouragement of the IBA.

In the meantime we shall strive to keep our safeguards effective, while maintaining the quality, variety and independence of our programmes, on which the BBC's great reputation must always depend.

Part one

Annual Report & Accounts

of the British Broadcasting Corporation
for the year 1976-77
as submitted to the Secretary of State for
the Home Department in accordance with
Article 18 of the BBC's Royal Charter

The Board of Governors

Membership as at 31 March 1977	<i>Appointed</i>
Sir Michael Swann, FRS <i>Chairman</i>	1.1.73
The Hon. Mark Bonham Carter <i>Vice-Chairman</i>	26.6.75
Dr Glyn Tegai Hughes <i>National Governor for Wales</i>	1.11.71
Professor Alan Thompson <i>National Governor for Scotland</i>	1.5.76
Bill O'Hara, Esq. <i>National Governor for N. Ireland</i>	25.10.73
Roy Fuller, Esq., CBE	1.1.72
George Howard, Esq., DL	15.2.72
Lord Greenhill of Harrow, GCMG, OBE	8.11.73
Mrs Stella Clarke	1.2.74
Philip Chappell, Esq., CBE	24.7.76
Lord Allen of Fallowfield, CBE	15.12.76

Note :

Mr Tony Morgan retired on 31 December 1976

Baroness Serota of Hampstead was appointed to be a Governor on 1 August 1977

Introductory

We quietly celebrated our 50th birthday as a Board in January 1977. With as many former Governors as we could muster around us we remembered the first five – the Earl of Clarendon, Lord Gainford, Sir Gordon Nairne, Dr Montague Rendall and Mrs Ethel Snowden and their Director-General, John Reith – who met for the first time on 4 January 1927. At that time they were the very new creation of the Crawford Committee of 1926, whose views on the ‘governance’ of broadcasting we were glad to see endorsed by the Annan Committee which reported in March 1977. The very first of the Annan Committee’s 174 recommendations was crucial:

‘Broadcasting services should continue to be provided as public services, and should continue to be the responsibility of public authorities. These Broadcasting Authorities should be independent of Government in the day-to-day conduct of their business. The Authorities should continue to be responsible for the content of programmes, for ensuring that the services are conducted in the general public interest and are in accordance with the requirements and objectives which Parliament places on each Authority’.

Equally important was recommendation 34:

‘The BBC should continue to be financed from the revenue of the broadcast receiving licence’.

If the Annan Committee had said nothing else, its endorsement of those fundamental propositions after 50 years of experience would still,

in our opinion, have made it deserving of the gratitude of the people of this country. The constitutional arrangements for the conduct of British broadcasting in the public interest have in general worked well for half a century. It is to be hoped that they will be allowed to continue to be the basis for public broadcasting for many years to come.

We held a special meeting on 24 March 1977 to receive and form our first impressions of the Committee’s Report, which was published that day. It did not take long to discover that our first public reaction could be – indeed must be – positively welcoming. We found ourselves in broad agreement with the Committee on all but a few issues, the principal exceptions being local radio and the concept of a national broadcasting service without regional or local roots in England. And so we welcomed the Report, took serious account of its criticisms and made it clear that we would return later to the points of disagreement.

The story of the debate that followed publication of the Committee’s findings belongs strictly to the period to be covered in the BBC’s next Annual Report to Parliament. It will tell how those who gave evidence to the Annan Committee were invited to send their comments to the Home Secretary, the BBC among them. Part 1 of the BBC’s response to that invitation was deliberately brief and panoramic, and we reproduce it here, without waiting for the Report on 1977-78, in order to put it on the historical record while the Annan Committee is still fresh in people’s minds. This is what we wrote by way of general comment:

'The Annan Report confirms and reinforces the basic independence, strength and unity of the BBC. It pays tribute to our programmes and those who make them, but scattered through the Report are criticisms of the BBC – "organisational fog", "loss of nerve" and so on. Some of those criticisms, both fair and unfair, struck home and we are looking hard at them to see how far they are justified; and if justified how we can put things right. The discussion throughout the BBC continues and the Governors, managers and producers are taking part. You may already have heard from some of them yourself.

'The report as a whole gives strong support to the values and work of the BBC. The Annan Committee states clearly the fundamental constitutional principles which have governed broadcasting in this country from the start – especially that of independence.

'The BBC particularly welcomes the first recommendation – that broadcasting should continue to be provided as a public service and should continue to be the responsibility of public authorities which are independent of government in the day to day conduct of their business. Editorial independence does not conflict with true accountability. Our relations with the public may be imperfect in some respects, but we are not and never have been carelessly insensitive to public feeling and we have already taken steps to improve the way we assess public attitudes and try to respond to them.

'Chapter 4 sets out the Committee's four principles of flexibility, diversity, editorial independence and accountability. We agree with a great deal of it, although we think the remarks on flexibility and diversity lead towards a false conclusion, namely that there should be a three-tiered system of primarily national, regional and local services each with its own authority. Our definition of a

national broadcasting service differs from the Committee's. It appears to believe that a service can be national without at the same time being regional and local. We believe we must strengthen our roots, both regional and local. For us a 'national' role cannot be purely metropolitan. The BBC has been in regional broadcasting since the beginning and in the last 10 years it has been building up local radio and regional television. The BBC believes that a service is not truly national unless it provides programmes on national networks, regional stations (including our eight English television regions) and local radio stations.

'The Annan Committee states that we should continue to be financed from the revenue of the broadcast receiving licence and that proposals for financing the BBC from taxation or any form of advertising should be rejected. We have always believed that this system of financing – administered so that the corporation can plan effectively over the long term – is the most important guarantee of the editorial independence and the range and quality of programming by which we and Lord Annan set such great store. Recommendations 34 and 35 on this subject are a source of great encouragement to us, and we endorse the supporting arguments in Chapter 10. We note that the Committee, when examining the efficiency of our use of resources, decided that the public was getting good value for its licence fee.

'We welcome the conclusion of the majority of the Committee that the BBC should retain its unity of structure. We think it vital. Our unity, like the licence fee, is a guarantee of editorial independence; it gives us the strength to be free, and therefore to hold public confidence while remaining properly responsible and accountable to Parliament and people. We seek to maintain a general unity in order to make the best use of talent

and resources, while practising a necessary and substantial measure of managerial devolution.

‘One of the strongest arguments in favour of unity is the relevance of it to the External Services. The understandably brief references to the External Services in the Committee’s Report are complimentary, but it is a pity that nothing has been made of the fact that the External Services and, by extension, the international reputation of this country, gain strength from their status as an integral part of one BBC. By the same token, the effect of the minority recommendation would be seriously to weaken the External Services.

‘Chapter 15 of the Report, on the proposed Open Broadcasting Authority, resembles in many ways what we had suggested in evidence to the Committee. As Part 3 of this document will show, we do not go all the way with the Committee on this issue, but we are bound to say that we applaud the Committee’s general objective of seeking more variety of programming, while recognising the delicate balance which now exists in the mixed economy of television broadcasting and not wishing to destroy it. As to particular mechanisms of achieving that objective we express no view, save to say that any solution should be firmly directed towards satisfying specialised audiences at present not sufficiently served, at peak hours (including the Open University), and offering outlets for a wider range of productions than can now find practical expression.

‘We do not like the idea of injecting direct sponsorship into British television, especially in relation to sport. This could have a very damaging effect on the comprehensiveness of the services provided by existing authorities.

‘We do not agree at all with the recommendations arising from Chapter 14 of

the Report, concerning Local Radio, and we will be giving our reasons in Part 2 of this document. If it were to lose Local Radio the BBC would be the poorer. We do not want to be cut at the roots. We want to strengthen them. But it is not the damage to the Corporation that we are most worried about. It is rather the possible damage to broadcasting and to the kind of programmes that people ought to be able to hear if they want them. Our concern for preserving and developing BBC Local Radio (and our Regional television) is not a matter of saying “What we have we hold”. It is to protect for the audience what they have shown they want. In our view the Committee’s proposal for local broadcasting would not make possible the kind of community service which we in the BBC have provided, and to which the Committee itself has paid tribute. The proposed LBA’s primary commercial base would of necessity reflect that base and give a different kind of service. It would eventually result in a reduced choice for the listener.

‘As we stated earlier local and regional services are an essential part of a truly national broadcasting system under one Authority. There is no essential difference of principle between spending licence money on Radio 3 for minorities of taste and spending it on Local Radio’s geographical minorities. Just as everyone can receive Radio 3 if he wants it, so in a completed BBC Local Radio system – an essential proviso – everyone would be able to receive a Local Radio service at low cost. There is enough room in the frequency spectrum to have eventually a full BBC system of local radio and a full commercial one and we certainly are willing to sit down with the IBA and work this out together, so as to eliminate any need for direct government involvement.

'We have carefully studied all the remarks which the Committee made about programmes and programme standards, especially in Chapters 16 and 17. Although many of these were illuminating and perceptive, some were in our view mistaken, and this was not surprising. For, as the Committee said in Chapter 6 (Paragraph 33): 'We ourselves were very conscious of the difficulties of mastering the intricacies of broadcasting issues in a short space of time'. Part III of the document includes the BBC's comments on these matters. The comments reflect a study of Chapters 16 and 17 by producers and editors in both Radio and Television.

'We have taken particular note of that part of the Report which identifies the articulation of growing public concern about the portrayal of violence on television and this has reinforced our recognition of the need to take increasing care. We are actively engaged in discussions with the IBA on this point. We are also working on new studies about the possible social effects of broadcasting, not only concerning violence but also across a wide range of other questions.

'We want to make good programmes and we want to make fair programmes and it is because we think fairness important that we welcome the proposal for a unified and independent Programmes Complaints Commission. As you know, that is what we sought from the beginning when we set up our own in 1971.

'This brings us to the last point in this part of the document. We in the BBC have periodically had our stewardship investigated and reported upon by bodies of lay men and women brought together for that special purpose. The intervals between the Committees of Inquiry seem to us to

have been about right, and the Reports have been magisterial summaries of the state of broadcasting, whatever their recommendations. What we are anxious about is that the creation of a Public Inquiry Board for Broadcasting might reduce the process of accountability at a high level to intermittent harassment on matters of relative detail. There is a demand for a greater sense of responsiveness to the public and we accept that we must find new ways in which the important issues of broadcasting can be discussed frequently and openly. But we do not need new structures. The BBC and our advisory bodies have been active in the past year in developing the idea of open public meetings at which Governors and management, reporters and producers have listened to people's concerns and tried to answer them. We believe that there are many more things that the broadcasters can and will do to meet these proper demands.'

Before leaving the Annan Report we underline our appreciation of the conclusion of Chapter 10 that the public is getting good value for its licence fee. In 1976-77 the BBC has gone on striving to deserve that tribute amid many difficulties. Had it not been for continuing economies in all services, the effect of pay policy on salaries and wages, and unexpectedly buoyant colour receiver sales, the BBC would have ended its financial year close to the maximum of its borrowing powers. As it was, thanks to the buoyancy of conversions to colour and some unexpected additional income from sales of licences by the Post Office, we were able to keep well within the limits, though still in deficit by £3½ million on 31 March 1977, in spite of inflation at rates still in double figures.

The previous increase in the licence fee had been granted on the understanding that it would be made to last at least for two years. The BBC succeeded in making it last for the full

two years from April 1975, and began towards the end of the period under review to make a case to the Home Office for an increase at some early date after 31 March 1977. We considered this course of action very carefully, and felt sure that it was the right one to take in all the circumstances. The alternative would have been an alarming deficit and severe cuts in services already heavily pruned. We were the more confident that we had done the right thing when we calculated that if it were not for inflation the licence fee would hardly need to increase at all in the 10 years ahead.

One factor that worried us was the tendency during a period of inflation for the interval between licence fee increases to become shorter and shorter. At anything less than two years – itself a dangerously short period – there was cause for alarm, given that in order to make truly independent strategic decisions a Board of Governors needs to estimate what its revenues will be over several years. We work on a five-year rolling budget, but would find it difficult if not impossible to do so if annual or even biennial increases became the norm. An annual increase would begin to look very much like a Government grant-in-aid. Those of us who have worked in universities know how easily the independence of an institution can be eroded with the best of intentions.

In the Regions it has been our policy during the year to encourage greater devolution without sacrificing the advantages of corporate unity in certain fields (eg the grading system, in order to ensure fairness, and engineering equipment standards, to ensure consistency and efficiency of operation throughout the Corporation). In Scotland our policy has sometimes been misunderstood and regarded as an English attempt to put a brake on what is seen there as an inexorably advancing vehicle of constitutional change. That is not our policy. Nor do we believe that the interests of viewers and listeners in the United Kingdom or its constituent parts would be best served by

separate national broadcasting organisations. Diversity of devolved functions within a sensible constitutional unity is our aim.

At the end of 1975 Sir Huw Wheldon was commissioned to review Regional policy and practice in the BBC. The result of his labours a year later was a series of recommendations which would give Regional Controllers greater discretion in financial and administrative matters and enhance the creative leadership and authority of the staff in charge of the Network Production Centres, where English Regional contributions to the Television and Radio networks are made. This proved to be his last administrative labour for the BBC at the end of a distinguished career as producer, presenter and finally senior executive, but in Jubilee Year he re-appeared as presenter of *Royal Heritage*, a television series much appreciated by the audience.

In all our thinking about the Regions we were sympathetically aware of the frustration felt in Wales, where people so looked forward to some tangible results of the decision to use the fourth network in Wales for television programmes in Welsh. Like so many other things, however, this was held up by financial factors which could not be disregarded. We still hope that some special dispensation will be given in favour of this good cause before too long.

As has been our custom for many years we travelled outside London on two occasions during the year. Normally we hold two of our Board Meetings away from London, one of them (in accordance with Article 7 of the Charter and our own wishes) in Scotland or Wales or Northern Ireland. In June 1976 we gathered in Manchester for a special occasion; as a Board we welcomed the Prime Minister, the Rt Hon James Callaghan MP, who kindly agreed to open our new Manchester Headquarters officially for us. The Manchester Headquarters at All Saints is still being developed; Stages II and III (a new television

studio and a properly equipped orchestral studio to replace the unsatisfactory facilities in use for so many years) were in our budget and awaiting authorisation subject to approval of the plans as our year ended. We approved the scheme in July 1977. The broadcasting centre, which is of course far more than a headquarters building, is a topical example of the policy mentioned earlier in this chapter – the policy of developing primarily in the Regions. In November 1976 we made another visit to Belfast. We had been there in July 1974, when one of the principal items on our agenda was the authorisation of a new building to accommodate BBC staff alongside Broadcasting House, Belfast. On our return we had the pleasure of opening the new building and holding a Board Meeting in it. This was another good example of our Regional development policy, on the principle that modern equipment and facilities in a good working environment would be conducive to high morale and excellence in programme-making, though many other factors play their part.

While we were in Belfast we had a long and frank talk with the Secretary of State for Northern Ireland, the Rt Hon Roy Mason MP, and were faced, not for the first time since 1968, with the need to examine our editorial policy in context of the continuing struggle against terrorism in the Province. Once again, in no spirit of self satisfaction or complacency, we came to the conclusion that the only justifiable policy was one of open reporting within the law and the constitution. We and our staff were not viewing the conflict from a pinnacle high above the battlefield. We were a part of it to the extent that we were corporate citizens of the United Kingdom whose constitution the IRA was trying to change by force. But we were and are in a journalistic role as servants of a public thirsting to know the facts. The public trusts us, and we wish to continue to deserve that trust. We will not deserve it if we ever give up our proper journalistic role and resort to what

some people call patriotic self-censorship, or make ourselves a propaganda weapon in the hands of any group. But our choice of the more difficult path requires us all to be even more careful and responsible in the playing of the journalistic role. Here we would like to pay tribute to all the BBC staff who have been working in Northern Ireland in recent years. Under two successive Controllers of high calibre, Waldo Maguire and Richard Francis, not forgetting the interregnum of Stuart Wyton, those members of staff have enhanced the reputation of the BBC for credibility as a medium of information and have served their audiences well. We are proud of them.

This policy cannot be pursued without running the risk every day of being accused by people in authority of 'letting the side down'. We were made sadly aware of this when allegations of ill treatment by a former suspect against members of the Royal Ulster Constabulary were explored in a television programme shown on BBC 1. We went into this case very carefully as a Board, examining all the factors known to us and studying a detailed account by the interviewer of the background and research work, which seemed to us to have been meticulous. In the end the Chairman wrote a letter to *The Times* on our behalf. It was more than a defence of the programme; it was a statement by us, in effect, of our concept of the BBC's role in Northern Ireland. The text of the letter is reproduced here for the record :

'The BBC's reporting of Northern Ireland has often been under fire, and especially so in the last few weeks, following our television interview with a man who claimed to have been maltreated by the RUC. The argument has turned both on the general role of the BBC in reporting about the Province, and on the particular programme.

'I cannot describe our general stance better than in the terms used in your leader of 16 March. The BBC "sees the duty of public

service broadcasting (in Northern Ireland) as being to report and to reflect the conflict in all its manifestations. It sees both communities as part of its constituency, and to preserve its credit with both, it must not become the partisan of either”.

“This general philosophy has been spelt out in detail, with many illustrations drawn from experience, by our Controller in Northern Ireland, Mr Richard Francis, in a recent lecture at Chatham House. This stressed that we are not impartial as between democratic and un-democratic means – we do not give equal time to right and wrong, there never has been any question of that.

“At their last meeting the Board of Governors, in whose name I am writing, looked afresh at the issues raised by their general policy, and at the criticisms made of the recent *Tonight* programme. They believe that the general philosophy, set out in the lecture by Mr Francis, is right, and the only tenable one for a free broadcasting organisation in a free country. On the other hand they recognised, as on so many occasions in the past, the difficulties that can arise in practice. However good the philosophy, it does not always indicate infallibly the right course of action in a difficult world.

“Turning to the *Tonight* programme, the Governors were in no doubt about the scrupulous care with which the programme had been prepared. And they welcomed the sober and dignified introduction by Keith Kyle, setting out the appalling difficulties with which the RUC has to contend. But they were in no doubt that it would have been wrong to suppress the material, believed to be true by many citizens of Enniskillen (and which the programme makers themselves could find no reason, after meticulous inquiry, to disbelieve). They

also recognised that the allegations, if true, would be deeply disturbing, even if Mr O’Connor were proved to be associated with the IRA; and they would be doubly disturbing if he were shown not to be involved (in this connexion it should be remembered that he was in fact released before the statutory period with no charge against him).

“The Governors considered whether it was necessary to have presented such a long interview, and whether it should have been “tougher”. In general they thought that the credibility of the witness in such a situation was best established by a long interview, which gave opportunities for inconsistencies of evidence to emerge; and they doubted whether a different style of interview would have been more likely to elicit the truth. Nevertheless, they accepted that there was room for argument, both about the length and the style of the interview.

“The Governors also considered at length the question of the timing of the programme – the issue to which you drew attention at the end of your leader. They noted that police inquiries in such cases were liable to take many months, and that on past showing, there was little likelihood of publication of the details of the allegations or rebuttals, unless the matter eventually came to court, in which case the delays would be much longer still.

“Delaying the broadcast by a few weeks might, they thought, have been justified. But the risk attached to any longer delay would have been the accusation of suppression from one of the constituent communities in Northern Ireland – and it is such a charge that leads directly to loss of trust and credibility.

“Your readers must judge for themselves, as we had to do, what balance should be

struck between the minority community's trust in the BBC's fairness to them, on the one hand (and it has to be remembered that Mr O'Connor's allegations were widely believed in his home town) and on the other hand the requirement of fairness to the police, which could only have been totally satisfied by waiting for the publication of the results of the inquiry at a time not easily calculated, but certainly distant. The Board believes that the right decision in principle was taken, but acknowledges, once again, that there is room for argument about how principle should be applied.

'Returning to the wider issues, it should be beyond doubt that the BBC's impartiality is not as between right and wrong, but as between the two communities in Northern Ireland. It should be equally clear that the BBC has a responsibility to make available to the whole United Kingdom audience as complete and truthful a picture as it can of the state of affairs in Northern Ireland. It has to take account of what it may provoke in the Province or at Westminster; but equally this has to be weighed against fairness and honesty towards every side. The calculation is invariably difficult.

'Nevertheless, the BBC welcomes the airing of these issues in public debate, and the Board of Governors has particularly appreciated the participation of the press in this latest phase of the argument.

'So far we have seen no convincing indication of the practical alternatives that our critics would advocate; or of the arguments they would use to dispose of the obligations which you yourself have ascribed to us, and which we do our best to shoulder. If we are to be persuaded to recast our philosophy, we must, surely, be given a statement of both. We might still reject the alternatives, but at least we should know, as would the public,

what in reality it is that we are being asked to do.'

For a time the anger generated by this incident made relations difficult in Northern Ireland. But, as has happened so often before, the *natural* working of the editorial policy brings new stories and events of a kind more pleasing to those who were offended by its earlier manifestation. The collapse of the general strike, outside our period, produced just such a change of mood.

Tomorrow the mood may change again. There can be no certainty that relations with authority will always be sunny.

The chapter on External Broadcasting below shows how BBC bulletins and programmes produced on the same editorial principles as those applied in Northern Ireland win big and appreciative audiences in many countries. This year the BBC spoke to unusually large numbers of people in Pakistan at a time when political quarrels there put a high premium on accurate, impartial and sober news and comment. Meanwhile the return of a correspondent to India and the appointment of a correspondent for Radio in Peking (following on the Director-Generals's visit in 1976) have been cheerful exceptions to a disturbing trend – the tendency of more and more countries to prevent resident or visiting correspondents (when allowed in) from reporting freely on their affairs.

During the year we quite often found ourselves having to ask whether investigative journalism was a proper activity for the BBC. Some of us thought it was not. But at the end of each discussion our advice to the professionals was that investigative journalism could not be ruled out, but must always be subject to careful editorial control at a senior level. We would rather be accused of being cautious than be faced with the consequences of investigative journalism loosely and irresponsibly conducted.

One particularly disappointing feature of the year for BBC journalists, but also for the BBC as a whole, was the delay in the process of preparing for broadcasting from Parliament. At one time we had hoped that the service would start in the spring of 1977, the successful experiment having taken place in 1975. But problems of accommodation, among others, made it impossible to achieve that target. This was especially disappointing to some of us because the Radio Directorate, in addition to wanting to provide a service of great value to listeners, was keen to show what Local Radio can do to link constituents with their Members of Parliament through broadcasting. Local Radio had played a big part in the experiment, and is destined to provide a useful means of communication between electors and elected in the long term. We do not impute blame for this delay to any individual or body; we would like it to be known, however, that we were enthusiastic and 'raring to go' but were not allowed to start the work. We are still enthusiastic on behalf of our audiences. Parliament gave the signal to go ahead in time for a planned full regular service to open early in 1978.

As a Board we actively encouraged the formation of a Consultative Group on Industrial and Business Affairs. Professional opinion within the BBC was at first inclined towards a caution bordering on suspicion, not of the Group's sponsors but of the role of the proposed group. Editors justifiably resent interference in their editorial functions, and the political flavour of so much industrial and business news was a reason for fearing some such interference. But we urged them on against a background of very careful preparation and consultation with all concerned, and the result was the creation of the Consultative Group with Sir Frank Figgures as its first chairman. We believe that it has got off to a good start. It has certainly not justified the suspicions and we hope indeed that it may

already be gaining trust and respect. In the long term it can do a lot of good by helping the BBC to improve its coverage of news and comment from the world of industry and business.

If we count all 20 Local Radio Councils the BBC now has 54 advisory bodies of various kinds, the Consultative Group on Industrial and Business Affairs being the newest. Elsewhere in this Report there is a chapter on the work of the advisory bodies during the year. In this introductory chapter we would like to thank all of them for the work they do for us – and for the audiences indirectly. They compel us to examine our consciences at every turn. Should Local Radio station X be broadcasting in Bengali? Why did the BBC not apologise and avoid that costly libel action? How does the BBC justify its stand against certain kinds of advertising at sports events? These and similar questions are constantly being asked by people with a keen interest in knowing the answers – and they will not be fobbed off. Those who sneer at our advisory bodies do not know them.

We did not blame Lord Aldington for feeling somewhat offended by the Annan Committee's rather dismissive references to the General Advisory Council. In our view he has done more to make that Council really active and useful than any other person. His has been a Chairmanship to be proud of, and we take this opportunity to thank him for the devoted service which he has given over the years.

The BBC Programmes Complaints Commission adjudicated on seven complaints of unfairness during the year. These cases are all described in a separate chapter below. We do not know at the time of writing whether the Commission will be superseded by a joint Commission appointed by the Secretary of State and serving both BBC and IBA, as proposed by the Annan Committee and by us previously, but we are sure that if a new Commission is set up it will not be because any-

one thinks the previous Commissioners have failed. Since 1971, in fact, they have pioneered in a difficult field. The Annan Committee's recommendation vindicates those who appointed them and their subsequent activity. 'Here is a good idea', the Committee says in effect, 'let us build on it'. Our advice to the 'builders' would be that they should not erect too formal or elaborate an edifice. The Commission may be a quasi-judicial body, but it is not a Court of Law and should not be asked to imitate the procedures of the High Court.

Advisory Bodies and Complaints Commissions are all part of the business of keeping in proper touch with the public we serve. This year, for the first time, we include a chapter on the efforts we have made to improve our perception of the public's attitudes and the public's perception of us. Most of the methods are not new, but this year we give an account of them to show that we do try to prevent the public from feeling 'fobbed off' (to use the Annan Committee's phrase).

In our role as trustees of the public interest in broadcasting we devote a large part of our time to the study and discussion of programmes – and not only in the area of news and current affairs. We feel particularly responsible for watching the boundary between the acceptable and the unacceptable in matters of taste and standards.

We approved the decision of the Director of Programmes, Television (as Alasdair Milne was then) to refuse to transmit a production of a play by an esteemed writer, Dennis Potter. Its title was *Brimstone and Treacle*. The fact that the play was in its finished form before the decision was made did not worry us unduly. We took the view that, in the system of reference upwards which the Annan Committee admired, an editorial decision of this kind could be taken at a very high level if necessary and at the latest stage. The decision in this case was criticised as angrily from one side as decisions to the opposite effect are regularly criticised

from the other. It took courage to make the decision, and, with full knowledge of all the facts, we endorsed it. Later in the year we were informed of a similar case involving a production of a modern play for an Open University drama course. The circumstances were different but the principle was the same. Editorial decisions have to be made by the BBC within the policy adumbrated by the Board in countless discussions with the executive, and that policy applies to any and every programme transmitted by the BBC, whatever its source.

Difficulties of advertising policy and practice have been mentioned in passing. They are a result of the growing sponsorship of events by commercial organisations who wish to put their name before the public and, to be fair to them, benefit the sport or other leisure activity concerned. We distinguish between venue advertising, which has become part of the scene and is acceptable within limits, and advertising at the heart of the action (slogans on cars, insignia on shirts and so on). The BBC's aim is to hold a sensible line in the interests of the audience and the event itself. But holding that line is not easy, as was discovered in 1976 when a Wimbledon finalist appeared in a shirt with a flash advertising his national airline.

We took a special interest this year in the plans, encouraged by the Central Religious Advisory Committee, to change the timing of religious programmes on BBC 1 on Sundays. This meant the cutting back of what had come to be called the closed period, or, more irreverently, the 'God slot'.

It was our concern to ensure that justice would be done to the religious programme which was to move from its 'protected' timing to one later in the evening, while leaving the network controller with the maximum of discretion consistent with the need to do justice. We believe that the right balance was struck as a result, but the history of the change belongs to next year's Report, not this. One interesting

feature was that a sub-group of the Board, consisting of three Governors, made a special study of religious broadcasting and its practitioners within the BBC. Their advice to the rest of the Board was invaluable. It was the fruit of the best kind of relationship between Governors and executive.

During the year fresh efforts were made to find outside financial support for the Academy of the BBC (our training orchestra in Bristol), since we were convinced that the BBC could no longer afford to carry the full burden of training players for all the orchestras in the United Kingdom. All known possibilities were tried, but to no avail; and so we reluctantly decided that the Academy would have to come to an end by September 1977, when the players' contracts were due to run out.

A swift review of other features of the year would have to take in the great strides made in the extension of uhf services in the United Kingdom and the refinements added to a CEEFAX system. It would also have to take in, on the Engineering side, all the work done in preparation for the long and medium wave-length changes to be introduced in November 1978. But above all we must mention the successes in radio and television programming (described in detail in later chapters) as a background to isolated examples of failure or unsuitability. The many prizes listed in the next two chapters bear witness to that, but they do not result in a lazy complacency. BBC staff are for ever striving to do better within the limits of the resources available to them, and we as a Board admire them for it. We are also constantly aware of an obligation to them, having promised that as and when pay policies allow we will do what we can to correct the anomalies caused by an accident of timing (as between weekly and monthly pay settlements) in 1975. We hold to that promise, carefully worded as it is, because it is in everyone's interest to pay the staff a proper rate for the job, and some have manifestly not been getting

it, due to conditions beyond our own control. They – or rather an uncomfortably large number of them – have been making a silent comment on the BBC's current pay structures by taking their professional skills elsewhere for higher reward. That cannot be good for broadcasting in a country which has developed a unique mixed broadcasting economy.

There have been several changes of personnel in the Board of Governors and Board of Management in the year under review. Lord Feather died in July 1976, and was greatly missed. Lady Avonside and Lord Allan retired on completing their terms of office in April and June respectively. Mr Tony Morgan completed five years as Governor at the end of 1976. Newcomers were Professor Alan Thompson, National Governor for Scotland, Mr Philip Chappell and Lord Allen of Fallowfield. There was accordingly one vacancy on 31 March.

The retirement of Sir Huw Wheldon, whose last post was that of Special Adviser to the Director-General, is mentioned above. In December 1976, after Sir Charles Curran had announced his intention of retiring at the end of September 1977, we selected Mr Ian Trethowan to be his successor as Director-General from 1 October 1977. We later selected Mr Alasdair Milne to be Managing Director, Television (Ian Trethowan's former post) from 1 April 1977.

Programmes

Television

Comedies including *The Good Life* and serials including *I, Claudius* shared pride of place during the year. Situation comedies, some of which were not only funny but positively enriching, again flourished on BBC Television. As usual much depended on the script-writers. John Esmonde and John Larbey produced scripts which inspired the four stars of *The Good Life* to give first-class performances, with Richard Briers and Felicity Kendal as one couple, Penelope Keith and Paul Eddington as the other. The success of the first series quickly led the BBC to repeat it and the year ended with the start of a second series as the high spot of Sunday evening. Meanwhile, also on BBC 1, the characters in *Are You Being Served?*, the staff of Grace Brothers became firmly established in public affection. David Croft again showed his skill, not only in writing but in the direction of team comedy. Among the cast Molly Sugden and John Inman both shone, as did Harold Bennett in a lesser role as the ageing owner of the firm, the dodderly 'young Mr Grace'. *It Ain't Half Hot, Mum* remained as funny as ever, while two of its stars Windsor Davies and Don Estelle achieved a parallel fame as singers with their record *Whispering Grass* (a take-off of the *Ink Spots*). Another well received situation comedy on BBC 1 was *The Fall and Rise of Reginald Perrin*. The scripts for this were by David Nobbs, adapting a book into dialogue which gained much from Leonard Rossiter's droll facial expressions as he played the central character.

Ronnie Barker, as 'prisoner Fletcher', starred in another much enjoyed run of *Porridge* on BBC 1, with Fulton Mackay as good as ever as one of the 'screws'. One of the funniest episodes was *Poetic Justice* when Maurice Denham turned up 'inside' as not only an ex-judge, but the one who had sent Fletcher down for his original stretch.

The search for a comedy that would have a special appeal on BBC 1 in the Midlands and the North continued with some success. The scripts for *I Didn't Know You Cared* were based by Peter Tinniswood on his own books. *P. C. Penrose* was not very successful, but from it sprang *Rosie* which fared much better. *The Last of the Summer Wine* continued to be charming but attracted smaller audiences. One of the more amusing sketches of the year was *Briefer Encounter* in the series *Three-Piece-Suite*, on BBC 2. This was a comic evocation of the classic film *Brief Encounter*, in which Peter Barkworth (Trevor Howard) and Diana Rigg (Celia Johnson) found they could not meet again (however briefly) because the train schedules had become too uncertain and the trains themselves too few and far between.

Two drama serials were very popular: *I, Claudius* on BBC 2 and *The Duchess of Duke Street* on BBC 1. Both were firmly rooted in their historical sources and much trouble was taken by the programme servicing departments to see that one accurately reflected Rome in the first century AD and the other London in the reign of Edward VII. *I, Claudius*, based on two books by Robert Graves, starred John Hurt as the mad emperor

of Rome, Caligula, Sian Phillips as Livia, the wife of Augustus, and Derek Jacobi, who gave a superb performance as Claudius himself. It owed much to Jack Pulman's adaptation and to Martin Lisemore the producer. The death of the latter, tragically killed in a car crash, was a very serious loss to the BBC. So also was the death of Paul Johnstone, the creator of *Chronicle* and (in the nineteen-fifties) *Animal, Vegetable or Mineral*.

In *The Duchess of Duke Street* Gemma Jones played the part of Louisa Trotter, the proprietress of the Bentinck Hotel. This was inspired by some episodes in the life of Rosa Lewis, who was the owner of the original Cavendish Hotel in Jermyn Street. Gemma Jones was ably supported by Christopher Cazenove as Lord Haslemere, while others who turned up in individual episodes were Robert Hardy as George Duggan and Roger Hammond as Edward VII when Prince of Wales. Other serials which entertained effectively during the year included a further run of *The Brothers* and one of *Angels*, which revolved round the lives of nurses in a teaching hospital in a big city. Dramatised stories as usual included some which could be enjoyed by children as well as grown-ups, notably adaptations of *Lorna Doone* and *Rob Roy* and E. Nesbit's *The Phoenix and the Carpet*. The adventures of *Dr Who* continued, and there was an unfamiliar version of *The Legend of Robin Hood*, unfamiliar because it aimed at historical accuracy. Both were well received, and the BBC took special care with each to see that it was not exposing younger viewers to scenes that might frighten them unnecessarily. It seems that setting drama in the 12th century sufficiently distances it from contemporary viewers, while most families seem to understand by now that *Dr Who* and his companions always emerge unharmed from spine-chilling adventures.

While Bruce Forsyth remained the star Light Entertainment personality of the year,

showing his skill as host in another long run of *The Generation Game*, Mike Yarwood's talents as an impersonator continued to enthral the public. He was good as Mr Carter, better as Mr Healey, brilliant as Prince Charles, best of all as Mr Callaghan. Behind the scenes Yarwood often had the studio staff in fits of laughter as he rattled on, now as the Prince of Wales, now as Bill Cotton, the BBC's Head of Light Entertainment. Song and dance shows picked up a little after a short period of declining interest. Max Bygraves and Shirley Bassey fixed their own stamp on productions that looked sumptuous without ever being lavish in reality. Ronnie Corbett and The Black and White Minstrels again did well. For many the variety highlight of the year was the sequence in a Christmas day programme when the newsreader Angela Rippon contrived to look as though she had been born to be the dancing partner of Morecambe and Wise.

Entertainment in lighter vein is not confined to comedy or variety programmes. The gently sardonic humour of *Bar Mitzvah Boy* in the *Play for Today* series on BBC 1 helped it to win many prizes. Other good modern plays were the moving *Your Man from Six Counties* by Colin Welland, *Our Flesh and Blood*, a comedy by Mike Stott; *Spend, Spend, Spend*, based on the experiences of a North-country woman who had won the pools; and *Do As I Say* by Charles Wood. This last was a thought-provoking play, which was not so much about the rape of the central character as about the subsequent callousness in human relationships between neighbours. But the language and explicitness of one or two sequences were too strong for some viewers and were justifiably criticised.

Play of the Month included notable productions of Terence Rattigan's *The Winslow Boy* and William Wycherley's *The Country Wife*, *The Ambassadors* by Henry James and the Chester Mystery Play Cycle, which yielded fine performances by Michael Hordern and

Tom Courtenay. Recent events in real life provided a rather less satisfactory basis for some other play series, though three plays about Orde Wingate worked well, and a new dimension was added in the form of a discussion after the last about Wingate's abilities as a soldier. In *The Velvet Glove* it was a good idea to take the lives of six women prominent in the 20th century, but only the play about Lilian Baylis really worked. Plays about episodes in the life of Nurse Edith Cavell and Mary Baker Eddy, the founder of the Christian Science movement, upset some admirers of these two ladies. The BBC replied that both programmes were plays and not documentaries, but was aware of the dangers which one can so easily run when presenting plays about historical characters of the recent past.

Contemporary realism and restraint were the hallmarks of the most successful series of the year. *Wings* depicted the life of a Royal Flying Corps squadron fighting in France in 1915. The hero was Tim Woodward as the pilot Sgt Alan Farmer. The BBC received much help from the Royal Air Force museum at Hendon and the flying sequences were perhaps better appreciated by the audience than scenes in the Suffolk forge and countryside where Sgt Farmer's girl-friend and mother lived. James Bolam, previously seen as Terry in *The Likely Lads* became Jack, the leading character in *When the Boat Comes In*, the BBC 1 series written by James Mitchell about life among ex-soldiers trying to earn their living in the lean days of unemployment in the north-east of England in the 1920s. There were further runs of *Warship* and *The Onedin Line* on BBC 1, and *The Expert* on BBC 2. *Softly, Softly* on BBC 1 came to an end in December; and Frank Windsor, one of the actors whose face this series had made familiar all over the country, re-appeared successfully in *Headmaster* on BBC 2. Considerable ingenuity went into a further run of the *Survivors*. In this, as a handful of people tried

to rebuild civilised life after cataclysm, viewers were reminded of their dependence on the products of manufacturing industries and made to think how they would cope if deprived of them.

In no year is it possible for the BBC completely to fill two channels with home-produced drama programmes. The markets of the world have to be searched for feature films and foreign series to supplement the BBC's own product. The year's purchases included *Oliver*, *Bonnie and Clyde* and a number of Italian-made Westerns starring Clint Eastwood, as well as much less obvious films like *Love Among The Ruins* a little masterpiece starring Katharine Hepburn and Laurence Olivier, and the original *King Kong*, which was shown on BBC 1 the day that the modern re-make opened in the commercial cinema. Among 'cops and robbers' series purchased from the United States *Starsky and Hutch* took over from *Kojak* as the leading favourite with viewers. *Serpico* was not so successful and the BBC decided not to show several episodes of this, because it considered some of the sequences in them unacceptably violent for audiences at home. A wide search was made for good programmes made in Europe or the Far East which could be shown with a fresh English sound-track dubbed on to them. The most notable were *The Water Margin*, the Japanese version of a Chinese classic in 10 episodes, and *The Man Who Meant Well*, a Flemish serial in six parts, both shown on BBC 2.

The year 1976 was an Olympic year and substantial coverage was given to the Games from Montreal. The professionals of Sports departments, not least Frank Bough as the anchor-man, managed to do a very good job, bearing in mind that they only had limited control over the pictures which were produced for all European nations by the Canadian Broadcasting Corporation. Other highlights of the year were: Wimbledon in the intense heat of a most unusual summer; marvellous skating by John Curry; and unsurpassed

jumping by Red Rum, who won the Grand National for the third time in a race that was covered from a succession of mobile and cleverly angled camera positions. Other outside broadcasts that worked well were of regular events like *Trooping the Colour* and the *Armistice Day Service*, and two new series, *The Fishing Race* and *One Man and His Dog* on BBC 2. Both these owe something perhaps to public yearning for peace and quiet away from the hurly-burly of 20th century life. The first was a study in good fun as well as character; the second a lesson in the hair-splitting degrees of excellence that can separate the abilities of different sheepdogs and their masters.

Among children's programmes the innovation of the year was *Multi-Coloured Swap Shop*, the new Saturday morning programme for the winter, in which Noel Edmonds invited children to join in a nationwide exchange of news and views with the stars, the experts and the collector of the week. This three-hour programme was such a success that what had originally been planned as a series of 12 was extended to become 21. Mounting such a programme, into which it was possible for children to telephone from all over the country, involved a considerable team effort on the part of many different departments. *Blue Peter* had another good year, with a particularly warm response to its appeal project launched on behalf of victims of civil war in Lebanon. The continuing popularity of this programme can be measured by the fact that the 14th birthday of the dog, Petra, attracted 2,700 cards, while 23,000 entries were received for a design for a special *Radio Times* cover.

The Annan Report was generous in its praise of the BBC's service to music. In this television now plays an important part. BBC 1 broadcast nine out of the 1976 series of BBC Promenade Concerts. Some of the best editions of *Omnibus* of the year were concerned with music, and several special music programmes

appeared on BBC 2, including two about Bayreuth written by John Culshaw and mounted on successive evenings in May to mark the centenary of the Bayreuth Festival. The year was particularly strong in performances, including: Bellini's *Norma*, with Montserrat Caballé in that part, 'live' from La Scala in Milan; an adaptation of Humperdinck's opera *Hansel and Gretel* on Boxing Day; and a relay of the *Te Deum* by Berlioz. The last two works were simultaneously broadcast in stereo on Radio 3. The fact that these simultaneous relays now occur so frequently ranks as one of the most important developments of the year. There were other notable performances: Handel's *Messiah* on BBC 1; and on BBC 2 the Stuttgart Ballet dancing *The Taming of the Shrew*; two programmes marking the 150th Anniversary of Beethoven's death; a playing of Beethoven's Late Quartets; the Newcastle Jazz Festival. A programme of tribute to Benjamin Britten was mounted at short notice the day after the sad news of his death in December.

Arts editions of *Omnibus* ranged from cricket in the Caribbean to the new German cinema and three special programmes about the pictures of El Greco, Titian and Velasquez. For viewers in colour special steps were taken to provide in these last a very high degree of fidelity to the colours of the original paintings. Meanwhile, on BBC 2 a new programme called *Arena* kept viewers in touch with recent developments in the cinema and the theatre. One edition of *Chronicle* dealt with an important discovery of early Christian plate in Cambridgeshire. Another struck a romantic Celtic note when it considered the possibility that a Welsh prince founded a tribe in North America. There were editions on the Rosetta Stone, and on Renaissance Rome as seen through the eyes of Professor John Hale. At the end of the period under review BC: *The Archaeology of the Bible Lands* was a series which tried to ascertain the measurable facts

behind the stories of the Old Testament. For historians and archaeologists – as for the general audience – the series proved most stimulating; for those who believe that every word in the Bible must be literally true it came as rather a shock.

Much hard work has to go into the preparation of any documentary series. How worthwhile it can be was proved by *The Secret War* which dealt with the struggle behind the scenes in the Second World War between scientists, engineers and inventors of secret weapons. The last programme threw light for the first time on two secret German encoding machines called 'Enigma' and 'Fish'. Programmes which continued to deal with the growing points of knowledge in science were *Inside Medicine* and *Horizon*, both on BBC 2. The first of these was a new series which quickly established itself in the hands of Barbara Myers as presenter. *Horizon* again covered a wide range of subjects: the sun; the effect of bereavement; the age of a table that had hung on a wall at Winchester Castle for 600 years; skull discoveries in Africa; solar energy; the man who had pioneered the contraceptive pill in Mexico in 1943; and scientific experiments on laboratory animals. On BBC 1 three documentaries by Robert Reid dealt with recent biomedical research into life before birth, while *Tomorrow's World* on Thursday evenings looked at innovations and developments in the world of technology: the possible danger in eating kippers that have been artificially browned or how to work a machine that can take the clicks out of old gramophone records. One BBC 1 documentary that made a profound impact was that which commemorated the Battle of the Somme. The scenes in the war cemeteries were at least as moving as surviving film clips of the fighting in 1916, which have been seen quite often in other historical programmes. Several documentary prizes were won by the series *Sailor*, 10 programmes which followed life aboard one aircraft

carrier in the Royal Navy through one commission. This series depended for its success on the ability of the film crew to blend into the background of the ship and simply film life on board as it happened. By the end, millions of viewers were following the different threads of the story with an attention normally reserved for the most carefully contrived drama serial. Also on BBC 1 in an entirely different style were some authoritative historical talks by A.J.P. Taylor on war leaders including Mussolini, Hitler, Churchill and Roosevelt.

Whatever the truth about criticisms of current affairs coverage in the Annan Report, there was certainly no lack of adventurousness about *Panorama* during the year. The programme was quite often in the headlines, not least for editions that looked at the Monarchy, at a comprehensive school in West London; at British prisons; at mercenaries and the way in which they are recruited; at reform of the House of Lords; and at India and Pakistan on the eve of elections in those two countries. The run-up to the Presidential elections in the United States was fully covered in many programmes, as was the event itself. Two very novel programmes made a success of using a mixed technique. One reconstructed a debate in the House of Commons in 1776 on the eve of American Independence, as part of the American Bicentenary celebrations. A later programme took a step back to reconstruct a debate in the Scottish Parliament of 1707, on the eve of the Act of Union. On both occasions what was shown as happening in the 18th century was interpreted for viewers as if it were in a current affairs programme today.

Both schedules contained plenty of original programme ideas. BBC 2 perfected a chess series with a novel technique of clear presentation of each game. Claire Francis was seen in a film that she had made showing herself sailing across the Atlantic in the *Observer* single-handed yacht race. In *The Big Time* six talented amateurs were given a

chance to try their skills at a professional level. A Scottish needlewoman designed a dress for a top fashion show. A rector from Norfolk had to edit *The Times* Diary. A farmer's wife from Devon had to plan the menu for a London banquet. Most successful of all perhaps was a farmer's wife from the Cotswolds who went into training for her first race under National Hunt rules, and then proceeded to win it by 20 lengths. Several anniversaries were marked, including 50 years since the publication of *Winnie the Pooh*. *Open Door* completed its first 100 programmes not without controversy. When the group to which the BBC had handed over air-time in *Open Door* is a body like the Dickens Country Protection Society talking about the marshes of Kent, there is little trouble, but when it consists of Palestinian exiles then the controversial nature of their message becomes quickly apparent. The BBC takes a lot of trouble to see that a reasonable balance is kept between all the different kinds of special pleading, and it has given careful thought to the editorial guidelines for *Open Door* with the intention of preventing it from being exploited by quasi-political groups.

Throughout the year the regions were well represented on the two national networks. Many of the best stories in a truly national magazine programme like *Nationwide* come from the far corners of the United Kingdom. During the year the BBC added to the output of its drama departments in Birmingham and Glasgow. Many series came into the Networks from all the regional centres: *The Spinners* performing in the Grange Arts Centre at Oldham; Professor Barry Cunliffe talking from Southampton about medieval kings; an exploration of the Scilly Isles and a look at the small Orkney Island of Flotta. From the Birmingham studios came a season of relaxed late evening entertainments under the title *Saturday Night at the Mill*. This rivalled the Michael Parkinson interviews in holding on to a size-

able audience late on a Saturday. The Natural History Unit in Bristol flourished. *Night of the Fox* in *The World About Us* showed how with the help of infra-red equipment wild animals could be observed and recorded at night without their knowledge. In a half-hour series called *Wildlife on One*, David Attenborough managed to attract an audience of many millions to programmes that were concerned not only with unusual animals in far away places but also with the inhabitants of our own hedgerows and forests – snakes, birds and deer. It is a remarkable fact that programmes about the wild animals of the United Kingdom can now command audiences that are three times the size of those of a few years ago.

Prize-winning television programmes

The BBC won many awards abroad in 1976 and 1977. They included:

The Picnic – starring the two Ronnies –
The Bronze Rose of Montreux

Anno Domini: South Korea
The Documentary Prize at the 1977
Montreux Christian Television Festival

Abide With Me
International Critics Prize for the Best Entry
in any category at the 17th International
Film Festival at Monte Carlo

The Evacuees
A Jury Special Mention and a Press Special
Mention at the First World Jewish Film
and Television Festival at Jerusalem

The Norman Wisdom Show
The Seventh Golden Seawallow of Knokke

Omnibus: All Clouds are Clocks (A film
about the Hungarian composer, Gyorgy Ligeti)
Prague International Television Festival
Prize for the Best Camera work.

The Runners

The Golden Ring at the 1976 EBU Sports contest at Lausanne

The Risk Business

Won the 1976 John Player Award

Dont't Shoot the Ref

First Prize at the Fourth International Festival of Television Sports Programmes in Yugoslavia

Abide With Me

The Catholic Association's UNDA Prize: A Silver Dove Award for the programme best reflecting the ideals of the Association

My Wife Next Door

starring John Alderton

The Ascent of Man

produced by Adrian Malone

Two of the 1975 Jacob's Radio and Television Critics' Awards

In addition Rodney Greenberg won first prize in a competition for television directors of serious music programmes, organised by Hungarian Television

The BBC won most of the 1977 Awards from the British Academy of Film and Television Arts:

Best Single Play: *Bar Mitzvah Boy*

Michael Tuchner

Best Factual Series: *Sailor*

John Purdie and Roger Mills

Best Situation Comedy:

Porridge

Sydney Lotterby

Best Specialised Programme:

On the Move

David Hargreaves

Best Outside Broadcast:

The 1976 FA Cup Final

The Production Team

Best Factual Programme:

The Rescue from the series *Sailor*

John Purdie

In addition the BBC won a large number of the 1977 Craft Awards:

Best Design:

Tim Harvey for *I, Claudius*

Children's Entertainment

Harlequin Award

(Documentary/Factual Programme)

Jill Roach for *John Craven's Newsround*

Children's Entertainment

Harlequin Award

(Drama/Light Entertainment)

Multi-Coloured Swap Shop

produced by Rosemary Gill

Technical Craft Award for Make-up

Pam Meager for *I, Claudius*

Best Foreign Film

Edward Munch

Flame of Knowledge Award for

Schools Programmes

André Molyneux for *Scene*

Best Writer Award

Jack Rosenthal for *Play for Today:*

Bar Mitzvah Boy

(And *Ready When You are Mr McGill* on ITV)

The BBC won these 1976 Royal Television Society Awards in addition to those reported last year.

Outstanding Creative Achievement

Behind the Camera

Sailor

Regional Programme Award

On the Move

The BBC also won five out of six categories in the 1976 Broadcasting Press Guild Awards. These were:

Best Play of the Year

Jack Rosenthal's *Bar Mitzvah Boy*

Best Drama Series

I, Claudius

Best Documentary*Billion Dollar Bubble*

Brian Gibson's film for Horizon

The Radio Industries Club Awards for 1976-1977 included:

Top Newscaster of the Year

Miss Angela Rippon

BBC Television Personality of the Year

Mike Yarwood

Top BBC Programme

When the Boat Comes In

produced by Andrew Osborn

Best BBC Science-based programme

Tomorrow's World,

produced by Michael Blakstad

Several 1976 Show Business Awards from the Variety Club of Great Britain went to BBC programmes:

The Good Life

Miss Penelope Keith for her role as the woman next door

(And for her part in the stage play

Donkey's Years)

BBC Television Personality Awards

John Inman for *Are You Being Served?* andDerek Jacobi for the part of Claudius in *I, Claudius*

Most Promising Artist

Andrew Sachs for his part in *Fawlty Towers*

(And a stage performance at the 1976 Chichester Festival)

Three BBC programmes were honoured by the 1976 British Association Film and Television Awards:

Television Award

The Private Life of the Cuckoo in the series *Private Lives*

Certificates of Merit

Horizon: The Planets and*The Changing Face of Medicine*

Other awards won by the BBC during the year included:

The Pye Colour Television Award

The scripts for *Television Club:**A Place Like Home* by David Cook

Edinburgh Festival First Award

Morecambe by Franz Xavier Kroetz

1976 Imperial Tobacco Award at the Edinburgh Festival

On A Day In Summer In A Garden

by Don Haworth

In addition *The Old Grey Whistle Test* won The Melody Maker Award and *Z Cars* a special award from the Guild of Television Cameramen. The *Tomorrow's World* team won the Silver Award for an Outstanding Television Title at the Designers and Art Directors' Association Awards meeting for 1976. At the same Festival, BBC Television was awarded a special citation for Innovation in Television Graphics for the new symbols used in the weather forecasts.

Radio

It was not, perhaps, to be expected that a year dominated by speculation about the contents of the Annan Report and the continued need for economy should be marked by major new departures. Nevertheless, both the national networks and local radio continued to provide a rich and varied selection of programmes. It is often misleading to pick out one or two programmes out of so many for special mention, but there can be little doubt that Radio 4's *Vivat Rex*, a 26-part dramatic chronicle of the English crown adapted from Elizabethan dramatists, is one of the outstanding drama series of recent years.

Radio 3 celebrated in appropriate style the

30th anniversary of the founding of the Third Programme and at the same time showed its awareness of the good things in Radio's past by staging an at least partial revival of the Radio feature. Among the memorable examples of this form to be heard during the year were *A Wall Walks Slowly*, an attempt to evoke the sounds of Cumbria; *Misrule*, an imaginative spoof broadcast at Christmas, and *Oil Rig* the first programme in binaural stereo to be broadcast by the BBC. Radio 1 demonstrated its continuing belief in the value of bringing broadcasters and audience together when, for a week in March, the Network moved to Manchester and all programmes were broadcast from the North-west.

Another experiment in community broadcasting, on the lines favoured by the Crawford Committee on Broadcasting Coverage, was carried out over a three-week period at Whitehaven. The lunch-time news magazine and weekend access programmes of *Radio West Cumbria* were made available to local people by means of an existing medium-wave transmitter.

It was a disappointment to the broadcasters this year that Parliament did not yet appear to have found a means of overcoming some of the practical obstacles to the permanent broadcasting of its proceedings. Interest at the time of writing focussed on the new Radio 4 schedules, which were the subject of keen and sometimes heated internal debate even before they were completed. They have now been made public and initial reaction seems to have been mainly favourable, but the real test will come over the months ahead when listeners will have the chance of judging for themselves what they mean in practice.

At the time of writing, Radio has just begun a series of experimental broadcasts in quadraphony – the first of their kind in the world – using the Matrix H system developed by BBC Engineers. The quadraphonic broadcasts will

be entirely compatible with mono and stereo and will include a wide range of programmes, including live relays from this year's Promenade Concerts.

Radios 1 and 2

Despite restrictions on air-time, Radios 1 and 2 continue both to attract big audiences and to hold their lead over their competitors – and even in some cases increase it – in areas where commercial local stations have been opened. Nevertheless, the financial cuts introduced early in 1975 inevitably led to some loss of audience, as well as curtailing desirable programme developments, so restoring the lost hours remains an urgent priority.

Yet despite these difficulties there have been developments on both networks during the year. Radio 1, for instance, launched *Playground*, a 30-minute programme which aims at attracting younger listeners at 8 o'clock on Sunday mornings when their parents may not yet be fully awake. It encourages an active rather than a passive response from listeners in this age group and in this respect its tone and approach are different from anything else broadcast on Radio 1. Another development has been in the familiar *In Concert* series of public performances by major pop and rock groups, which embarked on a run of simultaneous broadcasts with BBC 2 television. The result was a successful marriage of colour television and stereo radio.

Radio 1 has continued and extended its policy of getting out and about to meet the audience and during the year the Network's Road Show visited no fewer than 40 places up and down the British Isles. In a major operation in March the entire Network moved to Manchester for a week and all programmes were broadcast from studios and OB locations throughout the North-west, including such important centres as Stockport, Blackburn and Preston. During this time almost seven hours of programmes were broadcast from

a shop window in the middle of Manchester.

As always, Radio 1's DJ team includes household names. Although Emperor Rosko and Johnnie Walker departed, their places are well and popularly filled by Kid Jensen and Paul Gambaccini. Top international performers like Abba, The Osmonds and Rod Stewart starred in individual programmes built round them, while special series, incorporating much original material were devoted to Elton John and Stevie Wonder. A third series of *Quiz Kid* was introduced, featuring for the first time a search for new bands and groups, as well as the quiz contestants. The series is organised with the co-operation of youth associations throughout the country and, although its aim is primarily to provide enjoyment, one of its features is the remarkable knowledge of pop music which many of the contestants have shown. New during the year were a special series of *It's Rock 'n' Roll* and later, *Alexis Korner's Blues and Soul Show*.

Newsbeat is now well established as a current affairs magazine for young people, which is not afraid to tackle the more complex and serious subjects and has a remarkable record of success in making them interesting and easily intelligible. Jimmy Savile's *Speakeasy* continues to provide a forum for serious discussion of current social issues.

Radio 2

On Radio 2, the Sunday afternoon musical biographies have continued with the very successful 26-part series *Hooray for Hollywood* while Sunday evenings have seen the introduction of *Sounds of the Sun* with the Northern Radio Orchestra and *Glamorous Nights*, featuring melodies from operetta and the musical theatre. Sam Costa has taken over on Saturday mornings and Radio 2 has continued Saturday night co-productions with other broadcasting organisations belonging to the European Broadcasting Union. Last

August the Network was host in Inverness to seven other countries taking part in the annual Nordring Popular Music Radio Festival.

Evening listening has been enhanced by the introduction of several new programmes such as *Listen to the Band* (for brass and military band devotees), the Mike Sammes Singers and Syd Lawrence and his Orchestra. A highlight of the new evening listening pattern has been the two Radio Orchestra programmes which have featured several eminent composers/arrangers/musical directors, including Alyn Ainsworth, Peter Knight and Les Reed.

The daily DJ shows have continued to attract mass audiences and stalwarts of the Network, Terry Wogan, Pete Murray and Jimmy Young, have been joined by John Dunn with his tea-time programme. The *Jimmy Young Show* has continued to play a leading role with its highly successful presentation of affairs in the public domain, well spiced with music.

Once again audiences showed their loyalty to religious programmes, of which the most notable were *Banners and Bonnets*, *Gospel Road* with Cliff Richard, *The People's Service*, *Sunday Half-Hour* and – a new departure – *I Believe in Music*, presented by Dana.

Throughout the year the Radio Sport and Outside Broadcasts department reflected the best in the world of sport, using the flexibility and immediacy of radio to try to capture the atmosphere and excitement of all major sporting events. The highlight of the year was, of course, the Olympic Games in Montreal to which Radio 2 gave extensive coverage. Apart from regular reports and coverage in *Sport on Two* and *Sunday Sport*, on every day of the Games there was a four-and-a-half-hour programme presented by Terry Wogan – with live commentary, and news and personality interviews from Montreal, combined with music and studio guests from London.

As in the previous year, Radio 2 carried *Wimbledon Special* – five hours of broad-

casting every day throughout the fortnight combining a mixture of action, news, comment and personalities. The Open Golf Championship was also given more comprehensive coverage this year, with the use of radio links which enabled our commentators to broadcast from anywhere on the course.

Throughout the year the department continued to provide a running sports paper of the air – an up-to-the-minute news service with regular Radio 2 Sports-desks during the day, exclusive live coverage of mid-week football and boxing, a Sunday Sport programme in the summer months and the corner-stone of the week's activities, *Sport on Two*. This live four-and-a-half-hour programme has continued to go out and about – being presented from Wimbledon, Lords on Gillette Cup Final day, Montreal during the Olympic Games and even from a special *Sport on Two* launch on Boat Race day. *Brain of Sport* moved into its second year attracting even more competitors and listeners than the year before, while *Treble Chance* remains a popular programme both with the listener and with the towns participating. The highlight of Radio 2's year in Light Entertainment was undoubtedly *The News Huddlines*, a topical weekly half-hour which quickly established itself as compulsive listening and won for its star, Roy Hudd, the Variety Club Award for Radio Personality of the Year. Also outstanding was Charles Chilton's 26-week series on American Country Music, featuring George Hamilton IV, *A Pickin' and A Grinnin'*.

In addition to the many long-running series which maintained their popularity, Radio 2 launched two new comedy panel games introducing comedians from all over the country, *Wit's End* chaired by Lance Percival, and *You've Got To Be Joking*, with Cardew ('The Cad') Robinson as anchor man. In the general entertainment field Morecambe and Wise headed the list of star contributors.

The *Hello Cheeky* programmes featured among their guests Peggy Mount, David Jacobs, Joan Bakewell and Frank Bough, while Les Dawson, Roy Castle, Windsor Davies and Peter Goodwright starred in their own series.

Late summer and Christmas again saw two major variety shows produced in conjunction with the British Forces Broadcasting Service, and the long-running *Star Sound* continued to attract top Hollywood names to this weekly magazine of the film world.

Radio 3

In celebrating the 30th anniversary of the Third Programme in September, Radio 3 recalled that the twin objects of the network were to experiment and to keep good work in circulation. These aims were reflected both in the programmes heard during the birthday week itself and in those broadcast throughout the year. On the anniversary, Sir William Haley, who as the then Director-General of the BBC broadcast on the opening night of the Third, returned to the microphone to give an assessment of the past 30 years. A former chief of the Third Programme, Harman Grisewood, was also heard in one of Radio 3's most successful regular programmes when he presented his own choice of music in *Man of Action*.

It seems appropriate that an anniversary year should see an at least partial revival of that once popular radio form, the feature. Among the more distinguished examples broadcast during the year was *A Wall Walks Slowly* which attempted to evoke the sounds of Cumbria from the poems of Norman Nicholson and the words of local people. Another feature was *Misrule*, a highly imaginative spoof narrated by Max Wall and broadcast on Christmas Eve. This was a work of considerable technical accomplishment as was also *Oil Rig*, the first programme in binaural stereo to be carried by the BBC. The pro-

gramme set out to reflect what life was like within the all-male community of an oil rig, but although it contained some exciting sequences, and was successful in conveying atmosphere, there were those who felt that technique had gained at the expense of content and communication. *A Man for All Theatres*, a feature of a more conventional kind, told the story of the tragically abbreviated career of Sir Peter Daubeny with the help of his widow and of many of his former colleagues and friends including the Lunts, Peter Ustinov, Yehudi Menuhin, Marie Rambert and Peter Hall. Other theatrical offerings included two works by Samuel Beckett, *Embers* and *Rough for Radio*, which was originally written in French with the title *Pochade radio-phonique*. The text for the Radio 3 production was translated by Samuel Beckett from his own French. There were also a number of Shakespearean productions, including the first *Merchant of Venice* on Radio for 10 years.

It was an anniversary year also for the Bayreuth Festival Theatre and in celebration of the centenary of its opening Radio 3 broadcast all Wagner's operas. The first in the cycle *Die Feen*, received what may very well have been its first complete performance. *Rienzi*, too, has not been available in its original form since 1939 when Wagner's autograph score was presented to Hitler as a 50th birthday present. For the Radio 3 broadcast Ernest Warburton and Edward Downes made a reconstruction of the original score from early sources, including Wagner's composition sketches. Listeners had an opportunity, also, to hear recordings of Patrice Chéreau's controversial 1976 production of *The Ring* at Bayreuth, conducted by Pierre Boulez, whose musical achievement was highly acclaimed. The centenary was also marked by a series of three extended talks by Geoffrey Skelton in which he described how, over a quarter of a century, the composer's vision took shape as

four vast music dramas which came to be produced at Bayreuth.

Radio 3 also continued its recent practice of relaying in stereo a number of operas which could be seen at the same time on BBC 2. Among the more popular examples were Rossini's *Barber of Seville* with Teresa Berganza and the La Scala, Milan, chorus and orchestra under Claudio Arrau; *Madame Butterfly* with the Vienna Philharmonic Orchestra and State Chorus, conducted by Herbert von Karajan; and Humperdinck's *Hansel and Gretel*, sung in English by Benjamin Luxon, Elizabeth Connell, Patricia Parker and Elizabeth Gale, with the Ambrosian Singers and the New Philharmonia Orchestra conducted by David Lloyd-Jones. A rare example of a Radio 3 relay also seen on BBC1 was "Cav and Pag" from the Royal Opera House, Covent Garden. There were also opportunities to hear new operas, including Stephen Oliver's *Tom Jones*, the English Music Theatre Company's first commissioned opera; a revival of Walton's *Troilus and Cressida*, the premiere of Henze's *We Came to the River* and Iain Hamilton's *The Royal Hunt of the Sun* in its first performance by the English National Opera.

There were other simultaneous broadcasts with BBC 2. They included events as various as both the first and last night of the Proms, the Newcastle Jazz Festival and the Glyndebourne *Capriccio*. Among the many distinguished performances at the Proms was that of Shostakovich's Violin Concerto No. 1 with Ida Haendel as the Soloist and the Royal Philharmonic Orchestra under Hans Vonk. Also memorable was Roger Woodward's playing of Liszt's Piano Concerto No. 2 with the BBC Symphony Orchestra conducted by John Pritchard and Britten's War Requiem performed by the BBC Choral Society, the Wandsworth School Choir and the London Philharmonic Orchestra under Bernard Haitink. The soloists were Galina Vishnev-

skaya, Peter Pears, Thomas Hemsley, Malcolm Hicks and Ralph Downes.

Among the many other music broadcasts was a series of four programmes tracing the progress of some of the young singers who took part in Hans Hotter's first master classes in this country. As an introduction there was a feature containing a selection of Hans Hotter's remarks at these classes, as well as some of his own recordings of lieder. Schubert lieder and chamber music were featured in a series of six programmes broadcast at Christmas. The programmes were based on recordings made in May at a festival held in Hohenems Castle in Austria and included the Trout Quintet and the Octet performed by the Berlin Philharmonic Octet with Till Engel, as well as two lieder recitals given by Hermann Prey and one by Christina Ludwig. Orchestral relays included the Berlin Philharmonic under Herbert Von Karajan and the Hungarian State Symphony Orchestra conducted by Janos Farenzik, both from the Royal Festival Hall, and a Brahms concert by the Vienna Philharmonic Orchestra, conducted by Karl Böhm, at the Vienna Festival.

Broadcast music suffered two severe blows during the year with the deaths of Rudolf Kempe and David Munrow. Kempe died at the age of 66, less than a year after taking over as the BBC Symphony Orchestra's chief conductor and only a matter of months before he was to have opened his first Prom Season with Beethoven's *Missa Solemnis* at the Royal Albert Hall. Widely regarded as a musician's conductor, and possibly the finest of his generation, he was much loved by the orchestras with whom he worked. But to some people at least the death of David Munrow at the early age of 33 may have seemed an even more cruel loss. A musician of dazzling gifts and infectious enthusiasm, he lured a wide audience into appreciating the delights of early music. His special contribution to Radio was as the presenter of four editions a week

of *Pied Piper*. Intended primarily for children, but attracting adult listeners as well, it was remarkable for the freshness, wide-ranging knowledge and resourcefulness which he contributed to it.

Another fine performance was of the Berlioz *Te Deum* by the Huddersfield Choral Society with the BBC Northern Symphony Orchestra under Raymond Leppard. This formed part of Radio 3's Northern Weekend, one of a number of special weekends and evenings which are a feature of the Network's output. From early Saturday afternoon until close-down on Sunday all programmes came from New Broadcasting House, Manchester, and set out to reflect the talents, culture and attitudes of the region as well as its great musical tradition. Other special occasions included an *Austrian Weekend*, a *Scottish Evening*, *Another Evening in Archives* and – perhaps the most adventurous – an evening of programmes celebrating the Chinese New Year, *The Year of the Fiery Snake*.

Radio 3 is the Network to which listeners turn for stimulating, and often intellectually demanding, talk. One notable, series *Are Mothers Necessary?*, investigated a child's psychological development during its first years of life. It was presented by Dr Martin Bax and tackled such subjects as attachment, a mother's role as caretaker of her child, and the ways in which a child distinguishes its mother from other people. *Current Trends in Philosophy* continued its examination of such subjects as The French Tradition, The Scene in Germany, and Political Philosophy with speakers who included Alan Montefiore, Anthony Kenny and Professor Bernard Williams. In *Battle for the Slums* Ray Gosling set out to tell the story of his own involvement in the operation in the 1960s which wiped out some of the worst of the Nottingham slums and re-housed some 30,000 people. Talk of a different kind was provided by *America '76*, portraits in speech and music of

New York and Chicago compiled by Daniel Snowman. Contributors included Mitzi Cunliffe, Alfred Kazin, Robert J. Wagner, Jr, Edward A. Shils and Sam Wanamaker. Another memorable occasion was provided by a conversation in which a variety of legal themes were discussed by Lord Justice Scarman and Lord Denning. What was probably the first such broadcast in this country by judges still in office was notable for simplicity and lucidity of exposition.

During the year there was a small but welcome increase in the total number of people listening to Radio 3.

Radio 4

Financial stringency meant that this was not a year for expansion and the three weekly simultaneous broadcasts with Radio 3 had to be maintained. However, Robin Ray's selection of mainly classical music has proved very popular with Radio 4 listeners at lunchtime on Saturdays and the Tuesday evening concerts have provided a clear indication that music on Radio 4 can draw a substantial audience.

The Radio 4 news service, normally on the hour throughout the day, and the major current affairs sequence programmes – *Today*, *The World at One*, *PM Reports* and *The World Tonight* – continued to form the main vertebrae of the Network. In the current affairs field *Between the Lines* became part of *Saturday Briefing* with a weekly analytical look at Fleet Street's handling of a matter of recent moment. On weekday evenings *The World in Focus* replaced *News Desk* with an in-depth appraisal of foreign affairs. More recently *Nation to Nation* has provided a monthly international link-up in which statesmen, commentators and experts discuss an issue of current importance. It is a programme which allows listeners to hear the opinions of the people really involved in decision-making

and which gains its authority from the first-hand knowledge and experience of those contributing to it. In the spectrum of Radio 4 current affairs programmes *Nation to Nation* lies somewhere between the popular and immediate style of the daytime sequence programmes and the more measured approach to world affairs of *Analysis*. Among the more notable editions of *Analysis* during the year were two on *The Arab Outlook* presented by Peter Mansfield and *A Question of Performance*, one of a number of studies of different aspects of the economy presented on this occasion by Mary Goldring. The American Presidential election was fully covered in a major news operation. Results coverage were provided first in *Ford Versus Carter* a special programme which started shortly before midnight on 2 November and stayed on the air throughout the night. The story was then taken up by the *Today* programme and President Carter's victory became definite while the 8.30 am news summary was on the air. Issues of public importance were again discussed in two well-established but contrasting programmes contributed to the Network from outside London – *Any Questions?* from Bristol and *From the Grass Roots* which comes from different Network production centres – while the *Today* programme moved part of its presentation and production team to Manchester to achieve better coverage of events in northern England.

Current issues were debated in a different form in another new series *You the Jury*, chaired by Dick Taverne, QC. Debate of a different kind came from Wales where a home-grown product *Sixth Sense* was adapted for the Network. This is a series in which sixth-formers question a visitor of distinction. The Leader of the Opposition, Mrs Thatcher, Professor Edward Nevin of the University of Wales, and Mr Edward Parkinson, Director of Environment and Planning in South Glamorgan, were among those to be tested by the

trenchant perception of their young adversaries.

The latter part of America's Bicentennial year was appropriately marked by a revival of *Transatlantic Quiz*, while Gerald Priestland examined American religions in *In God We Trust*. July 4 itself was the occasion of a broadcast of *The Devil's Disciple*, Shaw's moral and political comedy set in the period of the American revolution. Another programme with an appropriately bicentennial flavour was the edition of *With Great Pleasure* in which the American Ambassador to Britain, Mrs Anne Armstrong, provided her selection of favourite poetry and prose. Other distinguished contributors to the same series included Lord Clark, Lord Robens, Jimmy Reid, Gerald Durrell and Dame Edith Evans in what proved, sadly, to be her last broadcast.

Radio 4 again provided a wide range of drama. As always a wide range of individual plays was broadcast each week, while Sundays have been notable in particular for two distinguished serials. Robert Hardy played the role of the author in a 16-part adaptation of Victor Hugo's *Les Misérables*, and narrated the whole series. More recently *Vivat Rex* in 26 episodes covered 200 years of the history of the English crown as seen by Shakespeare, Marlowe and their contemporaries. It was a story which in Jubilee year acquired particular resonance and the cast – which included Richard Burton, Sir Michael Redgrave and Paul Scofield among others – was one to do justice to a great occasion. Adaptations of novels, both classic and contemporary, have long been a feature of Radio 4 and the period under review was no exception. Among the works featured were Meredith's *Diana of the Crossways*, E.M. Forster's *Passage to India*, Evelyn Waugh's *Scoop*, Kingsley Amis's *The Riverside Villas Murder* and Muriel Spark's long short-story *Bang, Bang You're Dead*.

During the year many subjects were dealt

with in various forms of feature and documentary programmes. Among the more memorable were a two-hour documentary on Patty Hearst written by Alan Burgess and narrated by Edgar Lustgarten, a study of Marie Curie *Women of Genius are Rare*, and the tragic story of Maria Colwell *The Death of a Child*. Other programmes dealt with *The General Strike of 1926*, the mysterious disappearance of *Amelia Earheart* and the possibilities of re-incarnation in *Life After Life*. A new documentary format was tried in the monthly investigative series *Time for Action* in which two reporters explore the opposing sides of a controversy as seen in the community concerned.

On the lighter side, *The Small Intricate Life of Gerald C. Potter* won Basil Boothroyd an Imperial Tobacco Radio Award for the best comedy script of the year for his diverting tale of a mythical writer locked in a struggle with the everyday problems of commuter-belt life. Also in the light entertainment field *The Burkiss Way* made its début to a mixed reception, though it has clearly gained some popularity with the younger section of Radio 4's listeners. The restored repeat of *Week Ending* quickly found an audience on Saturday afternoons at a time when there is little broadcast satire on radio or television. Another new series *The Enchanting World of Hinge and Bracket* appeared towards the end of the period under review.

Dr Colin Blakemore, the youngest ever lecturer in the Reith Lectures series, drew strong interest from listeners with his exploration of contemporary knowledge of *Mechanics of the Mind*.

Local Radio

Perhaps the most significant recent development in local radio has been the surge of interest in drama. The emphasis everywhere has been on local writers and local professional

actors. Radio Merseyside, for instance, launched a successful series of Liverpool situation comedies; at Radio Derby, a twelve-part drama series offered *An every day story of industrial folk*; while Radio Leicester commissioned a local theatre company to write and perform a new radio serial for children. Other local stations have co-operated with Regional Arts Associations in Yorkshire, Lancashire, the Midlands and the South-east to promote radio play writing competitions, to encourage new dramatists, and to help boost regional theatrical activity.

Another area in which there has been a significant increase in co-operation with outside organisations is that of community relations. At Radio London the Community Relations Commission has financed support services generated by *Black Londoners*, a weekly programme for the African and West Indian communities. At Radio Leicester support from the local C.R.C. enabled the station to begin broadcasting a daily programme for the local Asian community.

News and information, however, continues to be the basis of the service offered by the 20 local stations. One aspect of this was demonstrated at the Montreal Olympics when, in the course of the fortnight, the local radio team of reporters sent back 364 despatches and interviews to those stations with local athletes among the competitors. Another aspect was reflected in Job Week at Radio Manchester. At peak listening time each day, programmes gave training advice and offered suggestions to the unemployed in general, as well as to the school-leaver, the handicapped and the redundant executive. Throughout the week, staff from government and local employment agencies worked side by side for the first time at a special enquiry switchboard at Radio Manchester. Over 800 enquiries were made and 250 vacancies notified which had not previously been registered.

Last year's Report included a description of

a short experiment in small scale community radio at Barrow-in-Furness. This year that experiment was followed by something similar a few miles along the coast at Whitehaven. Both experiments were designed in response to the suggestion made by the Crawford Committee on Broadcasting Coverage that the BBC should establish additional local radio stations in the more rural parts of England. The difference between the two was that while broadcasting at Barrow was on closed-circuit only, 'Radio West Cumbria' was permitted by the Home Office to use an existing medium wave transmitter at Whitehaven so that its output could be heard by the public at large.

In 1975, 'Radio Barrow' was run with a staff of 8 and broadcast for up to three hours a day. 'Radio West Cumbria' in contrast, had a team of four (three producers and a secretary) with the necessary engineering support provided by the 'parent' station, Radio Carlisle. The experiment lasted for three weeks, and during this period the output of 'Radio West Cumbria' was limited to a half-hour news magazine each weekday lunchtime, together with much open-ended 'access' broadcasting at weekends. For the rest of the time, the transmitter carried as usual, the programmes of Radio Carlisle.

Despite the limited period of the experiment and the limited advance publicity, an Audience Research survey found that almost three in 10 of the local inhabitants claimed to have sampled the broadcasts. Listeners were enthusiastic, describing the programmes as interesting and of great value to the community. They had the backing of much of the rest of the community in making plain their wish to see 'Radio West Cumbria' established on a permanent basis.

Prize-winning radio programmes

Radio Industries Club

Programme of the Year :

Today

Radio Personality of the Year :

Terry Wogan

Variety Club of Great Britain
Radio Personality of the Year:
Roy Hudd

The Japan Prize Competition

The Minister of Education Prize went to
The Deep Blue Sea, a Schools programme
produced by John Parry.

The Governor of Tokyo Prize went to
The Handicapped Person in the Community,
an Open University programme produced
by Donald Holms.

Imperial Tobacco Awards:

Gold Award for the single most outstanding
contribution to radio-writing:

The Cookham Resurrection
by Peter Everett (Radio 3)

Drama – original single play:
On a Day in Summer in a Garden
by Donald Haworth (Radio 3)

Drama – adaptation:
The Return of the Native part 1:
by Desmond Hawkins (Radio 4)

Light Entertainment – original Radio
comedy:
The Small Intricate Life of Gerald C. Potter
by Basil Boothroyd (Radio 4)

Features

The Cookham Resurrection
by Peter Everett (Radio 3)

Talks

Interval Talk introducing *Movements in
Sound* by Madeau Stewart (Radio 3)

Outstanding Radio Production or Direction
Richard Wortley for both *On a Day in
a Summer Garden* and *The Cookham
Resurrection*

Outstanding Radio Performance – Actor
Nigel Anthony in *Oscar X* (Radio 3)

Outstanding Radio Performance – Actress
Beatrix Lehmann in *Hecuba* (Radio 3)

The Light Music Olympics organised by
Hungarian Radio

First prize went to a Radio 2 production
Scrapbook of a Friend

International Radio and Television Festival
organised by Radio Barcelona

The Ondas award went to Gerry Jones's
The Snake produced for Radio 3 by
Martin Jenkins

The Conoco Jet Motoring Writers Award
For the best piece of motoring journalism
on radio went to an item by Clive Jacobs
and Eric Dymock on petrol pricing broad-
cast in *You and Yours* (Radio 4)

UNDA International Festival of Religious
Broadcasting

Category A:

BBC Radio Medway won first prize with
A Question of Obedience by Father
Wilfried McGreal, produced by
Father Patrick O'Leary

Category B:

Radio London came joint first with
Underneath the Arches
produced by Owen Spencer Thomas

Category C:

Radio Leeds came first with a song called
And Then You Came by Mrs Christine
Bovim

DJ Polls

Noel Edmonds was voted top DJ in *Daily
Mirror* and *Record Mirror* polls. He also
won the Carl Allan Award for the third year
running.

John Peel was voted top DJ and Alan
Freeman's Saturday Show the top show in
both the *Melody Maker* and the *New Musical
Express*. Readers of *Sounds* also voted for
Alan Freeman's programme as the top radio
show.

Awards for Local Radio

Sue Davies of Radio Stoke-on-Trent was named ITT Creed Local Radio Journalist of the Year. Peter Lawrence of Radio Bristol came second.

Tony Adamson of Radio Oxford was chosen by the Country Music Association (Great Britain) Ltd. as Country Music DJ of the Year.

Party political broadcasts & broadcasts by Members of Parliament

Party political broadcasts

For the calendar year 1976 party political broadcasts were as follows:-

*In television***Labour**

6 broadcasts of 10 minutes

Conservative

6 broadcasts of 10 minutes

Liberals

3 broadcasts of 10 minutes

*In radio***Labour**

6 broadcasts of 5 minutes (Radio 4)
3 broadcasts of 5 minutes (Radio 1 & 2)

Conservative

6 broadcasts of 5 minutes (Radio 4)
3 broadcasts of 5 minutes (Radio 1 & 2)

Liberals

3 broadcasts of 5 minutes (Radio 4)
1 broadcast of 5 minutes (Radio 1 & 2)

The party political broadcasts between 1 January and 31 March 1977 were as follows:-

*In television***Labour**

2 broadcasts of 10 minutes

Conservative

1 broadcast of 10 minutes

*In radio***Labour**

1 broadcast of 5 minutes (Radio 4)
1 broadcast of 5 minutes (Radio 1 & 2)

Conservative

1 broadcast of 5 minutes (Radio 4)

In addition to these national network broadcasts by the main parties, the Scottish National Party and Plaid Cymru were allocated party broadcasts in Scotland and Wales respectively during 1976, as follows:-

*In television***Scottish National Party**

3 broadcasts of 10 minutes (in Scotland only)

Plaid Cymru

1 broadcast of 10 minutes (in Wales only)

*In radio***Scottish National Party**

5 broadcasts of 5 minutes Radio 4 (Scotland only)

Plaid Cymru

2 broadcasts of 5 minutes Radio 4 (Wales only)

Ministerial broadcasts

The following ministerial broadcasts were given between 1 April 1976 and 31 March 1977:

The Rt Hon James Callaghan, MP (Prime Minister) on 5 April 1976, on becoming the Prime Minister (BBC 1 and Radio 4).

The Rt Hon Margaret Thatcher, MP (Leader of the Opposition) on 6 April 1976, in reply to Mr Callaghan (BBC 1 and Radio 4).

Three-Party Discussion on the State of the Nation on 7 April 1976 between The Rt Hon Mrs Shirley Williams, MP (Labour), The Rt Hon William Whitelaw, MP (Conservative) and The Rt Hon Jeremy Thorpe, MP (Liberal) on BBC 1 and Radio 4.

Budget broadcasts

The following Budget Broadcasts were given in the same period:

On 6 April 1976 The Rt Hon Denis Healey (Chancellor of the Exchequer) on his Budget (BBC 1, BBC 2, and Radio 4).

On 7 April 1976 The Rt Hon Sir Geoffrey Howe (HM Opposition) in reply (BBC 1, BBC 2 and Radio 4).

On 29 March 1977 The Rt Hon Denis Healey (Chancellor of the Exchequer) on his Budget (BBC 1, BBC 2 and Radio 4).

On 30 March 1977 The Rt Hon Sir Geoffrey Howe (HM Opposition) in reply (BBC 1, BBC 2 and Radio 4).

Note: The Mini-Budget of December 1976 was an economic statement, not a budget and the subsequent broadcast was neither a ministerial nor a budget broadcast.

During the Parliamentary Year, 1 October 1975 to 30 September 1976 there were 697 appearances by Members of Parliament in television network programmes. In radio network programmes there were 2,042.

News

As the Annan Report noted at the beginning of its chapter on News and Current Affairs, programmes in those fields 'are at the interface between broadcasting and politics, they are at the centre of controversy'. It is, therefore, only natural that lively discussion continued both inside and outside the BBC about the nature, effectiveness and fairness of news reporting. Meanwhile television and radio news staff got on with their job of telling viewers and listeners what was happening in Britain and the rest of the world. The task was never easy, seldom straightforward, and sometimes hazardous. In addition, the year under review saw the now familiar struggle: to maintain the breadth and

depth of coverage despite the severe constraints of a devalued pound and restricted financial resources.

The unending flow of news events – from a presidential election in the United States and the crisis in Rhodesia to the parliamentary arguments on devolution and the pressing economic problems at home – made very considerable demands on the news division, not least in editorial judgements of a high order to ensure the optimum use of resources.

Under their new editors, radio and television news have put increasing emphasis in bulletins on the quality of information and presentation. There was a growing use of explanation, interpretation and background, in the belief that a bare recital of facts was not enough. Soon after the appointment of Andrew Todd as Editor, Television News, he put in train a significant re-organisation, most evident to the viewer in a change of programme structure. The presentation of the Nine O'Clock News on BBC 1 was simplified, primarily through the adoption of the one reader system: this, coupled with a general streamlining of techniques, was well received and led to the emergence of Miss Angela Rippon as a new member of the newsreading team. The enhanced viewing figures appeared to show that the audience approved. The creation of *Newsday* on BBC 2 gave the department's specialist correspondents a further opportunity to develop a new style of in-depth reporting. This is a kind of programme which has yet to be fully exploited, but a satisfactory blend of news and current affairs coverage is already firmly established, giving a greater degree of explanation of events from reporters and correspondents.

At home, the political and economic situation continued to dominate the news. The fight against inflation, the social contract, unemployment, the crisis in parts of the motor industry – these and their effects throughout the country were reported on by BBC specialist

correspondents and reporters. So was the continuing argument over devolution, on which the recently appointed political correspondent based in Edinburgh was able to report from a well-informed Scottish viewpoint.

The summer drought brought the need for special reports compiled with the help of regional and local radio newsrooms, and it may be appropriate to mention the growing importance to network news of the supporting role of local radio.

The chronic and sombre troubles in Northern Ireland, with their accompanying and often tragic outbursts of violence, have required special care in their presentation in news bulletins. Full, accurate and immediate information remains the best counter to rumour and malicious propaganda and there is no evidence to suggest that responsible reporting of events in the Province has ever added to the heavy burden carried by the authorities. But there is no complacency among news staff working in an extremely difficult area where critics are always alert to seize upon the rare misjudgement. Vigilance and a constant oversight of the news operation are the best protection that can be afforded to reporters and public alike.

Grave as problems were at home, they were rivalled by events abroad: the outbreaks of violence and political uncertainties in Southern Africa; the Israeli rescue raid on Entebbe, and disturbing reports of mysterious disappearances and deaths in Uganda; the uneasy advance to democracy in Spain and Portugal; the appalling toll of death and destruction in Lebanon; the election of a new President of the United States; the changes in China following the death of Mao Tse-tung. All these developments required the closest possible news coverage. This has been much helped by further important technical advances. The year brought more film – received and used on the same day – from many new satellite points of origin opening up around the world;

among them Qatar for the OPEC Ministers' meeting and Colombo on the occasion of the Third World Conference. Most frequently used was SABC's new satellite station in Johannesburg. For the first time correspondents were able to send film reports on the same day from both South Africa and Rhodesia. Africa generally required much strenuous effort, sometimes frustrated by local restrictions, to achieve satisfactory coverage. The growing interest in African affairs was reflected when Brian Barron was appointed to the new post of television correspondent based in Nairobi, where he joined John Osman (Radio News) who had been posted there the previous year. Thus, coverage of East and Central African affairs has been considerably strengthened.

Chris Drake was again the hero of many hours in Beirut, after switching from radio to become television Middle East correspondent. The Syrian intervention in Lebanon led to many difficulties of coverage, often ingeniously overcome with film taken by road, sea and air for satellite feeds from other parts of the Middle East. The BBC radio correspondent, Tim Llewellyn, working in Lebanon during the civil war, was wounded and had to return to London for prolonged treatment, an unfortunate example of the dangers encountered by news men in the field.

Another aspect of foreign coverage was the introduction of new light-weight electronic cameras that played an important part in covering the United States presidential election and the preceding conventions, and they are clearly going to effect revolutionary changes in television news gathering.

In addition to the notable technical advance mentioned above, there were two new and welcome developments since last year. The BBC's first resident correspondent in China, Philip Short, previously Radio News Correspondent in Moscow, has moved to Peking. The second and equally welcome change concerned

Mark Tully, who had been withdrawn from India because of restrictions imposed by the Indian authorities. He returned to Delhi in time to report, freely, the election campaign and its unexpected outcome.

News editors have sometimes been accused of presenting only the depressing side of life as they tried in fact to reflect the world around us. But not all was gloomy. The positive side also found a place in bulletins: the growth of the Northern Ireland peace movement; the inauguration of regular Concorde services; the flow of North Sea oil; the reduction of the incidence of strikes; the Queen's visit to the United States for the bicentenary celebrations, to Canada to open the Olympic Games, and to Australasia at the start of her Jubilee year; the stories of ordinary human achievement.

It would not be fitting to end this account without some reference to the frustration of hopes expressed last year that parliamentary broadcasting would have started at least by the beginning of 1977. A joint committee of both Houses continued to consider the arrangements required. The first fruits of its deliberations took tangible shape in the form of commentary boxes. However, the problem of finding suitable accommodation, temporary and permanent, for broadcasters at Westminster, has proved extremely difficult, and the hopes of a fairly early start have, to the disappointment of the broadcasters, receded time and again.

Religious broadcasting

Aims

In its written evidence to the Committee on the Future of Broadcasting the Central Religious Advisory Committee said that it was recommending the broadcasting authorities to consider a revised statement of aims – 'not an

attempt at definition, which could prove restrictive, but a reasonably flexible working guide'. The suggestions made by the Central Religious Advisory Committee have, during the year under review, been accepted by the BBC as the basis of corporate policy. The consequent statement of aims can be found in the chapter on Advisory Bodies (*page 52*). It recognises changes which have been going on in religious programmes for a very long time. In the early days of the BBC it was taken for granted that, at least so far as Britain was concerned, the word religion was synonymous with Christianity. Apart from a very small Jewish contribution everything put on the air was Christian and most of the producers and contributors were clergymen. But in the years following the second world war the religious texture of society has greatly changed and with it both the approach of the broadcasters to their programmes and the programmes themselves.

Christianity still dominates religious broadcasting, as a matter of course, because it still dominates the nation's religious life. At the same time religious programmes do and must continue to pay proper attention to other expressions of religious faith. In Britain there are no longer only churches and synagogues but mosques and temples as well. It is right to recognise that fact.

Against this broad background religious programmes can be described as falling into two main categories. There are first the Christian services and talks which are expected and valued by a very large number of people. That *Songs of Praise* on television and *The Daily Service* on radio, together with many other worship programmes, are to all intents and purposes exclusively Christian is not a contradiction of what is said above. They reflect a continuous religious activity in every parish in the land and there is simply nothing comparable outside the Christian faith.

The second category is of programmes which attempt to deal as seriously and systematically

as possible with the great questions of human purpose and destiny, with questions, that is to say, both religious and ethical, recognising that there are diverse attitudes to them in our society. Such programmes are not designed to show that the Christian (or any other) way is best but to show what is believed and why, leaving viewers and listeners to make up their own minds about their response.

The 'Closed Period'

The period covered by the present report runs up to changes in the scheduling of religious television programmes which bring to an end arrangements which have lasted for more than 20 years. The so-called 'closed period' was originally a time early on Sunday evening when no television was broadcast at all, lest it should keep people away from church. Later it became the regular place for the transmission of religious programmes on BBC 1, BBC 2 and ITV, and was widely, if not very kindly, called 'the God-slot'.

As that expression implies the 'closed period' has over the years come to be regarded as a kind of ghetto for religious programmes, roping them off from other programmes, keeping them apart in the minds of many people, from 'real' television. While unquestionably protecting them from the rigours of competition the arrangement disappointed many who wanted to watch them but had to be in church, and alienated many who did not want to because they could not get away from them without switching off altogether.

The changes under preparation in 1976-77 (coming into operation on Easter Day 1977) did not remove the 'closed period' altogether but reduced its length to 35 minutes. At the prompting of the Central Religious Advisory Committee it was arranged that between 6.40 and 7.15 pm BBC 1 would show *Songs of Praise* and ITV would also carry religious programmes. Later in the evening (at about 10.15 pm) BBC 1 would develop its successful *Anno*

Domini series under the new title of *Everyman*. This plan gives a considerable boost to religious television and greater freedom of choice to the general audience.

Television

Anno Domini continued to attract favourable attention during the year. Its films included an account of Christianity in the struggle for human rights in Paraguay, a portrait of Colonel Qadhafi, the Muslim leader of Libya, and a particularly notable production called *A Hard Road To Heaven*. Running to 70 minutes, it told the story of the process of Canonisation of John Ogilvie and included a dramatisation by John Prebble of his trial and execution. In a series of excellent *Anno Domini* interviews Colin Morris talked, among others, to Hans Küng, Helen Suzman, Enoch Powell, Lord Ramsey and Dennis Potter.

An altogether new venture this year was *The Sunday Gang*, a Sunday morning programme for children. The 'Gang' consists of four young actors who present serious religious material in an imaginative and often light-hearted manner. Two short runs of this production have proved both its worth and its capacity to draw a young audience. It will return to the screen in the autumn of 1977.

There have been developments too in worship broadcasts. In the series called *Meeting Place* programmes are grouped in three transmissions from one church. They use the kind of techniques (eg a reporter who can enter into dialogue with the minister) which aim to make the worship more immediate and significant for the audience at home as well as the congregation in church.

A much simpler worship series was *A Church to Yourself* in which a single speaker led a meditation from an empty church using images around him as well as words and music to evoke a sense of personal devotion. Particularly striking was a contribution from the Welsh artist John Petts.

Finally, among the year's new work has been the introduction of a completely fresh pattern for *Songs of Praise*. This programme, which has been enormously popular for years, has had a face-lift. Filmed interviews of people in the community where the recording is being made are inserted between the hymns in church. So far the formula has worked well and it goes a long way towards meeting the complaints of those who used to speak of there being too little real religious content in this series.

Radio

Religious programmes on radio have been much less subject to change this year than those in television. The staple diet of *Prayer for the Day*, *Thought for the Day* and the *Daily Service* has continued on Radio 4 but, at least in the case of the second of these, has not been unaffected by the general broadening of religious policy. Not all the speakers have been Christians and Jewish speakers have made a specially noteworthy contribution. Occasionally contributors would not have claimed any particular religious allegiance but broadcast simply as seekers after the truth. This, immensely pleasing to some listeners, causes others to complain of lack of religious content. It is axiomatic in religious broadcasting that one man's meat may well be another man's poison.

The year witnessed a growth of the effort being put by producers of Radio 4 programmes into single documentaries on religious subjects for broadcast wherever seemed most appropriate to the subject, rather than at a regular time. Among these were *In God We Trust* (two programmes which examined religion in the United States in its bicentennial year, written and presented by Gerald Priestland), *And All Was for an Apple*, described as a theological detective story in which Melvyn Bragg and Brian Morris looked at the story of the Garden of Eden and the Fall. On a rather larger scale was James Bentley's six-part investigation of the

state of the Churches in Britain, called *In Search of the Kingdom*.

Regular reporting of Parliament goes back to the earliest days of broadcasting but there has never been any equivalent for the Church of England's Parliament, the General Synod. In February this situation was remedied by *To-day in Synod*, brief nightly reports on the day's business by the BBC's Religious Affairs Correspondent. It is hoped these will become a regular feature.

Speakeasy on Radio 1 and *Pause for Thought* and other programmes on Radio 2 have continued as before with *The People's Service* at 11.30 am on Sunday mornings establishing itself firmly in a new and remarkably satisfactory form. On Radio 3 a play written by Alec Reid and produced by him and Angela Tilby is worth special mention. *Lord of Misrule* combined an original and striking script with extremely skilful production, using all the techniques available to the modern radio producer but subordinating them to the artistic intention of the piece itself.

Educational broadcasting

General

During the year the BBC provided from its licence revenue more than 140 series of radio and television broadcasts for schools, including those for Scotland, Wales and Northern Ireland only, and more than 100 for people interested in further and adult education. It also provided broadcasts in support of Open University degree courses or part courses, the cost being met out of funds made available to the Open University by the Department of Education and Science.

Increasing production costs in the BBC's self-financing, non-profit-making business of publishing written material in support of school

programmes raised prices and made it difficult for schools to buy as many items as before. Accordingly a further cut, but smaller than last year's, was made in the number of published items in support of both radio and television programmes.

There has been some increase in the use of the developing provision of English and reading programmes for schools and special emphasis on the needs of pupils with learning difficulties. A leaflet was published on *Broadcasts in Special Schools*. Written and spoken communication has also been a major theme of further and adult education programmes – for newcomers to this country, for students in the adult literacy scheme (see page 37) and for teachers of reading in primary schools. Another theme has been that of care for particular sections of the community – child minders, families expecting a new baby, and those specially concerned with the problems of child development and upbringing.

School Radio

This year School Radio has added a term of science programmes for secondary schools, of which a half was in radiovision; a new English series called *Wordplay* for children between 8 and 12; and a number of short units for recording as resource material to be retained for three years in schools.

A very large part of the output is central to the curriculum and serves large audiences, particularly in primary schools. The well established series (including *Time and Tune* and *Singing Together*) depend upon freshness and vitality for their continuing popularity. From infants to older pupils in secondary schools the value of the various English series (see Appendix III) is endorsed by the pupils' own responses in talk, further reading, creative writing and artistic expression in other fields. Distinguished writers and speakers have been commissioned for these series as well as for the *Prospect* and *Art and Experience* series for sixth forms.

During this year a new edition of *History in Evidence* for pupils from 11 to 14 started. Its object is to establish a close link between stories from British history and the use and study of evidence presented in pupils' pamphlets. Modern Europe has featured prominently in *History in Focus*, *Our Changing World*, which for one term concentrated on France and West Germany, and *Music Makers*, which undertook a light-hearted European Grand Tour of the songs, folk music, composers and national instruments of the countries visited. Programmes for students of French, German and Russian again paid special attention to contemporary themes.

Religious Education for pupils from 11 to 16 and *Quest* for those 9 to 11 have sought to explore new forms of resource material to support teachers wishing to be both informative and relevant.

The high quality of radiovision film strips has been maintained over a slightly reduced range of subjects. The film strips have included *David Hockney*, on his work and studies of *J.M. Synge*, *Knights of the Crusades*, *Scenery and Lighting in the Theatre*, *Keyboard Music and Instruments*, *Farm Machines*, and *The Coming of the Motorway*.

A programme from the series *Inquiry*, *Deep Blue Sea* won the Minister of Education Prize in the Japan Prize Competition 1977.

School Television

A new remedial reading series for 7 to 9 year-olds was transmitted under the *Look and Read* banner in the Spring of 1977, whilst transmissions of new programmes from the American series *The Electric Company* were provided for older pupils with reading problems. *Television Club* launched a new two-year output of dramatised and documentary programmes for slow-learners aged 11 to 14 years and planning began on a combined Schools and Further Education series for older pupils. At the other

end of the age-range teachers' notes gave special help to teachers using the miscellany series *Watch* (6 to 7) and *Merry-go-Round* (7 to 9) with less able children.

To assist in the preparation of pupils for the change from school to work the career series *Going to Work* and *A Job Worth Doing?* have continued. Both have increased their audiences so that *Going to Work* is now used by about one-third of all secondary schools in the UK and *A Job Worth Doing?* by almost a quarter. The School Broadcasting Council has instituted a major investigation into developing practice in the schools and into the contribution that broadcasting could make in this field.

In response to the results of two School Broadcasting Council surveys on the teaching of mathematics a new mathematics series for 9 to 11 year-olds is already in production and another for non-academic 14 to 16 year-olds will begin production shortly. As a result of joint planning with ITV there are now mathematics programmes on television for all ages from 7 to 16. These include a BBC series of 5-minute cartoons designed to help young children understand and learn their tables.

Programmes on modern languages and European studies follow a new pattern. They rely on series of documentary films shot in different European countries in which ordinary people use their own languages to talk about their lives. These programmes run in tandem with a series of similar films using much of the same material but with a commentary in English. In 1976-77 new production was in German and a similar output in French, Italian, Spanish and perhaps Russian is planned for the future.

Reading and English language remain a high priority. Some 74 programmes have been transmitted during the year specifically designed to help children of different ages learn to read. Many other programmes within a variety of series are primarily concerned with improv-

ing pupils' spoken and written English and their appreciation of literature.

Further Education, Radio

In 1976-77, Radio 3's *Lifelines* has again dealt with a different set of audience interests each weekday evening. *Home and Family* on Mondays has principally emphasised two themes: health in the home and child development.

Work and Training on Tuesdays has similarly had two main strands. Twenty-four editions of the weekly programme *Nation at Work* ranged over such current issues as industrial democracy, the fishing industry, women at work, teacher training and manpower planning, taking time off, and export marketing. Alongside these, special in-service training series have been provided for private music teachers, for those concerned with *New Developments in Technician Education*, and for teachers of young readers at the primary level.

Foreign language courses on Wednesday evenings have included a summer revival of *Starting Chinese* – a course currently being studied by the BBC's newly appointed Peking correspondent; a new second-level French course, *Sur Le Vif*, and a rebroadcast of the second-level Italian course, *Punti di Vista*. An important innovation in the Spring of 1977 has been a fortnight devoted to two intensive short-courses of five programmes for travellers on holiday or business, *Get by in Spanish* and *Get by in German*.

Lifelines on Thursdays has concentrated on citizens' rights and responsibilities. *What Right Have You Got?*, has for example, dealt with the interests and concerns of parents bringing up children (or making provision for them if they separate), home-makers as house owners or tenants, landlords and employers, men and women at work, consumers and the law. Local classes and tutorial help have been available in many areas so that adult students can gain an O-level as an optional product of

their studies. Other Thursday programmes have included a wide-ranging survey of the function and powers of the trade union movement, *The Fifth Estate*.

Leisure and Recreation has been the appropriate weekend theme of Friday's programmes: whether for those interested in amateur theatre, *Putting on a Show*; for concert-goers and other music-lovers, *Music, Maestro, Please* or more generally, and for all tastes, the weekly leisure programme, *In Your Own Time*.

Further Education Television

Adult Literacy Project and *Trade Union Studies* entered their second year with new programmes and publications. *Your Move* was added to *On the Move*, which had the distinction of winning the Royal Television Society award for the most original programme of the year, and the Adult Literacy Project was able to report that 100,000 people had come forward with reading problems. Other series which set out to serve the needs of disadvantaged groups in society were *Contact* for the physically handicapped and *Other People's Children* for child-minders, whilst the long-running *60/70/80 Show* continued to please retired people.

Craft, 'activity' and sports programmes continued to draw big audiences and amongst these were *Knitting Fashion* (which was accompanied by an elaborate booklet), *Indoors, Outdoors, Play Sport* and *Mr. Smith's Vegetable and Flower Gardens* (also with a booklet).

In the arts and sciences, series such as *The Craft of the Potter*, *Ancestral Voices* (on early music), *May I Have the Pleasure* (on the popular dance), *The ABC of Music*, *The Devil's Music* (on the Blues), *Simple Science* and *Bellamy's Europe* were provided whilst the media studies strand continued with *Film as Evidence* and *Reading the Signs*. History, current affairs and sociology were represented with such series as *Politics Now*, *Signs of Trouble*, and *The Native Americans* whilst specialist groups were catered for in *State of Play* (for nursery school

teachers), *The Education Debate*, *Happy Return* (for women wishing to return to work), *Worktalk* (on the language difficulties of migrants at work) and *Wordpower*, a series accompanied by a correspondence course for those wishing to improve their use of words. *The Health Show* was aimed at those who are health conscious, and *Parents and Children* returned.

A provision continued to be made for college studies through series such as *Focus* (on this occasion with numeracy themes) and language series included repeats of *Reportage*, *Avventura* and *Zarabanda*.

As well as a wide range of repeats to supplement the new series, special single programmes were made for peak viewing transmissions on proportional representation, gardening and advertising. A special single compilation of the successful *Eliza Armstrong* series was also transmitted.

Open University

This year the BBC Open University partnership has been providing 36 hours of programmes a week on television and 30 hours on Radio, but it is not possible to repeat as many transmissions as the University would like. The recommendation of the Annan Committee that the Open University should be offered more air time on a new Fourth TV Channel, and more time on a Fifth vhf Radio Channel while retaining some time on existing outlets, is welcome – though if the sum total is no more than currently provided, the ou's transmission problems will not be solved. As the advent of new channels cannot be immediate, it is significant that the University has taken the first steps in providing video cassette recording facilities at study centres to help to overcome the difficulties in these areas and courses where loss of repeats occur.

In 1977 the plans for the new television centre at Milton Keynes took more detailed shape. The centre is planned to be capable of

producing 400 television and 400 radio programmes each year (marginally more than the Alexandra Palace capacity). It is expected that a second stage of building would be necessary to develop its output and accommodation beyond those figures. In 1976 BBC Open University Productions co-operated closely with all aspects of the University's life—particularly in the developing Consultancy and Marketing Services. Financial arrangements were concluded with a large community college in Florida which enabled the BBC Open University Productions to provide a drama series of the highest quality for one of the University's Arts Courses. Similarly, the BBC has been involved in setting up links with the University of California for co-operation in a Science Course and possibly also in other courses.

The BBC welcomes its involvement in the development of the Open University and the possibilities inherent in the recently published Venables and Annan Reports.

A radio programme, *A Question of Choice*, part of the Post Experience level course, *The Handicapped Person in the Community*, won the Governor of Tokyo Metropolis Prize in the 1977 Japan Prize Competition.

Local radio and education

Each of the BBC's twenty Local Radio stations has a specialist Education Producer working with educational interest groups in the community to produce broadcasting material.

The year under review has seen a continuing retrenchment of schools output on some of the Local Radio stations in reaction to the cuts in teacher secondments by Local Education Authorities. It has, however, been reassuring to see that many Education Authorities have been able to sustain their practical support of programme output, and that in other areas teachers have been working in their own time to produce programme material previously created by secondees.

There has been a continuation of the trend to develop new programme ideas outside the schools sector. There has also been useful co-operation between Local Radio and the Council for Educational Technology in a project to evaluate the provision of sound archive material for use in schools. Since their inception, BBC local stations have collected a unique range of recordings reflecting the continuing history of their communities. The growing co-operation between stations, local libraries, archivists and Education Authorities promises to make this valuable collection of material permanently available to schools and social historians.

Supporting services

BBC Publications and BBC Enterprises provide supporting services for the BBC's educational broadcasts. BBC Publications produced in the School year 1976-77 about 7 million pieces of material related to school broadcasts (a reduction of 4 million as foreshadowed last year) teacher's notes, pamphlets for the student, film strips, wall pictures, pupils' worksheets and so on. For the adult student, BBC Publications produced about 700,000 items to accompany further education series, including gramophone records for the language series, colour slides, and packs of teaching material for group use. Many of these, while closely related to a particular series, have independent value.

BBC Enterprises supply a large selection of BBC television programmes on 16 mm film for sale and hire and on video-cassette for sale only, for use by schools, universities, colleges and other organisations, to support educational or training courses. Many of these are BBC Schools or Further Education productions and most are available for sale overseas.

Schools and Further Education Liaison

The BBC continues to be guided in formulation of policy and in the planning of the use of its

resources for school broadcasting by the School Broadcasting Council for the United Kingdom.

In the field of Further Education, the BBC is helped by an advisory body, The Further Education Advisory Council. Like the School Broadcasting Council, it has education officers to keep it and the BBC in touch with the members of the audience. The two councils work closely together. Their year's work is reviewed on page 54.

The following sections give an account of the year's work in broadcasting in Northern Ireland and the English Regions and Network Production Centres. The Scottish and Welsh Broadcasting Councils report separately.

Northern Ireland

The outstanding event of the year was the opening of the extension to Broadcasting House, Belfast, built at a cost approaching £1,000,000, an occasion which the Chairman of the Board of Governors described as 'an indication of the BBC's determination to maintain public service broadcasting in Northern Ireland in the years to come'. The new building accommodates most of the programme staff in the same area and this, in turn, has released space in the original Broadcasting House premises for radio development. This will include a suite of studios comprising a stereo Drama studio and two Current Affairs studios which will be capable of conversion to stereo. There are also plans for considerable development in television, including two new studios.

Radio Ulster, which began on New Year's Day, 1975, already has an output of 35 to 40 hours a week. It is not local radio: rather it provides a fifth programme choice for listeners in the whole of Northern Ireland and, unlike local

stations in Britain, it is the BBC's principal radio service for Northern Ireland and the main outlet for Radio 4. But, like BBC Local Radio, instead of departing from the national UK schedules, Radio Ulster plans its own schedules and can adopt any of the networks which meet local tastes and interests – a mixture which wins it by far the largest daily patronage of any radio service available in the Province.

Radio Ulster's news and current affairs programmes have reflected the horror and the yearning for peace, but the two hours 20 minutes of *Good Morning Ulster*, for example, are also about housing, jobs, social problems and developments. In fact, the range of Radio Ulster in general is wide and varied. *Up Country*, for example, reflects the imagery and tang of rural speech. There are the programmes of the Arts, from Oscar Wilde (including a recording of his voice) to the relationships between critics and their victims. Indeed, Arts output on radio has been developed considerably. New programmes have included *Weekend Supplement* and *Bazaar*, a monthly survey of new writing and music. Among the Arts Department's contributions to the networks was an anthology of Celtic writing for Good Friday for Radio 3. Another important development in Radio Ulster has been the introduction of *Sportsound* on Saturday afternoons, 2½ hours of comprehensive coverage of sport in Northern Ireland and significant events in the United Kingdom as a whole. Radio Ulster also included a series of community programmes based on areas of about seven miles radius. One of them was in Londonderry where people of different traditions from the Bogside and Waterside – areas on opposite banks of the River Foyle – broadcast together and met for the first time in five years; a tribute to them and to the initiative and standing of Radio Ulster.

News and Current Affairs programmes are important features of the Region's programming. There are nearly three hours each weekday on Radio Ulster, as well as the daily news

magazine, *Scene Around Six*, on television. There has also been considerable development in the range and analysis of subjects in the regional television current affairs programme *Spotlight*. Other notable programmes were two television documentaries to mark the bicentenary of American independence; exclusive coverage of Northern Ireland's World Cup qualifying matches against Belgium and Holland and a documentary film of distinction, *Surgery of Violence*, an uncompromisingly realistic but moving portrait of the Royal Victoria Hospital, Belfast, which has been in the front line of Northern Ireland's suffering. In Light Entertainment, there were a number of successful series including *The Big Band*, *Club Sound*, *The Gig in the Round*.

During the year work continued on the provision of small uhf relay transmitters at Kilkeel, Newcastle, Strabane and in the Armagh district. When completed, they will extend the BBC 1 and BBC 2 colour services to viewers in these areas. Major construction work is in programme to provide a high-power transmitter at Brougher Mountain to serve the substantial population in Fermanagh and West Tyrone.

In radio, work has been completed on a high quality radio link across the Irish Sea and vhf listeners in Northern Ireland now receive a stereo service of the highest quality. An exception is the Londonderry area where the stereo service will be provided when technical problems have been resolved.

English regional broadcasting

In separate articles immediately below is told the story of the year in three Network Production Centres – the source of English regional television and radio programmes for a United Kingdom audience – and eight Regional Television Stations which address themselves exclusively to their own audiences and only

occasionally show their wares further afield. Among the Network Production Centres the main event of the year was the official opening of the New Broadcasting Centre in Oxford Road, Manchester, by the Prime Minister, the Rt Hon James Callaghan, MP, in June 1976. For the eight Regional Television Stations there was the beginning of a new phase in their development. Each of them acquired a second programme (first for 20 weeks, later for 40 weeks a year) to supplement the daily news magazines and its original single programme a week. Within the BBC these regional programmes are known as 'opt-outs', a term which means that the Manager in each place departs from the main network programme (on BBC 1) at fixed times in order to serve his regional audience alone. Meanwhile, the recently enhanced system of regional programme presentation (PRESFAX) has done much to emphasise the separate identity of the BBC in each place. This presentation system allows regionally relevant news and weather information to be released immediately to regional audiences instead of having to wait for a specially devised departure from the network. It is not a mere cosmetic service, as the Annan Committee appeared to think.

To sum up, this has been a year of growth and consolidation for the 11 units of English Regional broadcasting, each of which is proud of its individuality and the contribution it makes to the expression of regional attitudes and talents to the nation as a whole and to the regions themselves.

Network production centres

Birmingham – Television

This has been another year of steady progress in television and radio at Pebble Mill, home of the Birmingham Network Production Centre.

Saturday Night at the Mill, a new live entertainment series, ran for 14 weeks in the spring on BBC 1. The first run featured, among others, Bruce Forsyth, Mike Yarwood, Roy Castle, Michael Bentine and Frankie Vaughan, showing as the lunch-time programme had, that artists are quite prepared to perform live on television and come to Birmingham to do so. The *Pebble Mill* programme itself has accomplished much during the year. New series within the programme have all proved popular with the lunch-time audience.

During the year the television staff, mainly in the servicing areas, has been strengthened to enable the Centre to cope with an even greater output.

The Drama department has had a particularly busy season at Pebble Mill. This year, in addition to its normal complement of a dozen *Second City First* plays, for BBC 2 and contributions to the *Play for Today* and other series for BBC 1, it made a six-part serial based on a previous 75-minute film entitled *Gangsters*, and a shorter series *Maiden's Trip* from the novel by Emma Smith.

It is hoped that more entertainment programmes will spring from two experiments during the year – one using young and relatively unknown professional entertainers and another a series of open-air 'Pop' festivals.

Documentaries were filmed, one describing the state of Art Schools in the country, and others on a journey by sea, around the coast of Cornwall.

The Farm and Country Unit was responsible for *Farming* weekly and an ad hoc series of *Look Stranger* for BBC 2. Programmes for Asian viewers were also produced every week. The programme unit formed over 10 years ago for the purpose of compiling and producing programmes for BBC 1 and network radio, has its output seen in addition on BBC 2 and lends its expertise to the various local radio stations who wish to make use of it.

Gardeners World and *Pot Black* again fea-

tured in BBC 2 schedules, and the sequins and tailed-coats twirled and whirled in the ageless patterns of *Come Dancing*.

Birmingham – Radio

In Network Radio, the Friday 'Phone-in', *Voice of the People* has been broadcast weekly. This 55-minute current affairs programme, chaired by George Scott, picks an item of current controversy and national interest, and invites listeners to comment on and discuss each other's views live on the air. On average about 10 listeners take part in each session, chosen from between 150 and 200 callers who ring up the studio to make their views known.

Features and documentaries were prominent in the talks output, along with 11 *Woman's Hour* programmes, 17 *Morning Stories* and 13 *From the Grass Roots*.

The work of the sports and outside broadcast unit was heard in commentary on *The World Table Tennis Championships* from the National Exhibition Centre, and numerous sporting events throughout the year. The Royal Show as usual produced much material for the specialist agricultural broadcasters, and the department was also responsible for several studio and motoring programmes.

Two drama producers were between them responsible for twelve plays in the *Afternoon Theatre* series, six 90-minute plays in *Saturday Night Theatre*, and three plays of the same length in the series entitled *Monday Play*. There were 32 other productions from the department during the year.

The classical music department was responsible for some 150 programmes, reflecting the Festivals at Cheltenham, Bromsgrove, Pershore and Ely, with concerts in Keele and Warwick Universities, Ipswich and Nottingham, Cambridge and King's Lynn, to name but a few. The series of celebrity concerts for Radio 3, broadcast from Studio 1 at Pebble Mill, was of course one of the department's major undertakings.

Radio producers at Pebble Mill were also active in religious broadcasting and in programmes about agriculture – long a speciality of the BBC in Birmingham – *On Your Farm*, the weekly review of the agricultural scene, has been broadcast on Radio 4 every Saturday morning at 7.15am, and there was a new series, *Over the Farm Gate*. Additionally *Farming Today*, the programme reflecting news, prices and market trends, was broadcast on five days of the week in the early morning.

Bristol – Television

The Natural History Unit showed 110 television programmes and transmitted rather more than that on Radio. The Unit contributed half the programmes to the series *The World About Us*. Among the most memorable must have been the beautiful evocation of Sussex in the *Petersfinger Cuckoos*, a study of the effects of the drought in *The Year of the Ladybird*, a portrait of the research work of David MacDonald in *The Night of the Fox* (this programme was able to show the behaviour of foxes in total darkness by the use of experimental infra-red equipment), and lastly *Strange Creatures of the Skeleton Coast*, a stunningly beautiful portrait of the Namib Desert and the creatures that live in it in South West Africa.

The regular series, such as Julian Pettifer's *Country Game* and Johnny Morris's *Animal Magic* and Jacques Cousteau's *Undersea World*, continued throughout the year, but there were several interesting additions. Particularly well received was *Barnyard Safari* in which Joe Henson made a safari around the Savannahs of this country looking at the wild behaviour that is still left in our domestic animals. Henson also presented four programmes, *The Vanishing World*, in which he looked at man's relationship with his domestic animals through the years and throughout the world. Another regular series that appeared this year was Jeffery Boswell's *Wildlife Safari*

to Mexico; this is the third such Safari. And a series that seems now to have become regular is BBC 2's *In Deepest Britain*. These all-in-one-day walks were born in *The World About Us*, but now live as a separate series. Another new series is BBC 1's *Wildlife on One*, nature films from all around the world shown right at the beginning of 1977.

This year saw the foundation of the General Programmes Unit, a pulling together of all the production skills in Bristol that are not concerned with Natural History. The television programmes made by the unit covered a wide range. Documentaries included *The Yugoslav Way*, *Family Portrait* and *Man and Boy*; antiques *Going for a Song*; and panel games like *Patently Obvious*. There were also dramatised documentaries – *The Tyneside Entertainment*, and a late night series on the paranormal, *Leap in the Dark*. Johnny Morris stayed at home this year for his travelogues, appropriately titled *Oh! To be in England*.

Bristol – Radio

Bristol's output of drama, documentaries and natural history programmes has flourished. Major drama productions have included *Frenchman's Creek*, *The Devil's Disciple* (to coincide with American Independence Day's 200th Anniversary), *Suffering Madonna*, translated from the German of Martin Walser, and a black comedy for Radio 3's *Drama Now* series, *The Axe Murderer*. Documentaries included two written by Dennis Constanduros, *The Wonderful Year* and *Destruction of a Poet*; a study of Kaiser Bill, and contributions to the London series *The Escapers*, *Real Life Love Stories* and *Siege*. There were also nine serial readings for *Story Time* and *A Book at Bedtime*.

Apart from the regular weekly broadcasts of *The Living World* and *Wildlife*, which continue to delight more than a million listeners, the Natural History Unit produced features on a water diviner and Bernard Jack, the Wood

Man; a nostalgic recollection of *The Night Before Christmas* in days gone by; and the ruminations of well-known naturalists in *From my Window*.

One edition of *Any Questions?* had to be taken off the air for the first time in its 28 years' history as a result of a noisy demonstration in a church in Basingstoke. The protest was at the presence of Mr Enoch Powell, MP, and the result was a great deal of publicity on TV and radio news that night and the national newspapers the next day. It also provided much interesting comment in the following week's edition of *Any Answers?*

The daunting hurdle of providing a humorous send-up of theatrical reminiscences for Radio 4 at breakfast time on Boxing Day was successfully negotiated in *Seventy Marvellous Years*, which gave Kenneth Williams and Arthur Marshall ample scope for their acting talents. Christmas was also marked by the anthology *Mincepiety*. There was a new series of discussion programmes about books – the sort of books large numbers of people have read – called *A Good Read*, and effective contributions to the *With Great Pleasure* series came from Dennis Potter and Gerald Durrell. The annual series of programmes about archaeology, under the title *Origins*, aroused favourable comment, while the series of original verse and prose, *Westward Look* and older favourites like *Talking about Antiques*, *Down Your Way*, *Music in Question*, *As Prescribed* with Dudley Savage and *Barn Dance* continue to please their many admirers.

This was, sadly, the last full year of work for the Academy of the BBC, the training orchestra based in Bristol. The reasons for its closure from September 1977 are given elsewhere in this Report.

Manchester – Television

The official opening of New Broadcasting House, Oxford Road, on 18 June, 1976, was conducted with all the zest and friendliness

associated with the Manchester Network Production Centre. The Board of Governors, led by Sir Michael Swann, greeted the Prime Minister, Mr Callaghan, when he came to unveil a plaque in the foyer by remote control from the TV studio.

Programmes from the new studio and from the adjacent outside broadcast base with its two mobile TV control rooms (and a third in prospect) have been versatile and enterprising.

After some initial difficulty in establishing a Current Affairs strand, the Network Production Centre took a firm step forward with the introduction of *People to People*, presented by Brian Trueman. Ambitions to regenerate TV drama in Manchester began to bear fruit with, amongst others, the *Game*, a shrewdly humorous play about soccer 70 years ago by Harold Brighouse. This was praised for its brilliantly convincing design, setting and authentic 'props'. Rod Hull made his unpredictable Emu in BBC 1 a firm favourite with children and, one suspects, adults. Manchester's appeal to younger viewers was also demonstrated with the long running *Screen Test*, *Potter's Picture Palace* and *Go with Noakes*. *The Spinners* changed location to the Grange Arts Centre at Oldham, but stayed as refreshing as ever. *A Question of Sport* broke in Freddie Trueman as a new team captain. *Settle the Score* introduced the countrywide talents of school-musicians. In its 10th year, *It's a Knockout* continued to attract enormous audiences and in its 24th year, *The Good Old Days* proved itself, yet again, to be a sure favourite among the best variety shows on television.

The Network Production Centre always makes a very large contribution to Network Sports Output. Gaining in popularity on television is the 'Northern' game of Crown Green Bowls in the series *Top Crown*, introduced by Harry Rigby who is said to make Eddie Waring sound like an elocution teacher!

On the TV documentary front, the year's major contributions were *Disaster Below*, BBC

l, a closely-researched and dramatically-illustrated investigation into mines safety, and *Fabric of an Age*, with A.J.P.Taylor. This story of the way Manchester and the cotton industries grew up together received the President's Award from the Manchester Society of Architects.

Manchester – Radio

Changes in *Today*, splitting its production and presentation between London and Manchester, involved the Centre for the first time in a live daily programme. For the first time, too, the religious programme *Sunday* came from Manchester on a regular monthly basis. More specifically, for *Analysis* there were important programmes on Ulster, the National Front, China and Poland; documentaries on the jury system, devolution, the closed shop and the universities; features on Mozart, Ravel, Wagner and Mrs Gaskell; and a series about the state of the churches, *In Search of the Kingdom*, which was much applauded by the religious press. Contributions to *Woman's Hour*, *From the Grass Roots* and *Countryside* continued, as did series of *A Word in Edgeways*, *Gardeners' Question Time* and *Round Britain Quiz*. In drama there were nearly 50 plays, including a series from Keith Waterhouse, Stanley Eveling, Brian Thompson, Alan Plater and Ken Whitmore called *A Bunch of Fives*.

For Radio 3 Manchester master-mined two complete *Weekends* – the Austrian, featuring two highly praised documentaries, *A Cosy Country* and *Red and Black*, a programme on Karl Krauss and an interview with Chancellor Kreisky; and the Northern, for which Manchester contributed 19 of the 26 hours and which featured all the orchestras in the Region, the Northern Singers, the first binaural stereo feature on Radio *The Sound of the City*, Harold Riley, Louis Allen, Alan Bennett and Patrick Nuttgens, and a simultaneous broadcast with BBC 2 of the Berlioz *Te Deum*. Other major contributions to the Network included *Poetry*

Now, A Piece of the World Discovered, Dr Edward Norman's *Personal View*, *Young Composers' Forum*, the first complete performances ever of *Die Feen*, *Das Liebesverbot*, and *Rienzi*, the Master Concert season and performances of *Caractacus* and *Joshua*. The Northern Symphony Orchestra was at the Festivals at York, Chichester and Cheltenham, provided Mid-day Concerts, and toured Austria, Germany and Holland with much acclaim.

On Radio there were series of *Hello Cheeky*, *You've Got to be Joking*, *Free Spin*, *It's a Funny Business* and with Les Dawson, Roy Castle and Mike Yarwood. *Folkweave* continued on Thursday evenings and Reginald Dixon and Douglas Reeve on Sunday mornings. The Northern Radio Orchestra achieved its own series called *Two in Mind*, and, in sport, outside broadcasts covered The Grand National, the FA Cup semi-Final at Hillsborough, the Open Golf at Birkdale, and the third and fourth Tests at Old Trafford and Headingley.

On Radio *Quiz Kid* returned for its third series, and, for the first time ever, a Network was transmitted in its entirety from a Region when Radio 1 broadcast exclusively from the North-west for a whole week.

The English television regions

The eight English television regions made further progress with their second weekly 'opt-out' programmes. Economies had made it necessary to restrict the number to 20 in the first year – a further 20 programmes were to be scheduled later – but even so, the extra output added significantly to the range and scope of programmes designed specially for regional audiences. The regional staffs, facing their busiest time ever, were encouraged by the good audiences attracted by the new programmes,

which were placed early in the evening to enable whole families to enjoy new aspects of regional life on the television screen. Particularly successful, was a series from Southampton called *Hey Lookin... That's Me*, which involved action and ideas from hundreds of boys and girls in the South of England. In Plymouth, *Peninsula Platform* was a successful experiment in regional access broadcasting, involving the work of many groups and societies in Devon and Cornwall. BBC Midlands, in Birmingham, looked closely at two important elements of contemporary regional life. *Daughters of Tradition* examined the stresses of young Asian girls trapped in a conflict of cultures, while *A Job's For Life* saw the youth unemployment problem through the eyes of the youngsters themselves in a dramatised documentary played by the Birmingham Youth Theatre. Manchester produced an immensely moving story of the life and death of a 19-year-old soldier killed in an ambush in Northern Ireland, and in BBC East *A Shared Commemoration* reconstructed East Anglia's many historical links with America. *The Rating Game*, from Leeds, was an interesting series which focused attention on the work of local government by following the discussions which led to fixing the rate of an imaginary borough in the North of England. Throughout England, the Regions paid attention to industry and its developments. In Bristol, *The Factory* featured the move of the workers from Victorian buildings to the most modern tobacco processing plant in Europe, while Newcastle in *Pipeline* featured the problems, and the achievements, of installing a gas pipeline across rugged and remote land in the North-east of England.

The regional newsrooms had a busy year, reporting events as they happened and interpreting their significance for both regional and national audiences through their contributions to news and current affairs programmes in radio and television. Examples of the output of the eight stations were seen regularly in

Network on BBC 2, which specialises in programmes which reflect life in many parts of the United Kingdom outside London and the South east.

It is interesting to note that the recent development of the English Regions has provided nursery slopes for a number of young broadcasters who in growing numbers are going on to London and elsewhere to make their reputation with national audiences.

Appeals for charity

As in former years, the BBC broadcast regular appeals on radio and television on behalf of charitable organisations.

Radio appeals were placed in *The Week's Good Cause* at 11.10 am each Sunday on Radio 4 and television appeals were transmitted on BBC 1, usually at 6.50 pm on the third Sunday of each month.

The total amount received in response to all regular television appeals in 1976-7, including those broadcast in the national regions was £181,973. The largest sums raised were as follows:- Royal Midland Counties Home for Disabled £13,410; British Kidney Patient Association £14,013; St Francis Leprosy Guild £43,335; Ludhiana Medical College (Conference of Missionary Societies) £13,570; Women Caring Trust £10,354; St Ann's Hospice, Manchester £10,263.

The total of all *Week's Good Cause* appeals during the year was £253,221, including National Listening Library £4,005; Bath Association for the Disabled £4,025; Wireless for the Bedridden £5,929; National Star Centre for Disabled Youth £3,600; Tenovus, Scotland £6,201; Camphill Village Trust £5,265; St David's Home, Ealing £4,760; Jospice International £4,498; St Martin's Christmas Fund £36,160; Royal Hospital &

Home for Incurables £5,251; Elizabeth Fitzroy Homes £6,052; Bartlen Kidney Machine Patients Association £4,000; Hamilton Lodge School £4,203; Winged Fellowship Trust £8,408; Liverpool Cathedral £7,200; Scottish National Institution for the War Blinded £6,190.

The customary Christmas Day appeals on radio on behalf of the British Wireless for the Blind Fund raised a total of £63,526. On BBC 1 on Christmas Day the appeal on behalf of Television for the Deaf (RNID) raised £7,360. The BBC's own annual appeal for Children in Need of Help (radio and television) raised £24,187. No emergency appeals were broadcast.

Audience reaction

Audience Research has continued to provide its customary range of information about the public's use of the radio and television services available to them, and about the impact on them of the programmes they choose to see and hear.

A major source of information is the continuous survey of listening and viewing. In the course of it, almost one million people were interviewed during the year, a number that this year once again included its due proportion of people interviewed in Northern Ireland. The survey indicated that by March, 1977, the proportion of the population with colour television sets amounted to 61.4 per cent, compared with 53.8 per cent a year earlier. This rate of growth was about the same as in the preceding 12 months, but considerably lower than in 1974-75 or 1973-74.

Nearly all the rest of the population were found to have monochrome uhf sets enabling them to receive all three channels, the proportion able to receive BBC 1 and ITV, but not

BBC 2, now amounting to only 2.1 per cent.

The amount of viewing during the year 1976-77 averaged 18 hours a week per head of population, slightly greater than the amount recorded in any of the last few years. As usual, the highest level was recorded in the January-March quarter, when the average rose to 20 hours 13 minutes per head, and the lowest in the July-September quarter, just over 16 hours a week. This mid-summer fall in viewing would no doubt have been considerably steeper had it not been for the attraction of the coverage of the Montreal Olympic Games.

The early evening Olympic Reports were seen by between five and 10 million, audiences for the live coverage later in the evening being about 15-20 million for the first hour (9.30 to 10.30 pm), falling thereafter to 2-3 million by the end of transmission after midnight. Viewer reaction was favourable but not rapturous. The fact that British competitors could manage to win only one bronze medal between them in the track and field events may go some way towards explaining this, but a contributing factor may have been what was often regarded by viewers as an excessive amount of repetition, both in the slow motion replays and the constant re-showing of races and events seen in previous sessions. However, if some complained of saturation coverage, many more clearly found the Games compulsive viewing. The BBC itself, of course, was not in direct control of the pooled coverage from Canada.

Though some of the Olympic Games audiences were very large, they were exceeded by those recorded over the Christmas holiday period. *Morecambe and Wise* attracted 27 million viewers, *The Generation Game* 26 million, *Mike Yarwood* just under 22 million, and *Porridge* about 21 million. Even though screened late at night, *A Man For All Seasons* mustered an audience of 13 million, and the *Mastermind* final was seen by 12 million. Other very large audiences were for *Miss*

World, 25½ million, the *Royal Variety Performance*, 19½ million, the FA Cup Final, 16½ million, and the European Cup-winners' Cup Final, 16 million. Of the Light Entertainment/Comedy series *The Generation Game* led the field with an average audience of over 20 million, followed by *The Two Ronnies* with over 18 million, *Porridge* with about 16 million, and *Mike Yarwood In Persons* with more than 15½ million. *Jim'll Fix It* had audiences of 11½ million and *That's Life* nearly 11 million.

Turning to drama, *The Duchess of Duke Street* drew audiences averaging over 13½ million, *When The Boat Comes In* 10½ million, *The Brothers* over 10 million, *Softly Softly*, nine million, with *Wings*, *Warship* and *The Onedin Line* all about seven million. Amongst the American crime series, *Starsky and Hutch* proved the leading attraction with audiences in excess of 16½ million, *Kojak's* audiences averaging 12½ million and *Cannon's* 10½ million.

The audiences for the regular sports programmes were 10½ million for *Match of the Day*, over eight million for *Sportsnight*, and more than four million for *Grandstand*. However, the largest audiences for an outside broadcast series were for *It's a Knockout*, which averaged 11½ million.

Of the children's programmes, *Dr Who* remained a firm favourite, its audiences being well in excess of 11 million, whilst *Basil Brush* drew some 10 million viewers, *Crackerjack* six million, and *Blue Peter* over four million.

The *Tuesday Documentary* attracted an average of nearly 5½ million viewers but, as usual, the audiences varied widely, *The Zoo*, for example, drawing an audience of over eight million. *Wildlife on One* averaged 10 million viewers, and *The Undersea World of Jacques Cousteau* 7½ million, the same as for *Sailor*. *The Nine O'Clock News* had an audience of just over eight million, *Nationwide* seven million and *Panorama* 3½ million.

All the series mentioned so far were on BBC 1. On BBC 2, *The Waltons* gained an average audience of nearly nine million, and *The Goodies* 7½ million. The drama series *The Water Margin* drew on average nearly 5½ million viewers, *I, Claudius* 2½ million viewers, and *The Glittering Prizes* just over 1½ million. *The World About Us* continued to attract some 2½ million viewers on Sunday evenings, and similar audiences were recorded for the sheep-dog trials *One Man And His Dog* and the quiz *Call My Bluff*.

The extent of public satisfaction with current programmes is regularly monitored by means of a question in the continuous survey. Replies in respect of Television programmes were very much the same as in 1975-76, viz. that some 42 per cent were completely satisfied with current BBC programmes, 10 per cent thoroughly dissatisfied, and the rest somewhere in between. There were no substantial differences between the replies of men and of women, of young adults and their elders, or between the socio-economic groups.

Radio listening in 1976-77 averaged a little under nine hours a week in all four quarters of the year, slightly less than in the preceding year. The total was made up of seven hours 26 minutes per head of listening to the BBC Radio Services, national and local, and one hour 21 minutes per head to the commercial stations, Independent Local Radio and Radio Luxembourg. The steady trend towards greater use of the BBC's Local Radio services, as against its national networks, which has been a noteworthy feature of the statistics of listening in the United Kingdom in recent years, continued for most of the current year, although there was a slowing down towards the end of the year. (As was noted last year, measuring Local Radio listening in terms of hours/minutes per head of total population of the United Kingdom is a convenience when dealing with the amount of listening as a whole. It does, however, ignore

the fact that Independent Local Radio is available to no more than three-quarters of the population, and BBC Local Radio to considerably less).

The biggest Radio audiences of the year were once again for *Tom Browne's Top Twenty*, which drew nearly seven million listeners each week. On Saturdays, *Junior Choice* had an audience of 4½ million, and on Sundays over 3½ million. *Family Favourites*, *Jimmy Savile's Double Top Ten Show* and the daily Noel Edmonds and Terry Wogan shows were all heard by around three million. Among other regular programmes, *Desert Island Discs* and *My Word* had audiences of 800,000, with *The Living World*, *Gardeners' Question Time* and *Dad's Army* not far behind. Noteworthy amongst the light entertainment offerings was a repeat series of *Hancock's Half Hour*, which drew audiences averaging 750,000.

The 8.00 am News on Radio 4 attracted an audience of three million listeners, and that section of *Today* which follows it, two million, the same as for the 1.00 pm News and for the lunch-time edition of *Newsbeat* on Radio 1. Generally speaking, the morning sequences on Radio 1 were heard by about three million, those on Radio 2 by two million, and on Radio 4 by 1½ million. Afternoon audiences were substantially smaller, and evening audiences smaller still.

Of all those interviewed during the year, 60 per cent expressed themselves as completely satisfied with current BBC Radio programmes (considerably more than did so about television programmes), and 10 per cent were thoroughly dissatisfied (the same as for television). These figures are very much the same as those recorded in recent years.

Amongst the dozen or so special studies completed during the year was a detailed study of the extent to which viewers perceived the 'messages' that – according to reports of interviews with them at the time – the makers of the series of four films, *Days of Hope*, were

seeking to convey. Unprompted replies to questions about what messages they *had* perceived showed little evidence that those intended by the film-makers got across to viewers, and the most common reply was that the films were intentional left-wing propaganda, 'a distortion of history'. However, another form of questioning, which involved prompting, gave a quite different impression of what viewers had perceived, suggesting that most of the intended messages had indeed been perceived by most viewers. Which technique best tapped viewer's perceptions is debatable. The main function that viewing the films served for most viewers seems to have been to make them think about the fact that others were worse off than themselves. Nothing like so many, however, felt that they had been helped by the films to understand what the world was really like, presumably because of the bias that they perceived.

Another detailed study concerned the three documentaries, *The Changing Face of Medicine*. There was no evidence that they left their viewers worried or depressed about their health – just the reverse, in fact – and, on the whole, viewers of the programmes appeared to have more faith in doctors than did non-viewers. What is more, despite the arguments put forward in the first of these programmes, they were less likely than those who did not see the programmes to feel that 'advances in medical research bring with them almost as many problems as they solve'. However, some months later, when an attempt was made to see if any long-term effects of viewing could be identified, there was some evidence that support for this belief had increased a little. This could, perhaps, be an example of a point of view that is noted at the time, but the truth of which is only apprehended fully in the light of subsequent events.

A start was made on a series of surveys to monitor any changes that may take place in public attitudes towards the adult illiterate

during the major campaign that is currently in progress, and also on a much more detailed study of the impact of television on the opinions, tastes and interests of carefully selected samples of people.

Three studies made during the year concerned what people thought of television. They revealed, inter alia, that three people out of every four did not think that they spent too much time viewing, though the remaining one in four did. Even larger minorities felt that family ties would be closer without television, and that there would be less violence in the country; though on both these issues the largest proportions of those replying believed that it would make no difference. 'The best thing of all' about television proved to be that 'it provides reliable, up-to-date information about what is going on in the world', with 'it gives me the opportunity I would not otherwise have of seeing good plays, sporting events, royal occasions, etc.', coming second. 'The worst thing' about television was that it got in the way of doing other things, such as 'entertaining ourselves', 'doing odd jobs, reading, etc.', and 'talking to one another in the home'. Despite these reservations, the BBC's reputation stands high, according to a survey by an independent research agency, Market and Opinion Research International, in which the BBC participated. Four out of five held favourable opinions of the BBC, both Television and Radio, and a notable feature of the results was the extent to which people commended it for having 'done a lot to make life easier and better'.

The BBC Programmes Complaints Commission

The BBC Programmes Complaints Commission adjudicated on seven cases in the 12 months covered by this report. In each case

the complainant had alleged unfair treatment by the BBC in a programme. The Commission found as follows (in summary):

Grand Orange Lodge of Scotland

The Grand Orange Lodge of Scotland complained that a television play *Just Another Saturday*, shown in the series *Play for Today* on 7 November 1975, unfairly damaged the image of the Orange Institution and that members of the Order and of the Band who co-operated in the filming of the play were misled as to its real nature.

The Commission upheld the complaint only to the extent that Lodge officials were in some degree misled by the BBC when their co-operation was obtained.

Mr Ellis Bor

Mr Ellis Bor complained of unfairness to himself arising from a television programme broadcast on 21 November 1975 in the series *The Money Programme*.

Part of Mr Bor's complaint related to the basis on which he agreed to the filming of a company's Annual General Meeting of which he was Chairman. The Commission did not uphold the complaint of unfairness in this respect. Mr Bor also complained that there was unfairness in those parts of the film which the BBC actually showed, and the Commission upheld this part of his complaint.

National Federation of the Self Employed

The National Federation of the Self Employed complained that an item broadcast in *Nation-wide* on 28 October 1975 was unfair to the Federation. The Commission did not uphold this complaint.

Leisure Arts Ltd.

Leisure Arts Ltd. complained that a broadcast on 22 February 1976 in the series *That's Life* dealt unfairly with an advertisement for one of their products, a model sailing ship, and also

unfairly showed an advertisement for another of the company's products, a Black Forest clock.

The Commission upheld as unfair a reference in the broadcast to the effect that Leisure Arts Ltd. 'refused to talk' to the BBC. The remainder of the complaint was not upheld by the Commission.

Kristian Kirk Electric Ltd.

Kristian Kirk Electric Ltd. of Stroud, Gloucestershire, complained that unjustified and damaging statements about their Company had been made in the *Jimmy Young Show* broadcast on 31 October 1975 without their being given prior notice or opportunity to state their point of view. They also complained of delay by the BBC in supplying a transcript of the broadcast.

The Commission upheld the complaint in respect of the broadcast. They did not uphold the complaint of delay in the provision of a transcript.

Toilet Preparations Federation

The Toilet Preparations Federation complained that the cosmetic industry was unfairly treated in a *Nationwide* television broadcast on 10 March 1976. They said the programme gave offensive and inaccurate descriptions of cosmetics, that a passage alluding to one of their members was derogatory, that an account of EEC discussions about a draft directive on the labelling of cosmetics contained untrue allegations and that there was a lack of advance notice to ensure fairness and accuracy in the broadcast.

Subject to a note of dissent by one member, the Commissioners upheld these complaints and also upheld to a limited extent, a further complaint that the treatment of the cost of products was cursory and inaccurate.

General Electric Company Ltd.

GEC Ltd. complained that they had been unfairly treated in three television programmes

broadcast in the *Nationwide* series on 24 March, 31 March and 7 April 1976.

They complained of the general character of the programme as being unfair to British industry, and of particular passages which they said were unfair to themselves. They also complained of the lack of prior notice by the BBC and of a failure to provide them with the opportunity to make a considered reply.

The Commission was precluded by its terms of reference from considering those parts of the complaint relating to the BBC's treatment of British industry generally, and three of the particular passages complained of by GEC fell into this category.

The Commission upheld GEC's complaints about three other passages in the programme of 24 March and also upheld the complaint about the lack of prior notice and of opportunity to make a considered reply.

The complaint about a reference to GEC-Schreiber in the broadcast of 7 April was not upheld.

Public affairs

During the year the results of a review of the ways in which the BBC listens to comments from members of the public and tries to respond to them began to become apparent. One of the first manifestations was a popular version of the Annual Report and Accounts for 1975-76, economically produced and put on sale at 30p. Its title was *What's Auntie been up to?*, and it provided a concise account of the way in which licence revenue is spent and results achieved. It was in effect the first of a series of reports by the BBC to its 'shareholders' – the viewers and listeners who pay for its service through the broadcasting licence fee – on how their money is spent. The second, *Serving Neighbourhood and Nation*, described the work of BBC Local Radio through its present 20 stations, and the BBC's hope of developing country-wide Com-

munity Radio with a variety of additional stations varying in size and nature according to the people and the area they would serve. The third in the series, *And They Call It the Good Life!*, traced the making of two popular television programmes as an illustration of the way in which BBC television works, with detailed information on the costs, talent and effort involved. As an extension of this exercise in accountability a half-hour film entitled *It's Your BBC* was made for use by lecturers. It explained how the BBC uses the licence revenue to provide television and radio services, and how it is run. The film was made available free of charge with, if requested, a BBC speaker to accompany it and answer questions. It was also made available in video-cassette form for showing during lectures, through a video-cassette recorder, on ordinary television receivers.

BBC staff, and members of their Regional Advisory Councils went out and about, holding public meetings so that people could say what they think about the BBC and its programmes and the BBC could try to answer and, even if they could not, take heed of their feelings. West Advisory Council held public meetings in Bath and Weston-super-Mare, the platforms being occupied by the Chairman of the Council, the Regional Television Manager, a regional television personality and an engineer who could answer questions about reception difficulties. At Weston-super-Mare, which at the moment is served by a transmitter in Wales and gets the Welsh programme service instead of the main BBC 1 network, the latter was given a strenuous time. The meeting at Bath was shared with BBC Radio Bristol. Arrangements were also made during the year for meetings in many other towns up and down the country. Members of the West Advisory Council also took on 27 individual speaking engagements in their region during the year. As in previous years, members of BBC staff based in London gave about 150 lectures to societies which had asked for BBC speakers.

A great many more were given by members of staff in the regions.

Once again the BBC received over half a million unsolicited letters during the year, most of them being straightforward requests for information, the rest commenting on a wide variety of our television and radio programmes. The comments in them were analysed and regularly reported to the Board of Governors, Board of Management and the senior staff responsible for programme policy.

During the year the Chairman of the BBC, Sir Michael Swann, and the Director-General, Sir Charles Curran, made a number of public speeches which expounded BBC policy or set out the BBC's reaction to events. Another major statement came in a speech by Richard Francis, Controller, Northern Ireland. His theme was: *Broadcasting to a Community in Conflict – the Experience in Northern Ireland*.

Between October and March the 11th series of BBC Lunch-time Lectures by authoritative speakers on various aspects of broadcasting took place at Broadcasting House. The lectures were relayed on closed circuit sound and television to BBC regional centres all over the UK and were afterwards reprinted for a wider circulation among the public.

With the aim of obtaining a picture of what the public thinks of the BBC beyond what is already indicated by the findings of our Audience Research, the letters people write, and comments in the press, a special survey was commissioned from Market and Opinion Research International. The results of a survey in October 1976, published in March 1977, indicated that the BBC was one of the most favourably regarded major organisations in the country, with high praise for providing good service and varied programmes. Prominent among the critical comments at the time was the feeling that the BBC was extravagant in its use of money. The prevalence of this last comment, together with its appearance in an appreciable number of letters, illustrates the need for the reports to our 'shareholders', and

for any other method which can help to make clear the real situation. Since that time the Annan Committee has reported, and has concluded that, subject to few reservations, the public is getting good value for its licence fee.

Advisory bodies

One new advisory body, the Consultative Group on Industrial and Business Affairs, was established during the year, under the Chairmanship of Sir Frank Figgures. This brings the total number of such bodies to 54. Their membership reflects many elements in national life and they provide a means of readily obtaining advice on general matters of BBC policy and on special areas of interest such as agricultural broadcasting, archives, charitable appeals, educational broadcasting, music broadcasting, religious broadcasting, the broadcast coverage of science and technology, programmes for immigrants, the application of engineering research to broadcasting and the social effects of television.

The General Advisory Council

The General Advisory Council exists primarily to give advice to the BBC's Board of Governors and Board of Management. Its meetings are attended by the Chairman and Members of the Board of Governors, and by the Director-General and members of his Board of Management. Increasingly however, other senior staff, and operational staff in positions of editorial or departmental responsibility, attend meetings at which discussions have been arranged on matters in their particular fields of activity. The Council welcomes this development, both as a means of direct communication and contact and for the opportunity it gives for members to

gain insight into the day to day problems of broadcasting.

In the year under review, the Council held its customary four quarterly meetings, the agenda for which had been prepared by the Council's Business Committee. Each agenda included a report from that Committee, a summary of public reactions to the BBC, a report by the Director-General on current and future developments and members' questions. In addition, the Council discussed, at each meeting, one or more main subjects chosen by the Business Committee. Main subjects taken during the year were *The BBC's Medical Programmes and Their Effect on Lay Audiences* (on the basis of a BBC paper which was subsequently published, as the sixth in the current series of GAC pamphlets), *'Public Participation in Programmes'*, *'The BBC's Industrial Coverage'*, *'The Reputation of the BBC'*, and *'Major Events on Television: BBC and ITV Coverage'*. All these subjects provoked lively, and often lengthy, debates. Although it would be unrealistic to place them in any order of precedence, each having represented matters which were of particular concern to the BBC at the time, it may be appropriate to mention that the debate on industrial coverage was later reported to the BBC's newly-formed Consultative Group on Industrial and Business Affairs, and that the debate on public participation programmes resulted in the BBC following up suggestions made by members of the Council that experiments in access broadcasting in France and the United States of America might repay further study. The final debate of the year, on *'The Reputation of the BBC'* was based on the preliminary findings of a research study commissioned by the BBC from *'Market Opinion and Research International'* and on a summary of comments made to the Chairman in response to a letter he had written to selected people in different areas of the country outside the BBC and the GAC. This debate was seen as having particular relevance to the discussion which

would take place later in 1977 on the Report of the Annan Committee on the Future of Broadcasting.

Other topics discussed by the Council during the year included advertising at sporting events, the broadcasting of Parliament on radio, the finances of the BBC, changes in religious broadcasting, the deployment of BBC staff to cover the Democratic Party Conventions in the United States of America, the 'Colonel Cheeseman Affair', the BBC's Orchestras, the reporting of the activities of the National Front, the BBC's decision not to broadcast the play *Brimstone and Treacle*, and programmes for Asians in the United Kingdom. The Business Committee decided that two of these topics, religious broadcasting and programmes for Asian and other immigrant minorities, should be subjects for main papers for forthcoming meetings of the Council. After each meeting, a statement prepared by the Chairman in consultation with the Business Committee was released to the Press.

Half the ordinary members of the General Advisory Council are appointed on the recommendation of the Business Committee, and the Chairmen of other BBC central advisory councils and committees attend as ex-officio members. Each quarterly meeting takes place on the day before a regular meeting of the BBC Board of Governors, so that the Board can have before it a summary of the main points raised in the Council.

English regional advisory councils

The past year has been one in which the English Regional Advisory Councils have made strenuous practical efforts to overcome a problem which for some time they had felt inhibited their ability to fulfil their obligation of 'representing' the interests of their respective regional audiences to the BBC. The problem arose from a

feeling that they were insufficiently known within their own regions, and consequently their purpose was difficult to achieve. Many of the Councils have taken an active interest in holding 'Open Meetings' at various locations in their regions to enable members of the public to meet them in a free forum and to enter into discussions not only about the BBC's regional services, but also about the full range of BBC Network programming, reception problems, programme costs, the familiar controversies about programme content and a wide range of other broadcasting topics. The South-west Advisory Council pioneered this new venture on its own initiative with a meeting in Truro. The West Advisory Council, as reported in the chapter on Public Affairs above, followed suit. The South Council has held an Open Meeting in Hove, and several of the other Councils have specific plans in hand for more such occasions in the year to come. The BBC has given the Councils active support and assistance in this venture.

Most of the Councils in the past year have held additional meetings over and above their formal pattern of meetings in January, May and September. For the most part these extra meetings have provided an informal opportunity for Councils to meet regional programme makers, and discuss with them in an appreciative or critical way the overall output of each of the eight English Regions.

At their formal meetings, each Council has discussed religious broadcasting, because the Governors had been taking a special interest in the topic and wanted to have as wide a range of opinions as they could about this aspect of BBC programming. Individual Councils have taken interest in other BBC activities such as BBC Enterprises and Purchased Programmes, and their meetings have been attended by senior BBC representatives from London. Each Council met Sir Huw Wheldon during the past year to make their contribution to his commissioned Policy Review of regional broadcasting. Three new regional Chairmen have been appointed –

Mr Robin Bradbury (West), Mr Jack Jones (South), and Mr David Tolliday (East) who succeeded to the chair of the East Council following the tragic death of the Right Reverend the Bishop of Thetford.

Local radio councils

Members of the 20 Local Radio Councils are chosen from all sections of the local community. Individual members do not attend as delegates from particular organisations or groupings, but it is intended that, overall, membership of a Council will be broadly representative of the community as a whole. Members are appointed by the Board of Governors to serve for periods of two or three years, and after a nomination procedure that often involves 'on-air' advertising by the station. Local Radio's preoccupation this year with the Annan Report has also been reflected in council activities, and at many stations members have been extremely active in ensuring that the issues raised by the Report are understood locally.

Educational bodies

The School Broadcasting Council for the United Kingdom and its Steering Committee each met twice during 1976-7, and its three Programme Committees each met three times.

The Council gave considerable attention to the problems of maintaining the publications which accompany school broadcasts. The effects of inflation on the economy meant that rising costs of BBC publications faced falling purchasing power in the schools. Given the need in the non-profit making operation for revenue to cover costs, it was again necessary for the BBC to reduce the output of accompanying publications to a level which schools could afford to buy. The Council requested its officers to

extend their inquiries about publications into a long-term investigation of the relationship between broadcasts and printed support materials.

During the year, the Council asked to be kept informed about educational developments in local radio. It was agreed that in the future an annual report on educational broadcasts on local radio should be submitted to the Council for consideration. During the course of the year the Council's programme committees showed considerable interest in the provision of programmes for special schools and for children with learning difficulties. In response to suggestions made by members of the committees the Council's officers mounted a major fieldwork inquiry to see whether there ought to be any further developments of religious and moral education programmes on television. The Committees also considered to what extent broadcasts should match the educational objectives arising out of the current educational debate.

During the year the Council published the first of its new series of Research and Evaluation Reports (*A Survey of English and Reading Broadcasts in Primary and Middle Schools*).

The Further Education Advisory Council and its programme committees each met three times during the year. In terms of direct advice on programmes, the Council encouraged a second year of adult literacy provision and trade union studies and welcomed the introduction of a television series for domestic child minders and a radio course on citizens' rights, along with many other new series. There was detailed discussion of new proposals for technical education and business education, of language and social help for Asian women, and of provision for the mentally handicapped. These were all seen as important special needs.

The Council was also involved in national discussions about an Advisory Council for Continuing Education and about the special needs of the 16-19 age group.

Other specialist bodies

The Central Religious Advisory Committee held its two regular meetings in September and March. The Committee welcomed the approval by the Board of Governors of the revised aims of religious broadcasting, which it had proposed in its evidence to the Annan Committee. The aims are now as follows

- (i) To seek to reflect the worship, thought and action of the principal religious traditions represented in Britain, recognising that these traditions are mainly, but not exclusively, Christian;
- (ii) to seek to present to viewers and listeners those beliefs, ideas, issues and experiences in the contemporary world which are evidently related to a religious interpretation or dimension of life; and
- (iii) to seek also to meet the religious interests, concerns and needs of those on the fringe of, or outside, the organised life of the Churches.

The Committee also welcomed the changes in the closed period, which took account of the advice it had given to the broadcasting authorities during the preceding year, 1975-76. In the year under review, it devoted its attention to a variety of subjects chosen by its Agenda Committee. These included worship programmes; a report on the *Contact* series of counselling programmes on radio; plans for religious programmes on Radio 4; and the promotion of religious broadcasting on the basis of a paper written for the Committee by a lay member, Mr David Kingsley.

Meetings were preceded by viewing and listening sessions at which programmes selected by the Agenda Committee were considered in the presence of senior staff and producers from the religious broadcasting departments. Progress reports by the Head of Religious Broadcasting and his senior col-

leagues were circulated and discussed at each of the regular meetings.

The Central Music Advisory Committee met twice during the year, in the Spring at Broadcasting House and in the Autumn at Television Centre. Both meetings lasted all day and among the topics discussed were: BBC finances; the repertoire of the BBC's regional orchestras; the promotion of the Northern Symphony Orchestra on tour; the Academy of the BBC; the progress of the Annan Committee; the 1976 season of Promenade Concerts; and new operas on radio. The Committee enjoyed special playbacks of a selected group of radio programmes and viewed a number of excerpts from some television programmes. At the Spring meeting, there was a long discussion of the BBC's own orchestras which led to Managing Director, Radio writing a special paper on this subject for the Committee. The paper was debated at length at the Autumn meeting and advice on future policy was given to the BBC by members of the Committee.

The Central Agricultural Advisory Committee advises the BBC on the range and contents of farming and gardening programmes broadcast on the BBC's radio and television networks. It has a membership of 17, widely representative of agricultural, horticultural, food and consumer interests. The Committee is chaired by Mr Derek Barber, who is himself a leading agriculturalist and consultant. It met, as is customary, three times during the past year and continues to expand its interest in BBC programmes dealing more peripherally with farming interests and with the environment. Perhaps more than any other BBC Advisory body this Committee has a special practical and everyday relationship with the BBC staff who produce agricultural and gardening programmes. The producers warmly welcome this and the feedback that it represents, from committed members of the farming community in the UK. It is also linked with the national regions in that the separate committees for Scotland, Wales

and Northern Ireland, which hold their own meetings to consider regional farming and gardening programmes, are represented on the Central Committee by their respective Chairmen who are ex-officio members of the Committee. The Central Committee also continued its interest in the considerable number of programmes on farming and gardening topics produced by the BBC's 20 local radio stations.

The Central Appeals Advisory Committee, which advises the BBC and the IBA separately, held three meetings during the year, at which it considered applications from charities for appeals on BBC radio and television. It also advised on matters of general policy relating to appeals broadcasting. Similar committees in Scotland, Wales and Northern Ireland advised on the selection of appeals for their own national regions. Their chairmen attended the main committee meetings and shared in the formulation of policy.

The Engineering Advisory Committee is a small committee of six eminent scientists and engineers which advises the BBC on its engineering research and development programme and its correlation with similar activities in industry and elsewhere. Under the chairmanship of Sir Robert Cockburn, the Committee held four meetings during the year and also visited the BBC Equipment Department.

The Committee's advice on BBC proposals for increasing the present radio and television frequency allocations was particularly welcome. These allocations, together with those of all the other telecommunications services, are due to be reviewed by the 1979 World Administrative Radio Conference. Direct broadcasting from satellites, future possibilities of CEEFAX-type broadcast data services and digital methods of radio transmission were other subjects upon which the Committee's advice was given.

The Science Consultative Group held two regular meetings, in May and November, and one additional, informal meeting to discuss science on radio. The Group also visited the

BBC Engineering Training Centre at Wood Norton. In December the Group sustained a great loss through the death of its Chairman, Sir David Martin, Executive Secretary of the Royal Society. A member of the Group, Sir Ieuan Maddock, then Chief Scientist at the Department of Trade and Industry, was appointed early in 1977 to succeed Sir David.

At its regular meetings the Group considered future plans for science programmes on television, radio and the External Services. Members were also invited to submit suggestions for future programmes, which were discussed at these meetings. Other subjects discussed included *Science and the Media*, the report of a study group set up by the British Association for the Advancement of Science; medical programmes and their effect on the lay audience; science in the European Economic Community; the possibilities for programme exchange with the USSR; and audience research, on the basis of a paper prepared by the Head of Audience Research, Mr Brian Emmett. A member of the Group, Dr Colin Blakemore, presented the 1976 Reith Lectures, on the theme, *The Mechanics of the Mind*.

In addition to its normal two meetings in the year, *the Asian Programmes Advisory Committee*, which is chaired by Lord Jacobson, held a special meeting in July, specifically to discuss the problem presented to the BBC's Asian Programmes Unit in broadcasting to Asian minorities at times of racial tension. The BBC particularly appreciated this Committee's initiative in calling such a meeting, and found the advice tendered by the Committee of considerable help in what was at that time a very difficult situation for broadcasters to report and reflect.

During its other two meetings the Committee has been understanding of the BBC's difficult financial position but has nevertheless appreciated that the BBC has, despite this difficulty, been able to contemplate some expansion of its normal programming during the coming year to comprise some new material in the BBC 2

Wednesday placing specifically aimed at responding to the known special needs of Asian women and children. In addition to this, the BBC's Further Education Department is planning an associated series with the same target audience in mind, but this time designed to give practical help in English language instructions.

The Committee has given its support to a proposal for involvement of the Asian Programmes Unit in a syndicated programme for use by BBC Local Radio Stations which have a significant number of Asians living within their editorial boundaries. The Committee has also made suggestions for some increase in staffing of the Asian Programmes Unit, designed to give practical help and advice to those Local Radio Stations which currently mount programmes in vernacular languages appropriate to the composition of their particular Asian audience. This latter proposal must be held in abeyance for financial reasons but the Committee was very glad that a conference of BBC Local Radio Station Managers who have significant Asian communities amongst their audiences also considered this suggestion and supported it.

Interestingly, the Committee has widened its interest in the past year to the consideration of the reflection of Asians within general BBC programming, over and above its normal practice of tendering advice to the BBC on the content and policy of the programmes produced for network radio and television by the Asian Programmes Unit.

The Consultative Group on Industrial and Business Affairs was set up in the course of the year to give the BBC the benefit of expert advice and knowledge in the field with which it is concerned. Its role is to consider the BBC's activities as a communicator in the public interest of industrial and business affairs; and to serve as a regular forum for the interchange of information and ideas between the BBC and the worlds of industry and business. It held its first meeting in November and expects to meet four times a year. Its Chairman is Sir Frank Figgures

and its membership is drawn from industry and the city as well as the Trade Unions, journalism and what might broadly be called the consumer interest.

The Advisory Group on the Social Effects of Television, established in 1971, met regularly throughout the year, under the Chairmanship of Sir Geoffrey Jackson, KCMG. The Group continued its examination of the work of the BBC in the fields of children's television and further education and it had initial discussions about the role of class in broadcasting. Among the programmes that the Group considered during the year, was the play *Brimstone and Treacle* by Dennis Potter which the BBC decided not to broadcast but which raised some key issues, reflected in the variety of views expressed.

The Archives Advisory Committee, which had been established in the previous year, held three full meetings, but also set up specialist sub-committees to study on the spot the special problems of BBC Sound Archives, Visual Archives, Music Libraries and the BBC's Reference and Registry Services and Written Archives, including the *Radio Times* Hulton Picture Library. A detailed study was undertaken of the expenditure on, and staffing of, all these facilities and the Committee discussed in detail whether the BBC was preserving sufficient material in its various libraries, and ways in which access to the BBC's Archives, visual and non-visual, might be improved. Preliminary consideration was also given to longer term possibilities, such as ways in which improvements to the Archives might be made self-financing, and the development of some form of mechanical retrieval of information. The Committee was hopeful at the end of the year under review that it might in the fairly near future be able to produce a draft interim report, though any firm recommendations would, it was realised, be dependent upon the Annan Report, which was then awaited, and upon further consultation with the BBC staff directly involved.

External broadcasting

Most years produce their crop of events which confound predictions and bring about a sea change in the prospects for stability and freedom – or the opposite – in this or that region of the globe. It is in the nature of such events, violent and disruptive as they frequently are, that they in turn tend to generate often startling evidence of the importance which the BBC's external broadcasts then assume for those directly affected. It is not that most of those who listen at a time of crisis are necessarily new listeners – according to a BBC survey the majority of those who tuned-in to the Bengali Service in West Bengal during the Bangladesh war in 1971 turned out to have been previous habitual listeners. But at such times, with dependable news hard to come by, listening becomes more frequent and more intensive, and what the broadcasters provide is prized more highly. It was so in Vietnam in the last years of the war, in the Middle East during the October war in 1973, more recently during the civil war in Lebanon, and likewise in Portugal during the revolution in 1974–75.

In the period under review it is India and Pakistan which in turn have provided examples of the same phenomenon. The ending of the emergency in India, the lifting of censorship and the General Election campaign revealed the extent to which the Hindi Service, even in remote villages, had come to be regarded as the only reliable source of information on events in India itself. Many journalists reported on this, and on the fact, already noted in Vietnam, that ordinary people in the countryside assumed with touching faith that

all British journalists worked for the BBC.

The same has been true in Pakistan following the disputed General Election there, except that in this case the Urdu Service, with its powerful medium wave signal, has tended to reach an even larger part of the population and as a result to be itself regarded as a factor in the political situation, reviled by the authorities and hailed by the opposition with cries of *BBC Zindabad* (Long live the BBC) even though its reporting of the crisis remained professionally impartial throughout. Both Services were known to have large audiences even in normal times and it is that fact, due to the careful nurturing of listeners' loyalty over the years, which accounts for the enhanced rôle they came to play of late in both countries.

The availability of these services, as also of the World Service in English, at peak times, on well recognised frequencies delivering an effective signal, were additional and no less vital factors. Both cases provided an object lesson in the requirements for success and demonstrated the BBC's ability to reap the benefits when those requirements are met. It is because there are important parts of the world where they are not that, in June 1976, the BBC submitted to the Foreign and Commonwealth Office an urgent plan for increased capital investment, designed to bring to completion the modernisation of obsolete transmitters, originally recommended by the Rapp Report in 1965 but repeatedly postponed because of financial cuts.

As in India and Pakistan, so in much of the rest of the world the BBC's rôle remains what

the circumstances of our troubled times have made it: the provision of accurate news and sober comment and the reflection of the ideas and achievements of an open society to those living in less privileged circumstances. Western Europe, on the other hand, has seemed to show needs of a different and totally new kind, arising from the development of the European Economic Community. Following the confirmation of Britain's membership, the BBC proposed to a number of European broadcasting organisations the setting-up of a genuinely European Radio Service of news and current affairs, to be broadcast initially in three languages, French, German and English, and to be produced jointly by the various participating organisations through a pooling of their technical, news-gathering and programme production resources.

The BBC based its proposals on the fact that the domestic media of the various member countries of the EEC have inevitably continued to present the affairs and interests of Europe from a national standpoint, often in terms of conflict between the interests of individual members and those of the Community as a whole. Not until information is presented in a genuinely European dimension will European public opinion be given an opportunity to develop – an argument given added force by the forthcoming direct elections to the European Parliament. Discussions with French, Dutch, Belgian and German broadcasters, as well as with the European Community in Brussels, have revealed encouraging support for the idea and a readiness to explore its full implications and to consider making available the necessary frequencies and transmitters. Talks are proceeding actively with a view to establishing the technical and financial feasibility of the project and to agreeing on fundamental editorial principles. The BBC has suggested that the latter should be those of a public service, operating independently of individual Governments and of the Com-

mission, and has proposed that the service's operational base should be in London, though its directing staff would have an international character. Those in the BBC who are involved in seeking to press matters forward are not unaware of the innumerable difficulties likely to be encountered, but they have been encouraged by the welcome they have received so far and by the immediate grasp of the value of the idea shown by all those to whom they have spoken.

News bulletins for the world

A matter of major and continuing concern to the External Services News Department is the accessibility of news throughout the world, and in this respect it has been a year of both profit and loss. One of the problems is physical access – the number of countries virtually closed to correspondents increases steadily, and few of those already closed have opened up to redress the balance. Once inside there may be more problems to cope with arising from the imposition of direct censorship, or the need to practise self-censorship. It is this sort of internal restriction which enhances the value of BBC staff correspondents. With the full weight of the BBC behind them they are often better able to resist pressure and to maintain a proper independence than local contributors who have their home in the country concerned.

On the profit side, the BBC now has a full-time correspondent back in India. It was the introduction of unacceptable censorship rules which led to his withdrawal, and it was the relaxation of those rules which facilitated his return. The result is a much improved flow of information from the whole Indian sub-continent, for the correspondent is able, from his base in Delhi, to visit Bangladesh, Pakistan and Sri Lanka.

Another gain has been the agreement of the Chinese Government to admit a regular BBC correspondent to Peking. It is accepted, of course, that he may find some information hard to get at, but it is felt that his presence will open another window on a country still largely hidden from Western eyes. And in Europe, the transfer of the External Services EEC Correspondent from London to Brussels has enabled him to interpret more lucidly the complexities of the European Community scene.

In the Middle East, however, coverage of Arab affairs in general and the civil war in Lebanon in particular suffered a set-back when the new, Syrian-supported administration in Beirut introduced strict censorship rules. Happily this was followed by a gradual relaxation, and there are hopes that the Lebanese capital will regain its pre-eminence as a centre for Arab World news.

Further examples can be drawn from many parts of the world, Africa among them. In Uganda, for instance, difficulty has been experienced in checking freely from within rumours and allegations originating outside the country, and in South Africa white reporters have been banned from some troubled African townships, and black ones who found a way in often ended up in jail.

The local impact of the BBC's external news services is such that governments are often as sensitive to them as they are to their own media. For obvious reasons, they react more vigorously to an item of news which can be heard throughout the land than to the same item published in a foreign newspaper, and tend, therefore, to keep a closer check on the BBC's news gatherers.

Despite the difficulties, External Services News Department continues to provide some 200 bulletins of world news every day for use in 39 languages, and there is still plenty of evidence of a worldwide demand for hard news, presented in a straightforward manner.

The constant stream of overseas visitors to the newsroom suggests that there is also a good deal of interest in how the job is done.

In the midst of coping with the flow of news, the department has geared itself to move, without interrupting its service, to new, modernised accommodation. This should make its job at least more comfortable, if not easier – and the introduction of an electronic distribution system to speed delivery round the building of news and other current affairs material gives it a new and modern image.

Language services: general and programme developments

Western and Southern Europe

A respite in the political ferment which had previously affected much of western and southern Europe enabled the BBC Services directed to these areas to concentrate on correcting the often all too distorted picture of the UK reflected in the local media by means of an accurate and balanced account of British affairs.

Radio stations in Portugal, Spain, Italy, Greece, Turkey, Germany and even France manifested a growing interest in rebroadcasting vernacular programmes provided by the BBC. Spanish radio networks, for instance, absorbed a total of 86 hours' worth of such programmes in 1976 covering every aspect of the British scene, and even strenuously competed for contributions from London in Catalan, a language banned for public use since the Civil War. In Italy the usage of BBC Italian Service material has extended to the press. Perhaps the most important among such instances is that of *Il Globo*, a national economic paper which prints a transcript of the Service's weekly financial and economic programme.

Such successes are based not merely on the BBC's reputation for accurate and topical reporting, but even more on the very close contact of the Services in question with the areas which they serve. Leading personalities in each country are approached for interviews and comments whenever they touch on matters relating to British interests, and most of them, including prime ministers, such as M.Barre, and opposition leaders are happy to oblige. Letterbox programmes attract listeners' queries and stimulate discussion, while 'open forum' programmes about Britain, such as those arranged by the Turkish Service in Istanbul, Ankara and Izmir in connection with the Queen's Silver Jubilee, enable ordinary local residents to be heard on the air from London. Some of these local contacts are moving in their directness: the priest of a small Greek village, a faithful BBC listener, appealed for help in the building of a new church and it proved possible to answer his appeal by the donation of a bell obtained through the efforts of the BBC's Greek Service.

Eastern Europe

With the approach of the Belgrade Review Conference to assess the practical results of the Helsinki Agreement, the East European news scene was increasingly dominated by the efforts of groups of individuals in each country to compel recognition of basic human rights. The official information media there have concentrated on denouncing the human rights campaigners as tools of the western imperialist conspiracy, but failed to inform their listeners of the actual content of the statements put out by human rights groups, such as that of Charter 77 in Czechoslovakia and the Workers' Defence Committee in Poland. According to listeners BBC broadcasts have played an important role in providing such information, not least, about the stand taken by the Communist parties of Western Europe in this connection.

Although events in Eastern Europe repre-

sented only one element in the total programme output from London to that area covering events in Britain and the world, the checkered progress of East-West relations remained a main theme of the broadcasts, with an emphasis on the importance of personal links between both camps. For instance, the Prime Minister, Mr James Callaghan, was interviewed by the Polish Section on the occasion of the visit to Britain by Poland's Premier, Mr Jaroszewicz.

There were signs of a reciprocal interest in communication, in particular from Poland and Hungary. Thus the interview given by the Hungarian Primate, Cardinal Laszlo Lekai, to the BBC Hungarian Service was allowed to be published in a Catholic periodical there.

Some welcome ambiguity even crept into official Soviet attitudes, in that distinguished Soviet artists like Khachaturyan and Arbuzov allowed themselves to be interviewed by the BBC Russian Service and so did Mr Kirillin, Deputy Chairman of the Council of Ministers of the Soviet Union. On the other hand, the Soviet media continued sniping, and ancient claims such as that of the BBC Russian Service's close link with the British Intelligence Services surfaced occasionally. The Latvian paper *Horizonts* referred to the BBC's role as one of 'Dis-information under the guise of objectivity' and the Soviet monthly *Zhurnalist* complained that, instead of decently confining itself to the (generally deplorable) affairs of Britain the BBC concentrated on happenings in the International Socialist movement, thus 'carrying samovars to Tula'. Meanwhile, some dissidents, Solzhenitsyn, Amalrik and Bukovsky among them, complained that broadcasts from London did not contain criticism of the Soviet regime in general and its abuses of human rights in particular.

Overseas Services – general

Wars, floods and earthquakes are the events which will always earn a country a place in the

world news but they are not the events which bring about the profound changes or the shifts of attitudes which the Overseas Services have reflected during the past year. The impact of oil wealth or the exploitation of other rich resources are beginning to move some countries into economic growth with all the painful dislocations and inequalities of an Industrial Revolution. Other countries, lacking resources and skills, find their miseries made even more intolerable by the new affluence of their neighbours. The Overseas Services recruit their staff and collect news or programme material from both sorts. They broadcast every day to both sorts. In some of these countries a highly educated man with the experience to be a radio producer can command a higher salary than London can offer. In others the disintegration of the economy or the excess of tyranny turn the élite into refugees who are reviled if they broadcast any account of these excesses. With all these countries, rich or poor, Britain has economic relations – in some cases an annual trade of many hundreds of millions of pounds – Iran, Nigeria or Japan – with others the trade may be smaller than the aid or the loans provided by Britain.

Africa is a continent which displays the full range of audiences and problems.

Africa

Coverage of Rhodesia, and Southern Africa as a whole, tested the resourcefulness of the African Service's political coverage. *Focus on Africa's* local correspondents on the spot reported daily on Mr Ivor Richard's travels, and the Geneva talks were reflected in depth to a vast audience in black Africa. The African Service reporter sent to Geneva found himself lobbied by all sides of the conference table, who were well aware of the extensive listening to the daily conference summaries, carried also in the Hausa, Swahili and Somali language broadcasts.

Accurate reporting of the Soweto riots and their aftermath in South Africa was not easy, due to the sealing-off of the Black Townships and restrictions on some of the African Service stringers. One black reporter was detained twice; a Capetown correspondent found himself under house arrest after filing a number of vivid despatches to the African Service, but there were strong indications of increased listening to the BBC among both the black and white communities in South Africa.

In other African countries there were also pressures on local journalists filing material to the BBC, and in one or two countries Government influence forced valued correspondents to shut up shop. Nevertheless, major events like the Second World Black and African Festival of Arts and Culture (FESTAC), in Nigeria, were covered by members of the African Service both English and Hausa-speaking.

The upheavals in Ethiopia, the approaching independence of Djibouti and the progress of the military regime in Somalia were covered by a number of visits to the Horn of Africa by African Service experts, resulting in a very full account of a constantly changing political scene.

The Swahili Service's special importance in the development of the Kiswahili language resulted in a weekly programme *Kiswahili Siku Hizi* (*The Swahili Language Today*) which discussed new words, phrases and the general development of the language. The BBC Swahili Service is regarded by leading linguists as a prime influence in the development and dissemination of Kiswahili.

Reception difficulties in East and Central Africa, where the BBC's signals are not boosted by an effective relay station, do not yet displace the BBC as the most popular external broadcaster in East Africa but the competition from the increasingly powerful transmitters of other stations, outside Africa, is bound to raise a challenge.

Middle East and North Africa

The focus of attention in the Arab world for much of 1976 remained Lebanon. In the summer, the civil war reached new depths of horror and ferocity. Normal life in Beirut became impossible and reporting increasingly arduous and dangerous. One correspondent, Tim Llewellyn, was in fact wounded. The Arabic Service remained the principal vernacular source of unbiased news. With the imposition, in the autumn, of the Pax Syriana the scene rapidly changed. The search for a Middle East settlement was resumed, given a new impetus by the change of administration in Washington. Cairo, after unexpected and severe rioting occasioned by food price rises, became once again a scene of intense diplomatic activity; the venue of an Afro-Arab summit, and the Palestine National Council, all events requiring regular and detailed reporting.

The BBC's decision to move its office from Beirut to Cairo was vindicated by the severity of the continuing war. The programme journal, *Huna London*, was produced by the Egyptian newspaper organisation *al-Ahram* successfully for 12 months and distribution throughout the Arab world continued normally. The Egyptian authorities proved most helpful and friendly.

Throughout the year programme visits were made to many of the 20 countries of the target area, including one under the auspices of the World Food Programme of the FAO to Egypt, the Yemen Arab Republic and Jordan. The inauguration, in the oasis town of Sebha, of the Libyan 'third universal theory of democracy' which is intended to replace capitalism and communism, was also covered. Meanwhile, the shortened nine-hour daily broadcasting schedule made necessary by Treasury cuts was consolidated against a continuing barrage of complaints from listeners who object to the reduction of broadcasting time.

Export promotion continues to be a principal

concern, and a notable contribution was the publication, in February, of a supplement to *Huna London* in Arabic for the British Tourist Authority about holidays in Britain. Apart from the *Huna London* issue 129,000 copies were additionally printed for distribution by the BTA themselves in the Arab world.

Latin America

The most important development in 1976 for the Latin American Service, both Spanish and Portuguese, was the opening in late September of the Caribbean Relay Station, constructed jointly with Deutsche Welle on the island of Antigua. BBC short-wave Services now reach Latin America from Antigua, the Atlantic Relay Station on Ascension Island, and from three locations in North America, where there are co-operative arrangements with The Voice of America and the Canadian Broadcasting Corporation, as well as from transmitters in Britain. This continent of 20 sovereign countries is at last receiving BBC signals of a consistency and strength which compare favourably with those from other external broadcasters in the Americas. The correspondent in Salvador who writes 'Your transmissions have become much clearer on my radio' is reporting the experience of a growing number of listeners in the area. While Antigua was being built plans were drawn up for morning transmissions which would put the BBC on a par with some of its main competitors. Unfortunately financial stringency has delayed proposals and the BBC is still unable to cater in Spanish or Brazilian for the morning audience which has become as important in Latin America as in other areas.

A second important development is the success of the Latin American Service's attempt, in co-operation with the Transcription Service, to sell programmes to local radio stations. What began as a pilot project has in the course of 1976 become a fully-fledged commercial enterprise with Spanish language

versions of some of the BBC's most successful pop music series sold so far to 15 countries.

In news and current affairs, pressures – both political and commercial – continue to fall heavily on press and broadcasting in most of the countries covered by the BBC's services in Spanish and Portuguese for Latin America. The Rio de Janeiro listener who grieves over the shortcomings of his country's media and adds 'No wonder we rely on you for topical and unbiased news' is also representative of a growing body of opinion.

The BBC's Latin American staff, whether home-based or contributing material from Latin America, are keenly aware of the unique opportunity to fill an information need. The two teams responsible for the daily current affairs magazines – the 45-minute Spanish-American *Actualidades* and the 30-minute Brazilian *Panorama* – seize the opportunity. The past year has, besides, presented each with the opportunity of reporting on a particularly relevant state occasion. In May there was the visit to Britain of President Geisel of Brazil and in November that of President Pérez of Venezuela.

The Far East and South East Asia

The death of Mao Tse Tung, the Tang Shan earthquake, the overthrow of the Radicals and the rise to power of Hua Kuo Feng were the dramatic events covered by the BBC Chinese Service in the past year. AFP reported from Peking that Ambassadors and foreigners eagerly listened to foreign stations on their shortwave sets for news which could not be obtained from the media in China. Indeed, this proved to be a period of great opportunity for the BBC to gain new listeners, the Chinese government having recently confirmed that the Radicals repeatedly misused the press and radio of China to mislead the people.

Outside China reports came of listening in Chinese Embassies in different parts of the world, including Berlin where Embassy staff

tuned in at four o'clock in the morning. The Chinese in the Berlin Embassy have confirmed that they listen regularly to the BBC in Kuoyu, and do so when they return to Peking. In August the Chinese Ambassador in Malta said to a senior British diplomat that he first heard of the earthquake in Tang Shan on the BBC Chinese Service which he listens to regularly.

In addition to 90 minutes a day in Kuoyu – the common language of mainland China – there is also a 45-minute daily transmission in Cantonese for a potential audience of 60 million in Southern China and South East Asia and there has been an increase in Cantonese mail to the Chinese Service in the past year. Emphasis has been given to export programmes in view of growing British trade totalling more than £1,000 million a year with an area where most of the trade is in the hands of Chinese speakers. Despite the loss of 15 minutes a day in Kuoyu due to an economy cut in April, new programmes on agricultural mechanisation, on European affairs, and a daily market report have been introduced.

The BBC Japanese Service continues to win many more listeners in Japan. Efforts have been made to reduce the flow of correspondence by insisting on the enclosure of International Reply Coupons and self-addressed envelopes, but despite this, the Service continues to have the largest mailbag from any country. The writer of the 100,000th letter – a Japanese high-school teacher – received an award from the British Ambassador in Tokyo.

At the Sapporo Snow Festival in Hokkaido, Japan, in February 1977, one of the principal attractions was a 20ft high replica in snow of Big Ben. The replica was erected by the Japanese Shortwave Listeners' Federation as a tribute to the BBC's Japanese Service whose broadcasts have traditionally been introduced by Big Ben's chimes. The festival was further marked by a highly successful link-up by satellite between Hokkaido and the Japanese Service.

Stringent restrictions on broadcasting introduced this year by the new military leadership in Thailand did not affect the output of the Thai Service programmes which are being re-broadcast on some 36 radio stations throughout Thailand. The BBC remains a valuable source of news to Thai listeners during a period of growing Communist insurgency. In response to a request from dealers in the south of Thailand, the Thai Service now broadcasts up-to-the-minute London rubber market reports both morning and evening, and also supplies the closing market tin prices, greatly appreciated in view of the importance of rubber and tin to the Thai economy.

The visit of the winner of the first BBC annual poetry competition staged by the Indonesian Service in May, sponsored by British Airways, the British Tourist Authority and the Chartered Bank, was such a success that subsequent publicity for the 2nd Poetry Competition held in Indonesia this year attracted entries from 4,000 poets.

No official encouragement came from the Vietnamese authorities for the programmes of the BBC Vietnamese Service, though these included a series on management problems in Socialist Countries (by Professor Dudley Jackson of Aston University) designed to be of use in the reconstruction of the country. Such evidence as arrives from the few visiting journalists or refugees suggests that the service has retained the loyalty of many of those who learned to rely on it during the war years.

South Asia

In broadcasting to South Asia the Overseas Services have come to expect a very vigorous response from listeners. This last year, letters received by the Hindi, Urdu, Bengali and Tamil Services show that listeners find the service of world news and analysis provided by the BBC in these languages as relevant to their needs as ever. At the same time, they have shown that they still expect the BBC to provide

the sort of full and objective news and analysis of the affairs of South Asia itself that they find difficult to get from other sources. This expectation presents the BBC with a major challenge. On the one hand, the expense of maintaining correspondents in the area has risen sharply, and on the other, conditions for news gathering have tended to become more difficult. For instance for much of the year until the Indian Government's welcome decision to re-admit a BBC correspondent in December there was no one reporting for the BBC from India. Indeed there was for much of this time no BBC staff correspondent between Beirut and Singapore. However, within the Eastern Service of the BBC there is a considerable body of expertise, available to the BBC as a whole, and by careful management of resources it has proved possible to send a succession of these experienced radio journalists out to Asia on short reporting assignments. Among the most important assignments, of course, have been coverage of the general elections in India and in Pakistan.

As if to emphasise that their hunger is not only for hard news and political analysis, listeners in South Asia responded with enthusiasm to such productions as Tamil or Bengali versions of Shakespeare and other western classics. The London based Festival of Islam in the spring of 1976 was an occasion to reflect to an audience which includes a massive proportion of Muslims, this British celebration of the arts and culture of Islam and, in presenting the work of scholars and experts of international repute in this field, to make an original contribution to the understanding of Islam.

During the year there were further developments in the programmes in support of British commerce and industry; notably in the Burmese, Hindi, Urdu and Persian Services. For Persian Service listeners a new half-hour lunchtime (local time) transmission was mounted in July with the business community

very much in mind. By the end of the year, the time devoted to commercial, industrial and technological matters in the Persian Service was second only to world affairs. Iran, as a country of growing political and economic significance, has assumed particular importance in broadcasting terms in recent years. Apart from a massive investment in her own broadcasting system, Iran is now the target of over 50 hours of broadcasting each week in the Persian language from the USSR and Eastern European countries. From the West some 12 hours a week are broadcast from West Germany and the prescription for BBC broadcasts in the Persian language is just under nine hours a week. Of all these vernacular services, the BBC's continued to enjoy the larger following.

World Service

There were few changes in the structure of the World Service. The interest shown by a dedicated and probably influential minority in *Financial News*, introduced in May 1974, seemed to point to the continuing importance of Britain as a financial centre and in May 1976 this specialist bulletin was extended from five to 10 minutes, thus allowing space for fuller information on currency movements and commodity and share prices.

In January World Service launched a regular new weekly programme, *Europa* more adequately to reflect the economic and political importance of Western Europe to the rest of the world. *Europa* provides an opportunity to hear the views of Europe's leading political figures, to learn about the workings and the aims of the European Economic Community, and to look at the reactions of other countries to Europe and the Community.

For the Bicentenary of the Declaration of

American Independence, the World Service broadcast four half-hour features looking at different aspects of America today; the question of racial equality and the interpretation of the Constitution, attitudes to money and wealth, the American Indian, and the USA as Super Power. In a lighter vein, a six-part series looked at major periods in United States history, through contemporary songs, letters, diaries, books and political speeches. World Service paid proper attention to the American electoral campaign. On Election Night special editions of *The World Today* followed and analysed the results as they came in and an additional programme was broadcast when the identity of the President-elect was known. The inauguration of President Carter in January was marked by a special edition of *Outlook* from Washington.

To introduce the Silver Jubilee, World Service mounted in February, jointly with Transcription Services, a four-part series, *Twenty-Five Years a Queen*, written and narrated by Robert Hudson and John Tusa, reflecting the years and achievements of the Queen's reign thus far; her relationship with husband, children, the Royal Family, the evolving relationship between the Monarch, the State and the constitution and, finally, the Queen's rôle as Head of the Commonwealth. The major celebrations throughout Jubilee Year will be reported on in World Service. The first of these events was the royal visit to Australasia and the Pacific Islands and, as well as topical reports on the tour, a special 30-minute programme covering the highlights of the Queen's seven-week visit was broadcast as she flew back to England at the end of March.

While current affairs programmes such as *Twenty-Four Hours*, *The World Today* and *Commentary* continued to reflect and analyse political and economic trends on an international scale, the two or more documentary features broadcast each week on World Service spanned a wide spectrum of subjects from

Spain in Transition (two programmes assessing the political and economic changes since the death of General Franco) and *Limited and Limitless Power* (two programmes about the world's oil reserves and the latest research developments in the field of solar energy) to *The Conquest of Smallpox* (the story of a successful exercise in preventive medicine) and *Lillywhite's Men* (relating the fascinating story of the events which led to an English XI meeting an Australian XI in Melbourne in March 1877).

It may not always be easy to counteract, say, the Soviet version of events in Northern Ireland or the utterances of some Western prophets of the United Kingdom's economic doom but a wide spread of programmes attempts to present a fair, honest, accurate but not unhopeful view of Britain to the world beyond these shores. *News About Britain*, broadcast six times a day, gives up-to-date news on the day's events, the Review of the British Press, broadcast four times a day, is a survey of editorial opinion, whilst *From the Weeklies* reviews the comments of the British weekly press. *People and Politics* and *Business and Industry* reflect the British political and economic scene and the magazine *Outlook*, from Monday to Friday, gives an up-to-the-minute look at people, events and opinions. Scotland, Wales and Ulster each produce weekly programmes of news and background, *The Face of England* provides a topical weekly report from around the country and a weekly *Letter from London* offers personal views on aspects of life in Britain. Amongst the many documentaries about Britain, *Britain's Other Islands*, four portraits of island communities off Britain's shores – the Shetlands, the Isles of Scilly, the Isle of Wight and Jersey – were broadcast in April, and in August, *The Way We Are* looked at some of the more controversial areas of public life in Britain today in a series of five programmes. A documentary on Britain's boatbuilding industry, *Boatbuilders*

to the World, was broadcast in January, with reports on the Boat Show.

The Promenade Concerts come high in the popularity poll with the World Service audience. Twenty-three concerts, including all the Saturday evening Proms, were relayed live on World Service. The theatre and films continue to be featured in *Theatre Call* and *Take One*, 15-minute weekly programmes, whilst publishing finds its outlet in the weekly programmes *Books and Writers* and *The Paperback Programme* and in four five-minute editions each week of *Book Choice*, when a book of particular interest is reviewed. A highlight of radio drama production was a six-part adaptation of Shakespeare's King Henry IV and King Henry V trilogy, under the title *Cry God for Harry*. For the first time the plays were presented as a continuing serial and starred Michael Redgrave as the Chorus and Alan Howard as Young Hal. Other important productions during the year included works by John Arden, Shaw, Zola, Tom Stoppard, Ibsen and Strindberg.

A team of domestic and External Services producers, commentators and technicians provided commentaries, interviews and reports on all the Olympic Games events in a daily Olympic Special, as well as in all the regular World Service sports programmes – *Saturday Special*, *Sportscall*, *Sport Midweek*, *Sports Review* and *Sports Round-up*. A growing demand for background information about the sporting world led to the establishing in September of a new programme, *Sports International*. Listeners all over the world are encouraged to send in questions, which are then answered in the programme by sports experts.

World Radio Club, the 15-minute weekly programme which provides – in language accessible to the non-technically minded – information on the technical aspects of radio and on reception for the general World Service audience, celebrated its 500th edition in

February. An audience of international shortwave enthusiasts, amongst whom was Lord Wallace of Coslany, President of the Radio Society of Great Britain, put their questions to a panel of experts.

In the early part of the year, listeners from all over the world wrote expressing their fears concerning the effect of financial cuts on World Service. So great was the volume of mail that the Managing Director of External Broadcasting, appeared on the popular weekly programme, *Letterbox*, to reassure listeners that World Service would continue to function 24 hours out of 24, though certain economies had to be made. Individual letters of appreciation were both gratifying and touching. This extract from a letter from Pakistan is typical: 'I have been a teacher in the Punjab for 11 years and I can assure you that, even in a country with justifiably nationalistic feelings, the importance of the BBC for the local people is immense . . . I have travelled widely in the Middle East and can add to your assurance that the BBC World Services are about the most valuable contribution of Britain to the world today'.

In February 1976 recipients of *London Calling*, the monthly journal publicising World Service, were asked to complete a questionnaire and listening diary, thus providing access to a far greater range of data than has ever been available before. Twelve thousand questionnaires were returned completed. A very considerable number of listeners took the opportunity when returning their questionnaire, to praise the impartiality and reliability of World Service news and the quality and range of World Service programmes.

Industry & exports

The part played by the BBC External Services in publicising British trade and technology is now much more fully recognised among officials and exporters at home and potential customers overseas.

Many dramatic export successes have been covered during the year. To quote just three, the Finnish Minister of Defence was interviewed in London in connection with the Finnish Air Force's order of up to 50 Hawker jet trainers; the Prime Minister, Mr Callaghan, gave the Polish Service an interview on Anglo-Polish trade to mark the ordering of 22 cargo ships from British yards; and the Romanian Service broadcast a live report from Bournemouth when the first of a new fleet of five BAC 1-11's was handed over to the Romanian airline Tarom.

Whatever the size of the story, the key factors in External Services reporting are accuracy and objectivity, qualities testified to by the increasing number of people all over the world taking the trouble to write in. *New Ideas*, the World Service's consumer goods programme in English, had over 11,000 enquiries in 1976, 10 per cent more than in the previous year and nearly 10 times the number received in 1969. Despite the Japanese Service's request to listeners to enclose international reply coupons for an answer – a request caused by an unmanageable total of 140,000 letters from Japan in 1975 – no fewer than 2,400 trade enquiries were received in 1976, among them six requests from firms interested in manufacturing a British electric bicycle under licence.

The External Services give details about products and manufacturers; but they are not advertisers. They merely report on what is after all among the most important strands of our national life. Stories about products have to compete with other stories; either they are interesting or they are not broadcast. The

objective is not so much to sell as to create a climate of opinion in which the manufacturer can sell. That this can be achieved independently of the political climate is demonstrated by the sizeable stake British firms have in the development of Somalia, for example the big agro-industrial sugar project whose general manager was interviewed on the Somali Service. What broadcasts of this kind mean to British business men is best testified to by the business men themselves. One, the manufacturer of a maritime survival kit, wrote to *New Ideas*: 'Through your superb efforts we have received enquiries from all over the world, resulting already in a distribution pattern being set up in Europe and negotiations with a company dealing exclusively with the US government for all its military supplies'. The existence of letters like that is due to the fact that the External Services observe one simple rule: they apply normal BBC standards of objectivity in a field in which, up to now, very few of their competitors have woken up to the importance of doing so.

Rebroadcasting, topical tapes & transcriptions

Although over the years there has understandably been some decline in direct rebroadcasting by overseas stations, there are still 150 daily relays of BBC world news by 54 stations in 38 countries. In addition, Overseas Regional Services provide special services for rebroadcasters throughout the English-speaking world by transmission, cable, satellite and airmailed tape. A twice-daily feed of news material to National Public Radio in the United States is selectively included in their main current affairs programme networked to 200 public service member-stations, a special news programme is fed by line for live relay in

Australia and for rebroadcast in French, for Canada, and by transmitter, for the Falkland Islands and in Maltese for Malta; a special tape for the West Indies is airmailed to 18 stations in the Caribbean.

BBC Topical Tapes, aimed at local audiences overseas, cover current affairs, Third World development, science, sport, the arts and books, education, finance and British personalities. Some 330 copies weekly are sent to stations and distributors in 65 countries in North America, the West Indies, Australasia and the Pacific, Africa, the Middle East and Asia and are regularly rebroadcast by over 300 stations, including some 200 in the United States and Canada. The cost of tape, packaging and airmail is recovered from user-stations and despite rising costs, the number of tapes despatched increased each month during the year.

In 1976 BBC Transcription Services sold more than 40,000 hours of programme recordings to more than 150 broadcasting or distributing organisations. For the first time Spanish-language versions of popular music programmes were sold in 15 countries mostly in Latin America but including Spain and the USA. New Subscriptions were negotiated with Radio Bahrain and Montserrat and programmes are now being sold to Radio Iran. Amongst the programmes originated by Transcription Services there is now a special series of 13 one-hour programmes on the history of music in Britain. There was also a range of material prepared, and offered well in advance, to reflect the Jubilee of Her Majesty the Queen. Quadraphonic recordings, now a regular feature of the catalogue, were further developed, especially in the field of drama. The level of production output has again been maintained at something over 500 hours, despite continued financial stringency, and at the same time there are additional sales which will produce revenue during 1977-78.

English by radio & television

The past year has been the most productive in the Department's 35 years' history, not only in relation to the output of new courses for radio, for television and in published form but also in relation to trading, with both gross sales and net revenue reaching their highest levels to date.

In radio, several new courses teaching English for special purposes have been broadcast including English for travel, for office use, for international co-operation, for technology and for navigation at sea. All but one of these series is accompanied by a related course book and recordings for self-study or classroom use. The ODM/BBC/British Council English Language Teaching Materials Scheme was completed with the production of *English Examined*, a 60-lesson English by Radio series supported by a textbook and cassettes to help overseas students of English taking language examinations at the equivalent of 'O' level and of *Jennie and Michael*, a 40-lesson series of practical English by Radio lessons for adult learners in Francophone Africa, accompanied by a handbook.

Audience Research findings during the year in areas ranging from Italy to Bangladesh and from Francophone Africa to Afghanistan have reflected the widespread popularity and value of BBC English by Radio lessons broadcast direct from London, both in their all-English form and as broadcasts with explanation in the language of the learner. *Castor and Pollux*, an all-English teaching series for children broadcast to Europe, attracted letters – and delightfully imaginative drawings depicting the various characters and animals in the circus around which the series is built – from whole groups of children in Spain, Romania, Poland, Germany, France and Italy. Equally popular at a teenage level and including teachers and business executives in its audience has been *Pedagogical Pop*. (A trainer of teachers in

Belgium came to the department's summer school on the strength of this one programme series alone, observing that 'there was obviously much that I could learn from any organisation with the ability to devise creative teaching of the unique kind developed in *Pedagogical Pop*').

Demand for BBC English by Radio lessons on tape or disc for broadcasting on the local air by radio stations all over the world has continued to increase. Some 300 radio stations in 106 countries are users of BBC English by Radio lessons in their own broadcasts. 'New' countries to take programmes this year include Portugal, Austria, Iceland and even the United States where a radio station in Boston, serving a primarily Greek-immigrant community, is broadcasting BBC English by Radio lessons with explanation in Greek.

BBC English by Television series, which have now been used in about 100 countries, have been much in demand both for transmission on the screen and for use in institutions. English by Television programmes have been sold to 47 countries during the past year. In addition to their continuing use by traditional customers in Europe such as France, Germany, Austria, Belgium, Holland and Italy, there have been extensive sales to such Middle Eastern countries as Kuwait, Oman, the Sudan, Jordan, Libya, Qatar and Iran. Korea and Japan have continued to be regular users of English by Television in the Far East as has Romania in Eastern Europe. 'New' areas of usage include Iceland and French-speaking Canada.

It has also been a busy year for the production of English by Television series with the completion of *Challenges*, a series of six 20-minute films in colour for advanced learners, closely integrated with a complete package of study materials being published by Longman. Another production just completed is *Songs Alive*, a co-production with Bayerischer Rundfunk, consisting of 10 15-minute colour programmes teaching English, in an attractive

and entertaining manner, through traditional songs from the English-speaking world performed by musicians and actors. These two new series will be on the market in September 1977 with their accompanying published materials. Production of a new series of 13 programmes in colour on the English of Travel/Business – *The Sadrina Project* – has just begun with on-location filming in South East Asia. *Teaching Observed*, a series of 13 25-minute colour films for use in the training of teachers of English was released in February of this year with a handbook for students and tutors' notes. Fifty-four sets of the series have already been distributed for use in various developing countries in accordance with the provisions of the ODM/BBC/British Council English Language Teaching Materials Scheme under which the series was made.

There has been a similar degree of productive activity in the Department's publishing operations during the past year. Courses newly brought out in book and audio cassette form include a series for beginners, *Let's Speak English* in Finnish, Arabic and German versions; *Take A Break*, a course on the English of tourism; an advanced series, *The English of International Co-operation*; a series of graded English-teaching songs for classroom use, *Singlish*, and an advanced course specifically designed to help with comprehension, *People Talking*. The part-work launched last year in Spain where it has already sold some two million copies, has now been published in France and in a German edition for Switzerland. The first issue of the French edition sold over 100,000 copies and, when the Spanish edition was launched in Mexico in June, the first issue sold over 70,000 copies. Overall the Department has doubled its sale of textbooks this year and trading returns have been the best ever.

Capital projects

The reduction of 20 per cent in annual expenditure on capital projects which was imposed in 1974, together with other past restrictions, has led to a serious falling behind in the audibility of External Services compared to other users of the short and medium wave broadcasting bands, who have been investing massively in new and more powerful transmitters. HM Government has been made aware of the high priority given by External Services to increasing its capital investment and a 10-year plan has been put forward covering the requirements needed to meet competition in those areas of the world where the BBC is at a disadvantage. The projects which have the most immediate priority in the next few years are:

The completion of the modernisation of the remaining World War II transmitters at Skelton and Crowborough in the United Kingdom;

The replacement of the low power, short wave transmitters at the Eastern Mediterranean Relay Station in Cyprus;

The construction of a new relay station in the Indian Ocean to increase audibility in East and Southern Africa; and

The completion of the modernisation of the technical facilities at the studio and programme-making centre at Bush House.

At present the overseas relay stations have to rely on short wave reception for obtaining their programmes from the United Kingdom. Experience has shown that a significant improvement in effectiveness could be obtained if it were possible to use communication satellites for this purpose. Unfortunately, the existing United Kingdom arrangements governing the use of satellites prevent External Services from making direct use of them for feeding overseas relay stations, except in a few limited cases where the high tariffs charged by

the common carriers can be justified on the grounds of the necessity of maintaining broadcasting during periods of bad reception. Discussions are taking place on the possibility of External Services increasing its effectiveness by making more use of satellites.

Work continues, both in the United Kingdom and overseas, on the limited number of projects aimed at improving the studio and technical facilities used by External Services. In the Caribbean the new BBC/Deutsche Welle relay station on the island of Antigua started broadcasting in October 1976 and the fourth and final transmitter will become operational in April 1977. In the Far East considerable progress has been made on the work of transferring the Far Eastern Relay Station from Malaysia to its new site in the Republic of Singapore, where the first transmitter is scheduled to start working in early 1978. In the Indian Ocean work on the extension of the Eastern Relay Station continues and the first hf transmitter will start broadcasting in the autumn of 1977 to provide coverage of the Indian sub-continent while the move of the Far Eastern Relay Station to Singapore is completed. In Cyprus work on the installation of the new high power medium wave transmitters will start in 1977 and it is hoped to have them working in time for the start of the new lf/mf plan in November 1978.

In the United Kingdom the transfer of one of the high power medium wave transmitters from Crowborough to Orfordness will be completed in 1977 and will provide improved coverage of Central Europe. Work continues at Bush House on the modernisation of the technical and office facilities and a major step will have been taken when the new news room and electronic news distribution system are completed in late 1977.

International broadcasting

As the table on *page 75* shows, the USSR has again overtaken the USA and regained its place at the head of the list of the world's international broadcasters. The table gives the estimated output, in programme hours per week, broadcast by a selection of the world's external broadcasting services in December 1976, together with the output figures for some earlier years to illustrate the fluctuations in broadcasting since 1950. The following paragraphs note some of the more important developments.

The drop in the output of the US external services results from cuts in broadcasts by Radio Liberty; while the output in Russian remained unchanged, that in other languages spoken in the USSR was cut. The *Voice of America*, however, increased its output by re-introducing broadcasts in Slovene, and in Portuguese to Europe and Africa; broadcasts in English and Spanish to South America were stepped up, but the services in Standard Chinese and Cambodian were reduced. The USSR and the other Warsaw Pact countries also increased their broadcasts to Latin America in Spanish and Portuguese, as well as the services in Cambodian and Laotian, in Arabic, English, Greek and Turkish. China focussed greater attention on Nationalist China (Taiwan) by increasing broadcasts in Amoy, Hakka and Standard Chinese. In the Federal German Republic, a rationalisation of some European language services, hitherto broadcast by both Deutsche Welle and Deutschlandfunk, ended the duplication without reducing the volume of output in those languages. In addition, Deutsche Welle doubled its output in Bengali, and increased its broadcasts in Spanish and Portuguese to Latin America and in English to North America. The BBC's output was further reduced by the discontinuation of broadcasts in Sinhalese, and cuts in the Arabic, Bulgarian, Romanian and Standard Chinese services.

The Arab Republic of Egypt introduced a service in Sesuto and increased its broadcasts in Amharic, Indonesian, Malay and Urdu. France's much reduced external broadcasting activities were stepped up by the introduction of broadcasts in Portuguese. Among the changes in the output of other countries, it was notable that, after the integration of broadcasting services in Vietnam, Hanoi increased its broadcasts in Cantonese and Standard Chinese, in Indonesian and Laotian, in French for both Europe and Asia, and introduced a service in Russian. By contrast, New Zealand discontinued its external broadcasting services as such, and substituted some relays of its domestic services.

In many parts of the world, 1976 saw the planning and implementation of major investment projects to increase the power and range of external broadcasting services. West Germany, where a new external broadcasting centre is under construction at a cost of some DM 265 million, brought two new 250 kW short wave transmitters into service at the BBC/Deutsche Welle relay base on Antigua. During the year, Deutsche Welle experimentally beamed its programmes to its relay base at Kigali in Africa via the Franco-German satellite Symphonie. Finland, Norway, Switzerland and Egypt all introduced new 250 kW short wave transmitters, Iraq two of 500 kW. The Vatican is building 'the world's largest rotatable aerial' fed by a new 500 kW short wave transmitter. Switzerland is working on two further 250 kW short wave transmitters with a new multi-band, multi-directional aerial system. South Africa's external services, which are now housed in the SABC's new broadcasting centre built at a cost of over 100 million rand, have three 500 kW transmitters under construction. Nigeria is investing eight million naira in the first four of seven planned 500 kW transmitters and modern studio equipment for external broadcasting. Brazil is building a new station with nine 250 kW transmitters. Libya

is reported to have acquired six 500 kW transmitters. To augment its existing external services, Yugoslavia founded a new organisation, Radio Yugoslavia, and plans to have a new 1,500 kW transmitter to serve all parts of the world in operation later in 1977. Following a wide ranging review, which confirmed that the existing US transmission facilities were inadequate, President Carter has submitted a request to Congress that immediate funds be provided for the purchase of 16 new 250 kW transmitters at a cost of \$25m to enable *Voice of America* and RFE/RL to meet their minimum requirements for broadcasts to Europe and to provide, at a later date, funds for a further 12 x 250 kW transmitters for *Voice of America* for broadcasts to Asia and Africa. In the Netherlands, the external services sought Government approval for four new 500 kW short wave transmitters.

Notably in Eastern Europe, the Middle and Far East, installations and projects were introduced to carry domestic broadcasting services to foreign audiences. Yugoslavia brought to full power its 2,000 kW transmitters to reach 'the whole of Europe' at night-time. Czechoslovakia introduced a 1,500 kW medium wave transmitter, Hungary one of 2,000 kW, and Poland has a 1,500 kW medium wave transmitter under construction. Pursuing its policy of making the domestic service *France Inter* audible abroad, France brought two new 500 kW short wave transmitters into service, and a further one is being built. Tunisia has a new 1,200 kW transmitter to strengthen medium wave coverage in North Africa. New high-power transmitters were introduced in Iran, Iraq, Sudan, Dubai and PDR Yemen. Bangladesh claims to cover 'almost all of Asia' with a new 1,000 kW medium wave transmitter; India plans to introduce a further 1,000 kW medium wave transmitter and is considering the introduction of long wave broadcasting.

In the autumn of 1976, the Commonwealth

External broadcasting

Estimated total programme hours per week of some external broadcasters

	1950	1955	1960	1965	1970	1971	1972	1973	1974	1975	1976
United States of America	497	1274	1495	1832	1907	1829	2001	2060	1933	2029	1775
Voice of America	497	843	640	831	863	785	929	882	795	789	796
Radio Free Europe	—	431	444	523	547	547	574	576	554	554	554
Radio Liberty	—	—	411	478	497	497	498	602	584	686	425
USSR	533	656	1015	1417	1908	1915	1884	1952	1986	2001	2019
Warsaw Pact countries other than USSR	386	783	1009	1215	1264	1287	1325	1376	1390	1449	1473
East Germany	—	9	185	308	274	273	284	322	316	342	349
Poland	131	359	232	280	334	336	340	340	340	340	340
Czechoslovakia	119	147	196	189	202	211	225	234	250	253	254
Bulgaria	30	60	117	154	164	175	175	179	179	197	206
Romania	30	109	159	163	185	188	190	190	190	190	197
Hungary	76	99	120	121	105	104	111	111	112	127	127
Chinese People's Republic	66	159	687	1027	1267	1309	1292	1326	1317	1423	1438
German Federal Republic	—	105	315	671	779	792	806	806	773	767	770
United Kingdom (BBC)	643	558	589	667	723	720	746	751	727	719	706
Egypt	—	100	301	505	540	545	601	613	638	635	636
Albania	26	47	63	154	487	487	490	490	487	490	501
Netherlands	127	120	178	235	335	327	388	389	402	400	402
Australia	181	226	257	299	350	360	362	348	386	379	336
India	116	117	157	175	271	300	314	321	326	326	330
Cuba	—	—	—	325	320	327	354	354	310	311	321
Japan	—	91	203	249	259	259	259	257	256	259	259
Spain	68	98	202	276	251	237	371	361	354	312	258
Israel	—	28	91	92	158	161	185	191	197	198	193
Portugal	46	102	133	273	295	295	297	297	112	190	187
Italy	170	185	205	160	165	165	170	168	168	170	171
Sweden	28	128	114	142	140	151	154	158	144	154	161
Canada	85	83	80	81	98	113	123	164	148	159	140
South Africa	—	127	63	84	150	172	168	184	139	141	140
Ghana	—	—	—	212	186	177	166	161	131	131	131
France	198	191	326	183	200	196	309	306	*	108	102
Yugoslavia	80	46	70	78	76	86	86	86	82	82	82

i) The figures are for December 1950–1976 or the nearest available month.

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

iii) * No December 1974 figure for France is given as, following a re-organization of French Radio, the pattern of external broadcasting was unclear.

External Broadcasting Audience Research February 1977

Broadcasting Association called on member nations to prepare for developments in satellite broadcasting, which will increasingly affect broadcasting all over the world in the next few years. The international allocation of frequencies for relays using satellites was considered at an International Telecommunications Union Conference early in 1977. The success of India's 1975-76 Satellite Instructional Television Experiment accelerated plans for the provision of broadcasting by satellite in areas not yet served by nationwide terrestrial transmitter Networks. In Africa, West Germany demonstrated to technical experts from 14 African nations a transportable ground station which received colour television programmes radiated by the Franco-German satellite *Symphonie*, and several African countries are reported to be actively pursuing the project. With aid from the USSR, India plans to launch its own satellite to continue the SITE service. Early in 1977, Japan put its first geo-stationary satellite into space, in preparation for the introduction of further broadcasting and communication satellites. With us aid, Indonesia has a satellite in service feeding some 40 ground stations. Research also continued, notably in Canada and the USA, into the techniques of providing direct reception of radio and television programmes on domestic receivers, and the USSR announced the introduction of more powerful satellites which will enable relayed television programmes to be received by considerably simpler and cheaper receivers.'

Audience studies

Sample surveys are carried out in a number of countries each year on behalf of the BBC by market research companies. These surveys provide information about the size and nature

of the audiences for the BBC and other international broadcasters, together with general radio and television data. Some surveys sample the entire adult population while others cover only a part, such as the higher socio-economic groups or those living in urban areas. Facilities for conducting surveys vary a great deal. In Western Europe, for instance, they are sophisticated and comprehensive; on the other hand, in some less developed countries, there are no resident research organisations available to carry out the work, population statistics are not always up-to-date or accurate and it is impossible to obtain coverage of the whole population. However, the BBC makes every effort to ensure that the surveys commissioned are carried out to the highest possible standards. The extent of listening to external broadcasts varies in different parts of the world and results must be assessed against such factors as the amount of output and whether it is transmitted on medium wave as well as on short wave, the quality of the BBC signal, the availability and quality of local radio and television, the stage of development of the country concerned, and its historical, political and linguistic background. Some results received in the past year follow. They are, of course, subject to the margin of error inherent in all sampling procedures.

A survey in January/February 1976 among a sample representative of all adults in Italy gave the BBC Italian Service a regular – listening at least once a week – audience of 1.2 per cent, equivalent to about 500,000 adults. The five other external broadcasters included in the survey obtained figures of less than 1 per cent. The World Service and English by Radio each had regular audiences of about 0.5 per cent.

An April/May 1976 survey among a sample representing the adult population of Spain gave the BBC Spanish Service a regular audience of 2.2 per cent. This figure, which is equivalent to some 600,000 adults, put the

BBC behind only Radio France International, which has the advantage of broadcasting on medium wave from Toulouse, and ahead of the other major international broadcasters asked about. 0.5 per cent of the sample listened regularly to the BBC World Service and/or English by Radio. In Madrid itself the regular audience was 3.9 per cent, more than for any other external broadcaster.

In a September 1976 survey among a representative sample of adults in Japan the BBC Japanese Service obtained a regular audience figure of 0.6 per cent, which indicated that some 500,000 adults listened once a week or more often. Of the nine other broadcasters in Japanese covered by the survey, Radio Moscow had the same figure as the BBC and only Radio Peking, with 1.1 per cent, was ahead.

A survey was carried out in September and October 1976 in Brazil among representative samples of the adult populations in Greater Rio de Janeiro and Greater Sao Paulo. In Rio de Janeiro the BBC's Brazilian Service had a regular audience of 1.4 per cent, roughly 70,000 adults, while in Sao Paulo the audience was 0.9 per cent – 60,000 people. BBC English programmes attracted regular audiences of 1.1 per cent in each of these cities, equivalent to about 60,000 adults in Rio and 70,000 in Sao Paulo. The BBC's audiences for its English broadcasts were larger than those for the other international broadcasters asked about, as was its Brazilian Service audience in Rio. In Sao Paulo the *Voice of America's* Brazilian Service attracted slightly larger audiences than the BBC and here the BBC ranked second.

In April 1976 a survey was carried out in Mexico City and the surrounding metropolitan areas. The sample on this occasion represented adults in the middle and upper socio-economic groups only – some 2,500,000 of the 5,500,000 adults who live in the areas concerned. The regular audience to the BBC Spanish American Service was 8.2 per cent, around 200,000 people. BBC English broad-

casts attracted a regular audience of 5.6 per cent – 140,000 adults in the groups represented. Only the *Voice of America* had larger audiences than the BBC.

In addition, the BBC was provided with the findings of a 1974 survey carried out among the adult Jewish population living within the 1967 boundaries of Israel. The regular audience for BBC broadcasts in English was 6.5 per cent, (roughly 121,000 people), well above that for any of the other broadcasters in English included in the survey. Results of surveys among the adult urban population (those living in towns of 50,000 inhabitants or more) in three Francophone African countries were also made available. These gave the BBC regular audiences of 8.2 per cent (about 47,000 adults) in urban Ivory Coast, 5.4 per cent (20,000 adults) in urban Cameroun and 3.1 per cent (16,000 adults) in urban Senegal, listening mainly to broadcasts in French. In each country the BBC's audience was smaller than that for the *Voice of America* but ahead for those for Deutsche Welle and Radios Moscow, Peking and Cairo. In Cameroun the BBC was also ahead of Radio France International and in the Ivory Coast had an audience of about the same size. All three surveys found substantial audiences for African broadcasters.

Sample surveys are the only satisfactory way of measuring audience sizes. Postal questionnaires, however, are valuable for obtaining reaction from listeners on specific questions such as reasons for listening, preferred listening times, general programme preferences and views on individual programmes. In 1976 nearly 25,000 questionnaires were completed by a wide cross section of listeners to BBC programmes.

In 1976 the BBC External Services received over 337,000 letters from listeners. While the volume of correspondence cannot give any indication of the size of the audience to a particular service, the letters do provide much useful evidence about the characteristics and

geographical distribution – ranging from main urban centres to remote villages – of BBC listeners. They are also a valuable source of views on programmes, particularly in those countries where it is not possible to carry out questionnaire operations or sample surveys.

The Monitoring Service

The value of a monitoring operation is, if anything, enhanced in conditions where freedom of information and reporting is diminishing: sometimes it is the only source; often it is the fullest and quickest. So the Monitoring Service's year has been busy and productive. A recent survey showed that some 50 per cent of the items broadcast in External Services' news bulletins was attributable in whole or in part to monitoring, and subscriptions to the Service's news file and to its daily publication, the *Summary of World Broadcasts*, continued to grow, despite substantial increases in the price of these products.

A major pre-occupation has been to provide adequate coverage of events in Africa, where the volatile nature of political developments and consumer interest in them put a particularly heavy strain upon the Service's small but highly productive East African Unit whose coverage span includes Uganda, Ethiopia, Somalia, Mozambique and Angola – all countries where free reporting has become difficult or impossible. Coverage of Southern African was rather less than adequate, and in view of the likelihood of increased tension and turbulence throughout the continent, urgent attention is being given to finding ways and means of redeploying resources to strengthen the Service's African capability – no easy task in the present financial climate.

Difficulties of reporting out of China have long made the monitoring of Chinese provin-

cial and national broadcasts a main source of information about internal developments there, not least during the months after Mao's death. It was the more regrettable therefore that cuts in the Service's budget for 1977-78 should have necessitated the closing down at March 1977 of its Far East Unit which has made a worthy contribution to this monitoring effort over the past 12 years. By arrangement with the Service's US partner, the Foreign Broadcast Information Service, this coverage has not, however, been lost: they have taken it over in return for the BBC's assumption of additional monitoring of Eastern Europe. They have also absorbed most of the Unit's staff. This is just the latest example of the benefit this partnership bestows upon consumers on both sides of the Atlantic.

Engineering

Television

The year 1976 marked the 40th anniversary of the world's first regular high definition television service: the BBC began broadcasting regular programmes using the 405-line EMI and 240-line Baird systems on 2 November 1936. It is a matter of history that the electronically scanned 405-line system proved superior to the mechanically scanned Baird system, and in fact the 405-line system, virtually unchanged, is still being transmitted and is providing very satisfactory black and white pictures to this day.

The 625-line uhf system has superseded the 405-line vhf system not only because of the better definition it provides, but also to achieve standardisation with Europe. It was propitious to place the 625-line transmissions in the uhf band, because this could provide sufficient channels for four national networks, and the use of a different frequency band allows co-existence of the 405 and 625-line transmissions until such time as the uhf Network is completed.

From the point of view of programmes 1976 was the year of the Olympic Games. The satellite transmissions to Europe were a technical triumph, and the coverage on BBC 1 attracted enormous audiences. On behalf of the EBU the BBC supervised the manufacture, installation and commissioning of the equipment used in the EBU/OIRT operations centre in Montreal which was used to route all transmissions to Europe.

Transmitters

Phase I of the uhf 625-line construction programme has the object of providing a service to all population groups exceeding 1000 people, and this target will be largely achieved by the end of 1979. During the year 1976-77 60 uhf transmitting stations, comprising two main stations and 58 relays, were brought into service – more than in any previous year.

The 625-line services now reach more than 97 per cent of the population, but it becomes increasingly difficult and costly to reach those communities still unserved. These difficulties are illustrated by some of the demanding projects that were completed during the year. To provide a signal to the Outer Hebrides a 6-hop microwave radio link has been installed, traversing the Highlands from the Rosemarkie transmitter (near Cromarty) to the Eitshal transmitter on the Isle of Lewis. Two of the five intermediate sites are inaccessible to wheeled vehicles, and helicopters had to be used to deliver constructional materials. On the Isle of Man special equipment has been provided so that regional programmes can be received from Winter Hill as well as networked programmes from Caldbeck. On the Channel Islands a complex aerial has been installed, together with switching equipment that automatically switches to the better of two signals received over the long sea path from Stockland Hill in Devon. The switching takes place in the brief interval between two picture fields so that viewers are not disturbed by the switching, and at the same time equalising equipment corrects the signal for

colour variations caused by propagation effects. BBC engineers worked round the clock to get the Channel Islands equipment installed and working ahead of schedule so that the islanders could enjoy the BBC Christmas programmes in colour.

Last year's report mentioned that a determined effort was being made to improve the television coverage in Northern Ireland. The 405-line television and vhf radio transmitter station at Newry was brought back into service after being out of action for several months following a bomb incident, a new BBC 1 625-line transmitter was brought into service at Larne, and 625-line transmitters at Kilkeel and Killowen Mountain are scheduled to come into service before the end of 1977. Efforts will be made to complete 625-line stations at Newcastle, Armagh and Strabane before the end of the year.

Following a strong recommendation from the Annan Committee on the Future of Broadcasting, made in advance of the main report, the Home Office gave official approval in December 1976 for Phase 2 of the uhf construction programme, which will bring the 625-line uhf services to presently unserved groups of between 500 and 1,000 people. Some 250 relay stations will be required for Phase 2 in order to reach an additional 0.3 per cent of the population (about 175,000 people) so it is important that all the equipment required should be provided at the lowest possible cost. BBC engineers have therefore been studying the possibility of reducing the size and complexity of both the transmitter housing and the aerial support structure.

Although at the completion of Phases 1 and 2 some 99.1 per cent of the population should have good uhf signals bearing the correct regional programmes, there will still be appreciable numbers who will be either unserved or who can only receive programmes intended for another region. This is mainly because with only 44 uhf channels available

for broadcasting in this country, each channel must be used many times, and it is not possible for every area to be adequately served because of problems of interference between channels; this situation cannot be remedied until additional channels can be made available for broadcasting. In Wrexham, for example, the relay station planned for 1977 can only transmit two services, because there are only two suitable uhf channels available. And in the coastal areas of Avon, North Somerset and Devon, many viewers cannot receive BBC 1 because hills block the transmissions from the station at Mendip: they can only receive the Welsh programmes from South Wales. The whole of this area in the West Country is now subject to detailed re-examination with a view to making transmissions from English stations available. A new station planned for Hutton near Weston-super-Mare will partially alleviate this problem. It is unlikely, however, that more than about half the people concerned can be served until it is possible to release more uhf channels for television. The fact has to be faced, however, that some small isolated communities are never likely to fall within the recognised service area of a uhf transmitter. A special team is being formed within the BBC's Engineering Information Department to advise these communities on the best action that they can take in order to receive a service, whether by installing high individual aerials with masthead amplifiers or by establishing a community aerial system.

Fewer than three per cent of viewers are now dependent on the 405-line vhf transmissions and present plans are to close down the vhf transmitters some time in the early eighties. With the withdrawal of the 405-line transmissions Bands I and III would become available for re-engineering to the 625-line colour standard and with a modest extension to Band III would be capable of providing two additional television programmes of near-national coverage, as envisaged by the Tele-

vision Advisory Committee. The Annan Committee has recommended that the present Band III and part of Band I be re-engineered to provide one additional television programme which would be on an 'area basis' with overlapping coverages. The remainder of Band I would then become available for non-broadcasting services. It is uncertain how much of Band I would be required for this purpose but the BBC is now considering the possibility of confining the additional television programme to an extended Band III and using part of Band I for other purposes, eg digital radio transmissions and communications and programme sound links for outside broadcasts.

Studios

The most notable event during 1976 was the official opening by the Prime Minister of Stage 1 of the new Broadcasting Centre in Manchester. This consists of a Network Production Centre producing both radio and television programmes, a local radio station and a base for outside broadcasts.

An important feature of the new Broadcasting Centre is the Central Technical Area, where for the first time in the BBC, a large number of engineering functions have been grouped together. These include communications, telecine, videotape, the television studio apparatus, a quality check and monitoring room, and an advance maintenance area.

During 1976 the number of colour licences issued overtook those issued for black and white viewing. Within the limits of the finance available the aim is to provide colour facilities at all television studios, and during the year progress continued with the provision of additional colour equipment at several regional studios. Additionally, one of the smaller BBC studios, at Hull, has been equipped with a colour camera which is remotely operated from Leeds, more than 50 miles away. This is an extension of the remote control techniques

that have been used by the BBC for many years, and it is planned to provide remotely controlled colour cameras in other parts of the country. This will make it much easier to arrange interviews with people in the news, mainly for regional programmes. As reported last year, a replacement programme is now in hand for the BBC's early colour equipment, and as part of this programme Studio 6 at the Television Centre has been completely refurbished. The new equipment includes six British-made colour cameras which operate at much lower light levels than any other cameras previously used at the Centre, resulting in considerable savings in the amount of electrical power required for lighting and ventilation.

During the year several new mobile outside broadcast units were brought into service to replace worn out equipment. Three of these new units are large colour mobile control rooms, two based in Scotland and one in Wales, designed to provide high quality contributions to the Network from major outside events. There is an increasing demand to record outside drama using electronic cameras instead of film, because productivity is higher, technical quality is better, and there is the added advantage of instant replay. A new mobile unit known as LPU (Location Production Unit), equipped with two lightweight cameras and a studio-quality video tape recorder, has been introduced for this purpose and is proving very successful.

CEEFAX

Nineteen seventy-six was another year of progress for CEEFAX. A statement by the Home Office advised that the transmissions, originally authorised for two years only, can continue until the end of the BBC's charter, so CEEFAX now effectively enjoys the same status as the BBC's other services. Earlier in the year the CEEFAX service had been expanded by the introduction of a second magazine on BBC 2,

giving CEEFAX viewers access to a total of some 250 different pages of information. Another notable event during the year was the publication by the BBC, IBA and BREMA of a new specification incorporating several new facilities.

The year 1976 will be recorded as the year in which CEEFAX began to make some impact on the general public. For the first time receivers with inbuilt decoders came on the retail market, as did CEEFAX adaptors for use with existing uhf receivers. A design of decoder based on a large scale integrated (LSI) circuit went into quantity production, and several television manufacturers are planning to introduce CEEFAX receivers incorporating these remarkably compact devices.

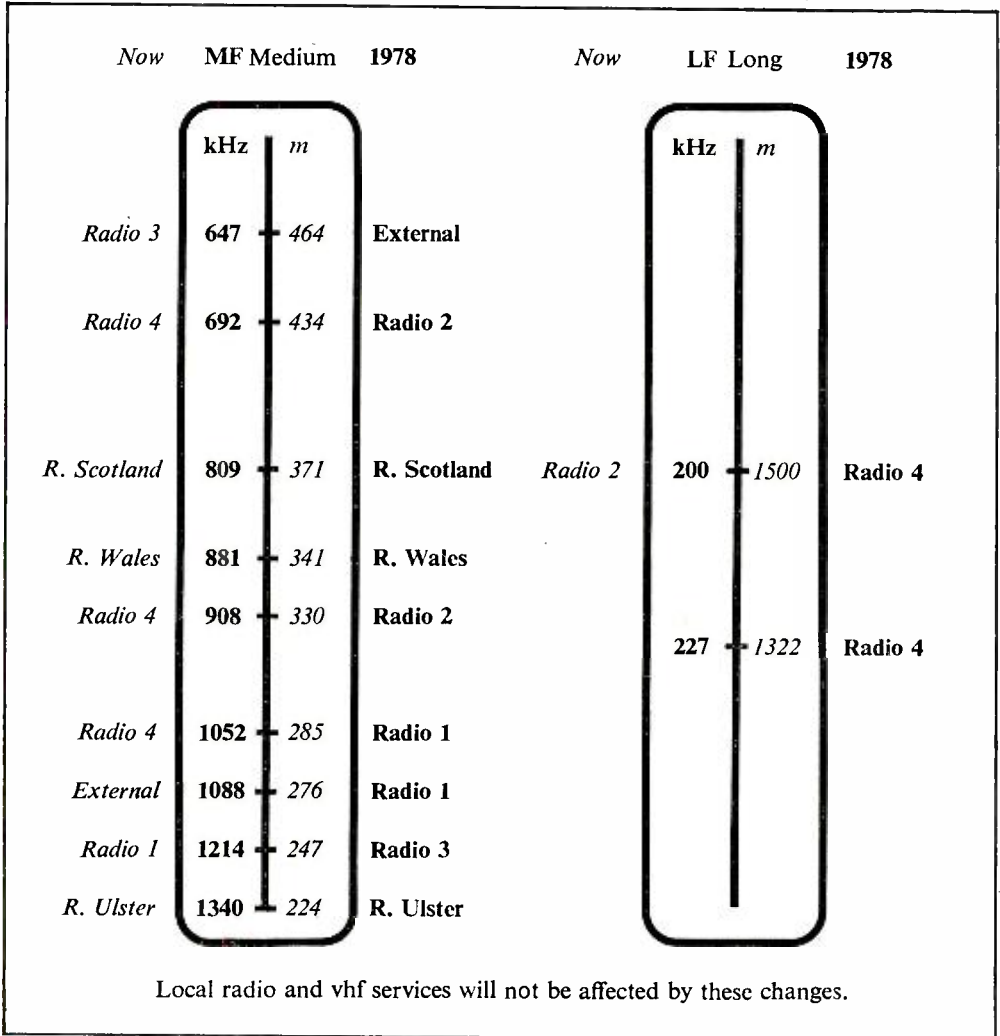
Radio

New frequency plan

The year in Radio has been dominated by the agreements reached at the frequency planning conference held at Geneva in October 1975. This conference was held to bring order to the somewhat chaotic situation existing in the long and medium frequency bands, but due to the large number of stations requiring frequencies in these bands it was not possible to devise a satisfactory plan. Probably the best that can be said is that the plan will help to regularise the situation and give the BBC some idea of the new and more powerful transmitters that it is likely to have to contend with over the next few years. In the European Broadcasting Area the plan assigns frequencies to no fewer than 2,700 transmitters, with a total power of 214 mw, compared with the present 1450 transmitters operating with a total power of 82 mw. It is not certain how many of the 2,700 transmitters included in the plan will actually be brought into service, but it seems inevitable that after

November 1978, when the plan comes into effect, there will be a gradual increase in the level of interference suffered by the BBC's lf and mf services, especially after dark, when these frequencies propagate much further than during daylight. The frequencies likely to be worst affected will be 647 kHz, 881 kHz, and 1340 kHz which are at present used for Radio 3, Radio Wales and Radio Ulster respectively; and 1088 kHz used for external broadcasts to Western Europe.

Much thought has been given to the need to make the best use of the available frequencies in the situation which will exist after November 1978. It would be attractive to regard the BBC's vhf Networks as the prime bearers of the BBC's domestic programmes, with medium frequencies providing daytime backup and occasional alternatives to the networked programmes. This would not however be acceptable, the two principal reasons being that the majority of car radios (and many portable receivers) do not have vhf bands, and a few areas of the country cannot receive the vhf transmissions. It was decided that the right course of action was to take a fresh look at all the medium and low frequencies available to the BBC and re-arrange the allocations of the networks to make the best use of these. The resulting plan was examined by the Annan Committee, which said it would wish to encourage any such redeployment of frequencies to improve coverage of the national radio services. The plan constitutes, from an engineering point of view, the greatest single change ever made to mf and lf broadcasting in the United Kingdom – each of the four national networks has been allocated a different frequency or frequencies, as shown on the diagram which follows.



Medium & long waves

In November 1978 some changes will be made in the arrangements for transmitting the BBC's national services on medium and long wave.

The diagram shows the existing tuning points, compared with those which will apply after November 1978. The medium-wave

frequencies will each go up by one kHz, but this change will not be noticeable to most listeners.

Two considerable advantages accruing to the United Kingdom from the Geneva conference were the use of another low frequency - 227 kHz - and the agreement to an additional 200 kHz transmitter at Burghead. By allocating

both of these frequencies to Radio 4 it will be possible, for the first time, to achieve almost complete coverage of the United Kingdom for this important network. One disadvantage from one point of view is that after November 1978 some listeners on the Continent may suffer increased interference on 200 kHz during daylight hours due to the fact that a Polish transmitter will be operating on this frequency; this is part of the agreement by which the United Kingdom will be able to use 227 kHz, at present used exclusively by Poland.

The decision to transfer 647 kHz, presently used by Radio 3, to External Services was because this frequency, although likely to be badly affected by interference after dark, has a bigger service area than 1088 kHz during daytime and therefore can reach a larger European audience.

The arrangements mentioned above leave five medium frequencies to be divided between three services. It was decided to allocate two frequencies each to Radio 1 and Radio 2, and one to Radio 3 – research has shown that a substantial proportion of the audience listening to Radio 3 during the evening uses vhf, therefore extensive medium wave coverage is not quite so important as for the other two services.

To be fully effective the new frequency plan requires the provision of a considerable number of new transmitters, and these will have to be manufactured and installed within a very limited period of time.

Very high frequencies

As mentioned in the 1977 report, although the United Kingdom has been allocated sufficient frequencies in vhf Band II for four national networks – three between 88.0 and 94.6 MHz and one between 97.6 and 100 MHz – only three networks have been brought into operation because the higher group of frequencies is used for other purposes. At the moment many educational and other minority interest programmes are transmitted on Radio 3 or Radio

4 vhf, which means that listeners who wish to listen to the regular programmes must switch to medium frequencies. In some areas this is not easy because of poor reception on mf, especially after dark, and in any case it is discouraging to those who wish to use vhf. The BBC understands that it might be possible to start clearing 97.6–100 MHz for broadcasting in 1978: if this were used for a new network to carry all the educational programmes, it could ease the above problem and encourage more listeners to use the vhf services, which normally provide better sound quality and suffer much less interference. Unfortunately the allocation of 97.6–100 MHz for a fourth network would not, by itself, solve the problem of completing vhf coverage in the United Kingdom. Although more than 99 per cent of the population now has access to the existing three national vhf services there are still some gaps in the coverage, mainly in sparsely populated areas in Scotland and Wales. The BBC is pressing on hard to fill these gaps, but it may not be possible to do so in some areas and at the same time provide a fourth national network unless additional frequencies can be made available above 100 MHz. This section of the vhf band is not available for broadcasting in the United Kingdom at present, unlike some European countries.

Stereo

A significant step forward was made during the year with the extension of the pcm (pulse code modulation) stereo network to Northern Ireland. The Divis main transmitter and six relay stations now operate in stereo on all three networks, giving good coverage to a large part of the province.

On several occasions during the year concerts were broadcast simultaneously on stereo radio and television. Both classical and popular concerts have been broadcast in this way, with very favourable reactions. With the growing number of stereophonic receivers, enthusiasts have welcomed the much better sound quality

which vhf radio and stereo make possible.

The stereo programmes broadcast by the BBC are intended for reproduction in the home through two loudspeakers placed a few feet apart. Microphones are carefully positioned to give the best results with this method of listening: because of this, stereo headphones, although creating an effect that many people find enjoyable, do not usually give results that can be considered realistic. For headphone listening special microphone techniques have been devised using two microphones placed about the same distance apart as a person's ears and separated by a baffle, or alternatively mounted on a dummy head. In theory at least the left-hand microphone receives the same sounds as would the left ear of a person in that position, and similarly the right-hand microphone receives the same sounds as the right ear. If the left and right signals from the microphones are conveyed to the left and right-hand ear-pieces of a pair of headphones the results can be very realistic, although reactions vary considerably from one listener to another. This technique is called binaural stereo and on 8 February 1977, Radio 3 broadcast a binaural recording of a documentary programme made on an oil rig in the North Sea. This was the first binaural programme to be broadcast by the BBC on a national network, and it produced some very favourable comments from many listeners.

Quadraphony

Considerable interest has been shown in many countries, particularly the United States of America and Japan, in the use of more than two loudspeakers to enhance the realism of reproduced sound. Four loudspeakers are able to give an impression of sounds which may come from any direction provided each loudspeaker is fed with suitable signals, hence the term 'quadraphony'. It is, however, not possible to broadcast four separate signals satisfactorily through a single vhf radio channel and

it is necessary to find some means of combining the four original signals which, at the receiver, may be 'unscrambled' to drive the four loudspeakers. Similar problems are also encountered in recording the four signals on a gramophone disc and a 'matrix' combination of four signals into two is often used. Quadraphonic gramophone records can, of course, be played on mono and stereo equipment but the different matrix combining systems give different, and in some cases, rather poor results. In other words, they suffer from poor compatibility. It will be appreciated that any quadraphonic gramophone record or quadraphonic broadcast will probably find more listeners using stereo or mono equipment than those who have the relatively complicated quadraphonic reproducers. Compatibility is therefore a very important feature.

The BBC spent several years examining the compatibility and quadraphonic performance of all the serious proposals for systems that could be broadcast over the existing vhf radio networks but did not find one which gave, in all respects, the excellent performance required. The Research Department of the BBC therefore developed a new system which is called 'Matrix H', which not only gives very good quadraphonic performance but also has such excellent compatibility that the listener using mono or stereo equipment cannot detect that the broadcast signals have been coded into the form suitable for use also by quadraphonic reproducers. Matrix H was used, unannounced, in 1976 for the broadcast of several concerts and panels of expert listeners appraised its performance in comparison with normal stereo and mono broadcasts of similar concerts. The technical specification of Matrix H has been made known to members of the European Broadcasting Union and many demonstrations have been given. An extensive series of experimental broadcasts is now planned to gain experience of the new studio techniques involved and to devise further

proof of compatibility and satisfactory quadrasonic performance.

Another quadrasonic system, developed with the support of the National Research Development Corporation and called Ambisonic 45J has much in common with Matrix H, and the BBC and the NRDC are now working closely together on the joint development of an optimum unified specification.

Local Radio

Significant engineering improvements were made to two local radio stations – London and Manchester. At the beginning of the year Radio London moved overnight, without disturbance to programmes, into new premises equipped with improved studio facilities, including an advanced control desk specially designed for local radio. Radio Manchester was equipped with a new transmitter and aerial on a better site – the increased power of the transmitter and the higher efficiency of the aerial have provided this station's growing audience with a better service.

Towards the end of the year the BBC Research Department had almost completed work on a plan for the provision of frequencies for another 45 BBC Local Radio stations (at the moment 20 BBC and 19 commercial Local Radio stations are in operation) and some preliminary details of the plan were published. This is by no means the upper limit to the number of Local Radio stations that could be provided. The relatively large number of stations can be safely accommodated because each is only required to have a limited area of service.

If for example it were decided to extend Local Radio in such a way that BBC and ILR stations could exist side by side where the latter could be commercially viable, then it would still be possible for the BBC to operate about 75 medium frequency Local Radio stations giving coverage to about 90 per cent of the total United Kingdom population by day. In the vhf

band the BBC and ILR could each operate 45 to 50 vhf stations, and about 80 per cent of the United Kingdom population would have a local radio service on vhf, the majority with a choice of BBC and ILR stations.

Research & development

A large part of the BBC's Research and Development work is now concerned with the further extension of digital techniques. Well designed equipment using digital circuitry has many advantages over analogue equipment, including increased reliability, minimal requirements for in-service adjustments, lower maintenance costs, and the ability to carry signals over long distances with virtually no impairment of quality.

These advantages have been well proven in a wide variety of BBC digital systems already in service, including CEEFAX; the sound-in-synchs system used to distribute sound within the picture synchronising intervals; the pcm system used to route the stereo radio programmes to transmitters throughout the country; digital line-standards converters; timing correction equipment and editing equipment for video tape recorders; and lighting control equipment.

In last year's report mention was made of the successful transmission of a television signal encoded on to a 120 Mbit/sec digital system. This digital transmission was over a link between Guildford, Portsmouth and Southampton; in May 1976 a rather longer digital television transmission was achieved when the BBC and the Post Office successfully transmitted a 60 Mbit/sec signal through an INTELSAT IV satellite over the Indian Ocean. This is believed to be the first time that PAL System I television signals in digital form have been transmitted through a satellite.

At the present time all international circuits used for programme exchange in Europe carry analogue signals according to the country of origin, that is either SECAM or PAL. If transcoding is necessary it is carried out by the recipient country. In the future it is expected that digital links will be used and the BBC has developed a system which will greatly facilitate the transcoding of signals between PAL and SECAM, with negligible loss of picture quality.

In August 1976 the first operational use was made of a new 6-channel pcm equipment developed by the BBC for the point-to-point distribution of audio signals. The new equipment, designed to conform to a new international standard for digital transmission systems, was used to relay the first concert from the Edinburgh Festival to Broadcasting House in London, from where it was distributed over the permanent 13-channel pcm network to the BBC's vhf transmitters.

Another system successfully tested, and about to go into regular service, is an electronic system for subtitling feature films. This system generates the subtitles electronically under the control of a minicomputer. Compared with previous methods, which require the simultaneous use of two films (one carrying the subtitles), the electronic system is technically superior, cheaper, quicker and more convenient to use.

Not all the BBC's research and development work is concerned with digital systems, of course. Work has continued on the proposed Traffic Information System for motorists, which would have a network of low power mf transmitters, each transmitting only specialised motoring information for the area in which it was located. A modification has been devised which will ensure that motorists within the range of more than one transmitter will receive messages only from the nearest transmitter.

British and overseas manufacturers continue to show an interest in BBC inventions and

designs, and during the year several manufacturing agreements were concluded from which the BBC will receive royalty payments.

Technical liaison

Efficient broadcasting requires the co-operation of many sectors of industry and the BBC maintains close contact with several trade organisations. These include the British Radio Equipment Manufacturers' Association (BREMA), the Electronic Engineering Association (EEA), the Electrical Components Industries Federation (ECIF), the Radio Electrical and Television Retailers' Association (RETRA), the National Television Rentals Association (NTRA), and the Cable Television Association of Great Britain (CTA).

Many British manufacturers of domestic radio and television equipment are members of BREMA, so it is natural that mutually helpful discussions take place between BREMA and the BBC on many aspects of transmission and reception. During 1976, for example, many discussions took place between BREMA, the BBC and the IBA on the contents of the revised Teletext specification and the document finally published had the full agreement of all three parties.

The BBC is, of course, keeping the radio industry informed on all aspects of the important changes that are proposed for broadcasting in the low and medium frequency bands, and it is hoped that the calibration of tuningscales can be rationalised: at the moment some show frequencies in kHz (or tens of kHz) while others are calibrated in metres. If more models could be provided with pushbutton tuning, listeners would find it easier to make full use of the services available.

The RETRA and NTRA are the BBC's main channels of communication and liaison with

the radio and television trade; the BBC keeps them fully informed of all engineering developments affecting the trade and the public.

Engineering Information Department provides a service of information and advice for the public, the radio and television trade and industry about the reception of BBC programmes and the development of its services. It deals with a large volume of enquiries by letter and by telephone and issues many information sheets and other publications. Exhibitions, trade demonstrations and public meetings are attended, affording many useful opportunities for BBC staff to meet interested members of the trade and the public.

BBC Engineering published quarterly, provides information about technical developments in the BBC, mainly for readers who have professional interest in these subjects.

The BBC has a direct interest in the work of the International Telecommunication Union (ITU) in that it plays an active part in the proceedings of the permanent organs of that body. These include the International Radio Consultative Committee (CCIR), the International Telegraph and Telephone Consultative Committee (CCITT) and the joint CCIR/CCITT Committee known as the Mixed Committee of Transmission and Television (CMTT). Members of BBC staff attend meetings of these committees both as members of the United Kingdom delegations and as representatives of a recognised private operating agency. They also take an active part in the activities of the International Electrotechnical Commission (IEC) and the International Standards Organisation (ISO), as well as the European Broadcasting Union (EBU). The EBU is the body which looks after the interests of broadcasting organisations in Western Europe and co-ordinates the international exchange of programmes, in particular those using the Eurovision Network. The BBC is an active member of the Commonwealth Broadcasting Association and interest is also taken in the engineering

activities of several other broadcasting Unions, including the Asian Broadcasting Union (ABU).

Recruitment

During the year 103 staff were recruited for engineering and technical operations. The qualified engineers among these staff were drawn mainly from universities in Great Britain and Northern Ireland, while the technical assistants and technical operators were mainly school leavers.

During the summer 29 university students on full-time degree courses joined various engineering departments for six weeks as vacation trainees to gain practical experience of broadcast engineering and to assist them in making decisions about their future careers. Additionally five students from European countries were given vacation training under the auspices of the International Association for the Exchange of Students for Technical Experience.

Training

The Engineering Training Department, near Evesham in Worcestershire, provides extensive training facilities for BBC Engineers, ranging from introductory courses for those joining the Corporation from school or university to specialised courses designed to familiarise practising engineers with the latest techniques. During the year, 1,000 students received training for an average of four weeks, and in addition the Training Centre was used for a considerable number of conferences and seminars, not only by BBC departments but

also by several external organisations on a fee paying basis.

In addition to BBC staff 26 overseas students from 17 different countries also received training. The cost of training these overseas students is borne by the broadcasting organisations that employ them, sometimes with the assistance of funds provided by the British Government; it does not fall on licence holders in this country. A major concern of the Engineering Training Department is to keep abreast of technical changes. To name just a few of these, over the past few years new courses, equipment and studios have been established to cater for the introduction of colour television, to cover the continuing change from analogue to digital techniques and from discrete semi-conductors to integrated circuits, and more recently to take account of the evolution of the micro-processor. A single microprocessor, fabricated on a small chip of silicon, can provide an amount of computing power that only a few years ago would have required a cabinet full of equipment. The compactness of the micro-processor means that 'intelligence' – the power to make logical decisions – can now be built into individual items of equipment, and in many cases this is changing the whole philosophy of equipment design. The Engineering Training Department has recently introduced courses on microprocessors, and these have already attracted interest from overseas broadcasting organisations.

Operational practice too can be affected by new technology, and many experienced operations staff attend courses to familiarise them with new techniques. The main purpose of operational training, however, remains that of establishing high standards of performance in technical operations staff in order to provide the best possible support for the programme output. This can only be achieved by placing the students in a training environment similar to their work situation and providing expert

guidance. The provision of these training areas requires a continuing programme of capital expenditure to keep abreast of new equipment design and changes in operational practice.

Personnel

The number of full-time staff employed by the BBC on 31 March 1977 was 24,453, compared with 24,683 on 31 March 1976. There were also 1,266 part-time staff (compared with 1,280 a year earlier) making a total of 25,719. Of these 14,812 were programme, technical and executive staff and 10,907 were manual, secretarial/clerical and catering staff. There were 16,593 men and 9,126 women. These figures indicate that, for the second year running, there has been a reduction in total staff. The Board's policy of encouraging regional development has continued in that the reduction in London staff was 377 with a proportional increase of 133 in the regions. The net reduction in staff was 244.

Personnel policy

Industrial relations

The current Incomes Policy has adversely affected industrial relations in the BBC, as with many other organisations, because external pay relativities, internal pay differentials and the value of pay in real terms have suffered.

Despite this, some constructive work has been achieved during the year with the five recognised Unions for members of staff (ABS, NUJ, NATTKE, EETPU and SOGAT). The EETPU are still considering the new Procedure Agreement (signed by the ABS, NUJ and SOGAT) but in the meantime are covered by a similar but less comprehensive agreement, concluded in

1971. NATTKE have not signed a procedure agreement but the BBC/NATTKE recognition agreement provides for compulsory arbitration (for a dispute that cannot be resolved) and in practice this Union accepts and operates the principles in the new Procedure Agreement. The BBC and the five unions have developed a comprehensive system of participation, consultation and negotiation with formal machinery for these purposes established at all levels. The period under review has seen the publication of a number of management reports examining fundamental issues such as terms and conditions of employment, managerial practices and so forth. These have been discussed through the standing joint machinery. The fact that 60 per cent of all employees are represented at first tier formal regular meetings for groups with an average size of 110 members of staff, and similarly that 80 per cent of employees are represented at middle tier formal meetings, can only facilitate this consultation.

The period under review has seen the formulation of recognition demands by unions for various groups of staff and freelances. This has led inevitably to differences between some of the unions: it is reasonable to suppose that, but for the successful functioning of a National Joint Council, the situation might have been much worse. The National Joint Council provides the means for National Officers of all the unions to meet, consult and negotiate with senior BBC management. It is hoped to extend this principle of joint union liaison bodies throughout the BBC - at present some areas

suffer from liaison machinery confined to one of the unions or separate machinery running in parallel with one or more unions.

A dispute arose in late 1976 with the NUJ who insisted that the BBC should engage only 'qualified' freelance broadcasters. The BBC maintained it had the right to engage freelance broadcasters who, in its opinion, were the most suitable for the job without regard to union or other affiliations. The dispute resulted in a withdrawal of labour by NUJ members in Radio Sheffield for a period of some eight weeks: supporting action occurred in some of the other Local Radio stations. The industrial action was eventually ended when the NUJ instructed its members to resume normal working. The proposed merger of the ABS and ACTT into the Amalgamated Film and Broadcasting Union received a setback in May 1976 when the proposed rules for the new union were rejected. Revised rules are being compiled and may possibly be put to members of both unions during the Summer of 1977.

Pay & conditions of service

The intensification of pay anomalies reported upon last year, and which arose because of the timing of the Government's pay policy announced on 1 July 1975, has continued to cause problems. Some of these relate to the imbalance between basic pay, related to job evaluation, and total earnings, which reflect differences in working hours. The ensuing frustrations felt by staff have expressed themselves in a number of ways. One in particular has been an increasing pressure on the integrity of the BBC's internal job evaluation system which is mentioned below. An inability to relieve these distortions and pressures in the short term will add to the difficulty of achieving an eventual but increasingly necessary rationalisation. The pay situation in the BBC has now acquired the characteristics of a 'special case' which our analysis suggests will call for exceptional remedies. These are not just to settle internal diffi-

culties. They must also meet a fundamental need to restore external comparability. One significant example demonstrates this aspect of the problem. In 1970 the maximum pay in the BBC's top negotiated grade (MP7) was £5,650, while the maximum for an Assistant Secretary, a similar grade in the Civil Service, was £5,640. At 31 March 1977 their respective salaries were £9,127 and £11,000, putting the civil servant over 20 per cent ahead.

Grading & job evaluation

Job evaluation has a key role in the grading and hence pay of members of staff. The present systems have been in force for some years. The development of new methods aimed at improving the process by which posts are graded is in hand. It is hoped that as a result these processes will be more widely understood and accepted by staff. This work has recently been given added impetus following the report of an internal study group on pay, grading and conditions of service, which has recommended the development, in conjunction with the recognised trade unions, of new and simpler grading methods capable of operating on a more participative basis. Systematic job evaluation is undertaken in the BBC by defining and relating to each other the responsibilities and difficulty of jobs performed at each level in every occupational group. This results in a comprehensive grading scheme in which posts carrying an equal degree of difficulty and an equivalent weight of responsibility are graded alike. Posts may be regraded to take account of changes in duties, re-organisation or the introduction of new activities. The strict application of these procedures has continued during the period of pay restraint. Any resulting disagreement with the recognised Unions may be referred jointly to arbitration. There were five such references to arbitration or adjudication during the year; two were settled in the union's favour and two for the BBC. A further result was awaited as the

year ended. The Unions are not always prepared to make such reference to arbitration. Nevertheless the BBC has declared, and maintained, its intention not to concede unjustified upgradings simply because of industrial action, and has lost some programmes as a result.

Discipline, appeals & grievances

The tendency, noted last year, for appellants who are unsuccessful on internal appeal to apply to an Industrial Tribunal, has continued. The fact that, in all the cases so far decided, the fairness of the decision to dismiss has been upheld suggests that the BBC's own internal procedures are working effectively.

Employment legislation

BBC rules and procedures continue, where necessary, to be brought into line with the requirements of employment legislation as it comes into force.

Health & safety

In the year ending 31 March 1977 the sick absence of staff averaged 8.5 days overall, this is about half the latest available national figure of 17 days (1974).

New surgeries have been opened in Belfast, Bristol and Manchester, and these facilities are now provided at all major centres. BBC doctors and nursing officers maintain a comprehensive occupational health service, as well as conducting special-centre first aid training for some 500 staff annually, under the aegis of the St. John Ambulance. This training has been expanded to meet not only statutory requirements, but also the special circumstances of production work in areas remote from medical facilities.

The encouragingly low accident injury rate of previous years has been maintained. Safety representatives are being appointed by recognised unions, and integrated into the existing health and safety organisation in advance of legislation. Training in health and safety

matters is being expanded, and is included on staff training courses at all levels. Regular seminars are also held for managers and supervisors.

Welfare

In addition to maintaining contact with such of the BBC's 6,000 retired staff as are in need of support, the Welfare Unit continues its counselling service to staff who have domestic or personal problems. Pre-retirement conferences are offered to all staff during their last few years of service, and the take-up is excellent. The Unit runs an accommodation bureau, which is much used – especially now that rented accommodation is so hard to find in the London area.

Pensions

After consultation with the recognised unions and careful consideration of the alternatives, the BBC has decided in principle to contract out its New Pension Scheme from the new State Scheme starting in April 1978. It has applied to the Occupational Pensions Board for the necessary certificate for this purpose.

Staff training & appointments

Recruitment & promotion

The number of appointments to BBC vacancies excluding secretarial and clerical during the year under review has shown little change from last year. Altogether, 1,236 appointments were made, 889 by internal movement and 347 by external recruitment. Last year the figures were 1,186, 874, and 312 respectively.

The number of traineeships decreased from a total of 117 last year to 104. The normally large Studio Manager intake (72 in 1975-76) dwindled to eight this year, due to the temporary suspension of the external competition.

But in a major intake in the film area of television 36 young trainees were selected for the editing, camera, and sound recording courses.

Appointments to secretarial and clerical vacancies rose from 1,574 last year to 1,656 in 1976-77. And again more than half of these were recruited from outside the BBC.

Training – general

A year of economic stringency has meant that the Staff Training Department has had to continue with equipment and premises which are in some respects out of date. Training for the regions continues to be a developing need.

Television training

The television training studio is now fully equipped for colour and this has meant an increase in the practical nature of the directing courses. In addition to the regular courses, specialised training has been carried out for several departments, and demands for regional training have been met in Southampton, Cardiff and Newcastle. The demand for domestic training remains buoyant with at least twice as many nominations as available places. Overseas training has continued with two London-based courses per year and on-site training in Teheran. A total of 47 courses were run during 1976.

Radio training

Radio training has been affected this year by the heavy reduction in recruitment of studio managers and producers. Regular courses are run for freelancers. Radio training has made a contribution to the development of community radio. Production courses have been attended by staff of Radio Ulster, Radio Wales and Radio Cymru, and in February 1977 a special course was provided for the staff of Radio Orkney and Radio Shetlands.

Demand for overseas training has continued. For the first time broadcasters from

Iraq and Argentina have come to London for training. Instructors have visited the Cayman Islands, the Seychelles and Pakistan.

Management training

A General Management Course has now been established and is being run on a residential basis in 1977. The emphasis is on management skills and training in these is also taking place locally in the form of short workshops. Additionally, a booklet for newly-appointed managers has been prepared as has a checklist of duties and skills.

Office training

Although the content of established courses is constantly under review this was generally a year of consolidation rather than radical change. External recruitment was again down and more time was spent in training existing staff, concentrating particularly on individual needs.

Legal matters, artists' contracts & copyright

The risk of defamation in relation to controversial programmes and the avoidance of contempt of court, particularly in connection with news and current affairs programmes, calls for constant legal attention. Claims before industrial tribunals, mainly on grounds of unfair dismissal, have increased in number and there have been several complaints to the Race Relations Board against the BBC alleging unlawful discrimination in employment.

The performers' unions seek re-negotiation annually of their agreements and these are being concluded satisfactorily, with some improvements in production facilities, within the terms of government guidelines.

Discussions have continued with bodies

representing authors on the rates and conditions for acquisition of rights in both specially written and previously published material. Satisfactory agreement on new rates has been reached, bearing in mind the Corporation's financial position and the policy for the control of inflation.

readiness to receive visits from potential buyers has undoubtedly contributed to the success of the British manufacturer in securing export orders. The new machine is not yet fully loaded with BBC work, and the spare capacity is being sold to other users.

The BBC's use of computers is closely controlled by steering groups chaired by senior managers in the user areas.

Management Services Group

Specialist staff in the BBC's Management Services Group give an advisory service to all directorates and regions on levels of staffing, organisation and methods, work study and measurement.

O & M techniques have been augmented by the recruitment of staff skilled in operational research, behavioural science and information science. With the continuing need for greater efficiency and economy, there is a steady demand for specialist assistance to management in all directorates.

Computer services

As forecast in last year's report, a staff saving has been achieved by the integration of Computer Planning and Computer Operations in a single department. The new Computer Services Department provides the specialists who, under the operational command of project managers in the user areas, carry out the design, programming and testing of computer systems. The department also provides a central 'bureau' service of data preparation and processing.

The central computer complex has been augmented by the acquisition of an ICL 2960 machine, delivered in May 1976 and commissioned in July. This was the first of its kind to go into commercial service. As such, it has been the focus of considerable interest from computer users world-wide, and the BBC's

Publications & Enterprises

BBC Publications

During the year ending 31 March 1977, BBC Publications made a profit of £1,664,000. *Radio Times*, price 12p, was published weekly in 25 editions corresponding to the regional pattern of BBC television and the 20 local radio stations. The average weekly net sales of *Radio Times* from 1 July 1976 to 31 December 1976 as certified by the Audit Bureau of Circulations were 3,614,730.

The Listener, price 25p, published weekly, contained a wide selection of material drawn substantially from BBC programmes, together with book reviews and articles on art, cinema, music and theatre. It publishes a monthly supplement giving details of the main music and drama productions to be broadcast on BBC Radio. During the year the Reith Lectures *Mechanics of the Mind* by Dr Colin Blakemore and the scripts from *The Age of Uncertainty* by Professor J.K. Galbraith were reprinted. Special book numbers also appeared. Average weekly net sales of *The Listener* from 1 July 1976 to 31 December 1976 as certified by the Audit Bureau of Circulations were 36,896 including some sales to schools and students at reduced prices.

As in former years a major publishing activity in 1976-77 was the production, at the request of the Schools Broadcasting Council, of many publications to support the BBC's radio and television broadcasts to schools. For the school year 1976-77 some 570 different publications were produced and a total of approximately seven million were sold, including pupils' pamphlets, teachers' notes and a number of audio-visual and other aids. This service is designed to be self-supporting.

To support Further Education television and radio, publications were issued or re-issued with subjects ranging from language courses to social work. *Sur le Vif* a second stage French television series and *Knitting Fashion* were among the popular series. Also in demand were books to support the *Mr Smith's Gardening* programmes and a handbook for child-minders entitled *Other Peoples' Children*.

A wide range of books of general interest stemming from broadcast material was published during the year. New titles included *The Age of Uncertainty*, *Key to the Universe*, *The Liver Birds*, *Striker*, *Grace and Flavour*, *Tribal Eye*, *The Energy of God*, *Another Stretch of Porridge*, *BC: The Archaeology of the Bible Lands*, and the *Fourteenth Book of Blue Peter*.

During the year the *Radio Times* Hulton Picture Library, one of the largest collections of historical pictures in the world, numbering over six million items, continued to attract many users.

Enterprises

A new record of £8.5 million total gross sales in all sectors of Enterprises activity is reported for the year ending 31 March 1977. This represents an increase of 18 per cent over the previous year's figure, which was itself a record.

The total sale of BBC television programmes to 82 countries throughout the world grossed

£7 million, a 20 per cent increase on last year. The best selling series in overseas television markets were: *The Fall of Eagles* (32 countries); *Explorers* (23); *The Two Ronnies: The Picnic* (21); *David Copperfield* (20); *Fight Against Slavery* (17); *Private Lives* (11); *The Black Tulip* (9). An entirely new venture for European Television sales was the first Enterprises 'Showcase' mounted at a Brighton hotel in February 1977. It proved an outstanding success. Over 100 hours of programmes were screened to 115 buyers from nearly every country in both East and West Europe. Well over one million pounds of export business was committed at the Showcase.

For the second year running, there was a steep increase in export business handled by the London-based educational films sector. As an example of this development, Enterprises arranged overseas screening sessions for the first time for the educational market. Over 150 hours of Non-Theatrical programmes were shown to educationalists, industrialists and government bodies in Iran.

Programme supply

The department's capability of servicing programme distribution with all types of technical format – videotapes (625 PAL or SECAM and 525 NTSE), film (colour and monochrome), and multi-standard videocassettes (for programme appraisal purposes) – has met an immense growth demand in all these areas during the year. As well as supporting an ever-growing television market, the department has been increasingly involved in the rapidly expanding educational field. For both, the department has provided foreign language versions including a French dub of *War and Peace* and a Dutch version of the educational *Engineering Craft Studies* series. During the year a total of 11,500 new prints, 2,500 videotapes and 2,500 videocassettes were prepared, checked and sent out, while 1,200 videocassettes were in constant circulation overseas. In addition to supplying

programmes to overseas organisations, the department has also serviced Enterprises' two important screenings – in Iran and at Brighton.

Television sales : British Commonwealth

New Zealand for the second year remained the largest volume buyer with 460 hours of programmes. Australia took 380 hours and in monetary terms was Enterprises' top Commonwealth market. Canadian sales amounted to 370 hours or \$1 million worth of programmes. The syndication aspect of the Canadian market is becoming increasingly important with sales not only to the CBC network but also to a number of independent stations. Programmes particularly popular for syndication in Canada have been *The Fight Against Slavery*, *Are You Being Served?*, *The Onedin Line*, *The Dick Emery Show* and *Fall of Eagles*. Business with Hong Kong and Singapore continues at a relatively high level while an ever-growing demand for colour programming from the Caribbean and African countries has resulted in a very satisfactory increase on the previous year's trading figures. The most successful programmes in Africa have been *The Fight Against Slavery*, *Explorers*, *Microbes and Men*, *The Mighty Continent*, and *Fall of Eagles*. Light entertainment and educational programmes also maintained their popularity in these markets.

Television sales : USA and Latin America

Income from trading in the USA and Latin America has been at the highest level ever and is up by 15 per cent compared with last year. British humour continued to amuse American audiences with *Monty Python's Flying Circus* and *The Goodies* popular in syndication from coast to coast. Two of the year's great successes were *Explorers* (retitled *Ten Who Dared*) and *The Fight Against Slavery*, while *America and Civilisation* continued to do well. *War and Peace* and *Shirley Bassey*, and the children's series *Vision On* were also syndicated success-

fully. The Public Broadcast System once again ran many BBC tv drama series such as *Madame Bovary* and *Five Red Herrings* in their Masterpiece Theatre presentation. Sales of BBC tv programmes to 15 Latin American countries increased over the year. Brazil and Mexico continued consistent buyers, with – amongst other programmes – *David Copperfield* selling to the former and *Explorers* to Mexico.

Television sales : Europe

BBC programmes continued to enjoy popularity throughout Western Europe, with 1,051 hours of programming sold during the year. Finland bought 139 hours and Sweden 120 hours, while sales in Spain, Portugal and Denmark were also well up on last year. *The Brothers*, *Fawlty Towers* and *The Ascent of Man* were amongst the best selling programmes. West Germany bought 83 hours of programming including a number of plays and documentaries such as *The Fight Against Slavery*. Sales to the Netherlands included *Lord Peter Wimsey* and *The Glittering Prizes*. The *America* and *Civilisation* series were popular in France. Drama and light entertainment programmes continued to be the staple diet of the East European market. The buying of ‘packages’ – the combination of documentary with either light entertainment or drama – became increasingly popular in Poland and Yugoslavia. Greece purchased a total of 154 hours, the highest ever.

Television sales : Middle and Far East

The development of the Middle East market has continued with sales at a high level in Dubai (over 200 hours), Qatar (120 hours), Iran (135 hours), Abu Dhabi and Turkey, with a new market – Muscat and Oman – buying a number of documentaries and plays. The FA Cup Final in Arabic was distributed on videotape and satellite and a number of programmes were dubbed or sub-titled into Arabic. Algeria and Morocco came back into the market, as

also did the Lebanon. Brunei, last year’s encouraging new market, continued at a relatively high level of business. Business with Bangladesh and Malaysia has increased, but Thailand, India and Indonesia remained dormant markets, with sales to Pakistan at a low level. There has been an increase of business with Taiwan involving all three stations and a variety of programming – in particular *Civilisation*, *America*, *It’s a Knockout* and sport.

Sales to Japan during the past year increased, particularly in the areas of documentary and sport.

Educational films

More than 1,300 BBC-tv programmes were again available for sale or hire to industry, business, educational institutions and film libraries throughout the world from Enterprises offices in London, Sydney and Toronto and through its US distributor Time-Life Multimedia, New York. These programmes were also available for sale only in Australia and New Zealand through Enterprises’ Sydney office. Business written rose by 25 per cent to a total just short of £1 million, whilst US Multimedia distribution created an equivalent amount. The London-based sector continued to expand its export sales and the most significant results have come from developing markets in the Middle East – a most welcome trend with excellent potential.

Film Library sales

The second half of the year saw programme production at home and abroad re-awakening after a lengthy period of recession. This resulted in a 12 per cent increase in gross revenue over the year – a trend which is expected to continue.

Technical and production facilities

Major sporting events continued to attract overseas customers and the high level of business achieved last year was further in-

creased by about 10 per cent. Events such as Wimbledon and the British Open Golf were again very popular, and there was an increasing demand for the use of facilities for feeding news and current affairs programmes via satellite.

Exhibitions

During another successful year of BBC Exhibitions the sumptuous costumes from the award-winning series *The Six Wives of Henry VIII* and *Elizabeth R* continued to attract visitors to their respective venues at Dover Castle and Hatfield House, whilst *The Pallisers'* costumes enhanced the rooms of Longleat House. Last year's policy of long-term investment in exhibitions came to fruition with a new addition to the exhibition repertoire based on the BBC Drama series *Wings* at the Imperial War Museum in London, together with another brand new BBC costume exhibition in Blackpool. The fictional monsters from time and space continued to attract visitors to the *Dr Who* exhibitions at Longleat and Blackpool's Golden Mile.

In Australia over 125,000 people saw the *Six Wives of Henry VIII* costume exhibition, which toured major cities from February to August 1976.

Merchandising

This again proved to be a highly successful year for BBC Merchandising and the net profit rose by some 35 per cent. All the established favourites – including *Magic Roundabout*, *Basil Brush*, *Dr Who*, and *The Wombles* – continued to provide a steady income. New series such as *Paddington* and *Noah and Nelly in Skylark* have been well received and are generating substantial royalties.

One hundred and eighty new licences were issued, covering some 600 items ranging from boxed jigsaws and games to stage shows and bone china figurines. In addition to the BBC's own products, Merchandising now represents

over 40 UK and overseas producers and copyright owners, in many cases holding the worldwide rights. The planned expansion of this overseas activity will add considerably to the Department's profitability.

BBC Records and Tapes

Despite the continuing recession in the UK record industry, sales of BBC Records and Tapes product have maintained a satisfactory level. The most significant development during the year was the switching of the label's manufacturing, distribution and selling arrangements for the UK from Polydor Records to Pye Records last October. The move has already resulted in a significant increase in business particularly in the back catalogue area. Over 40 new titles – spanning all repertoire areas – were added to the catalogue during the year with records for children and comedy discs (such as *The Two Ronnies*) once again making a healthy contribution to overall sales. Major releases during the year have included *40 Years of Television*, a special package of six albums issued to tie in with the BBC's *Festival 40* celebrations, a new mid-price series called *Weekend Sounds*, Volume 4 of BBC-tv's *Best of Top of the Pops*, on the Beeb label, and the first of a new series of pop compilation albums called *Radio 1 Chartbusters*. The label has also enjoyed success in the singles market with the theme music from *When the Boat Comes In*. Another minor singles hit was achieved with *Sailing*. This was recorded by the Ship's Company of HMS Ark Royal (featured in *Sailor*). Encouraging growth in the overseas markets has followed the establishment of a worldwide chain of distributors for BBC Records and Tapes products. Particularly pleasing was the winning of an award in Germany for *50 Years of Broadcasting*.

Finance

The accounts for the year ended 31 March 1977, as reported upon by the Corporation's Auditors, are shown on the following pages, and corresponding figures for the preceding year are given for comparison.

Balance Sheet at 31 March 1977

31 March 1976				31 March 1977	
<i>Home Services</i>	<i>External Services</i>			<i>Home Services</i>	<i>External Services</i>
£000	£000		<i>Statements</i>	£000	£000
		Fixed Assets			
70,840		At cost, less depreciation	4	73,465	
	14,847	At cost	5		17,287
53		Investment at cost	3	53	
<hr/> 70,893	<hr/> 14,847			<hr/> 73,518	<hr/> 17,287
		Current Assets			
6,088	150	Stores	4	6,373	150
11,821	41	Programme stocks	5	12,199	44
16,187	772	Debtors and prepayments		20,650	1,032
651	1,180	Cash and bank balances		819	1,579
<hr/> 34,747	<hr/> 2,143			<hr/> 40,041	<hr/> 2,805
		Current Liabilities			
21,363	1,820	Creditors, including corporation tax		23,183	2,550
17,770		Short-term loans and bank borrowings	6	18,317	
<hr/> 39,133	<hr/> 1,820			<hr/> 41,500	<hr/> 2,550
-4,386		Net Current Liabilities		-1,459	
	323	Net Current Assets			255
<hr/> 66,507	<hr/> 15,170	Total Net Assets		<hr/> 72,059	<hr/> 17,542
		Represented by:			
70,893	14,847	Capital account		73,518	17,287
2,000		Provision for pension liability	7	2,000	
-6,386		Income and expenditure account: Deficit carried forward		-3,459	
	323	Grant in aid: Surplus carried forward			255
<hr/> 66,507	<hr/> 15,170			<hr/> 72,059	<hr/> 17,542

Governors: Michael Swann, Mark Bonham Carter *Director-General*: Charles Curran

Report of the Auditors to the Members of the British Broadcasting Corporation

We have examined the accounts and statements numbered 1 to 5 set out on pages 100 to 110.

For the reasons set out in the statement of accounting policies the Corporation charges capital expenditure during the year against the income for that year and we regard this accounting policy as appropriate to the circumstances of the Corporation. In our opinion the accounts give a true and fair view of the state of the Corporation's affairs at 31 March 1977 and of its income and expenditure and source and application of funds for the year ended on that date.

Deloitte & Co., Chartered Accountants, London, 4 August 1977

External Services: Grant in aid account for the year ended 31 March 1977

Year Ended 31 March 1976		Year ended 31 March 1977					
		<i>Total</i>	<u>Broadcasting</u>		<u>Monitoring</u>		<i>Civil Defence</i>
		<i>Current</i>	<i>Capital</i>	<i>Current</i>	<i>Capital</i>		
£000	<i>Statements Notes</i>	£000	£000	£000	£000	£000	£000
Income							
26,653	Grant in aid receipts	30,259	24,471	3,262	2,390	136	
-18	Sales of assets taken out of service	15	15				
54	Interest receivable	92	89		3		
26,689		30,366	24,575	3,262	2,393	136	
Expenditure							
24,417	Operating expenditure 3	26,842	24,441		2,401		
2,223	Capital expenditure 5 2	3,583		3,461		122	
10	Corporation Tax	9	9				
26,650		30,434	24,450	3,461	2,401	122	
39	Surplus / deficit (-) for year	-68	125	-199	-8	14	
284	Balance at 31 March 1976	323	353	-67	52	-13	-2
323	Balance at 31 March 1977	255	478	-266	44	1	-2

Statement of accounting policies

Introduction

The British Broadcasting Corporation is a body corporate set up by Royal Charter and operating under Licence from the Home Office. Its object is to provide a public service of broadcasting for general reception at home and overseas. In order to fulfil this object, the Corporation receives from the Home Office income derived from television broadcast receiving licences to finance its Home Services and a grant in aid for its External Services.

The accounting policies adopted by the Corporation for dealing with items which are considered material in determining its result for

the year and stating its financial position are as follows:

Fixed assets – Home Services

The income receivable from the Home Office for the year is in respect of both capital and operating expenditure. The Corporation has raised no long-term finance and accordingly charges capital expenditure during the year against the income for that year.

However the net book value of fixed assets employed is upheld in the Balance Sheet and in arriving at that amount depreciation is provided in order to comply with the Charter. The amount by which gross additions exceed gross depreciation in the year (disposals are assumed

to be fully depreciated) represents the increase in Capital Account. Depreciation is calculated so as to write off the cost of fixed assets by equal annual instalments over the periods of their anticipated useful lives, except in the case of indirect capital expenditure which cannot be related to particular fixed assets, which is included in gross additions and then wholly depreciated and written off. The anticipated useful lives are as follows:

Freehold and long leasehold land and buildings	40 years
Short leasehold land and buildings	unexpired term of lease
Plant, furniture and fittings, music and books	10 years
Musical instruments	7 years

Fixed assets – External Services

The cost of renewal or extension of fixed assets is met in full from grants in aid as a result of which capital expenditure during the year is charged against grant in aid receipts for that year and in accordance with the Charter no provision is made for depreciation.

The amount by which additions exceed assets written off during the year represents the increase in Capital Account.

Stores

Stores are valued at cost less provision for slow-moving items.

Programme stocks – film rights, untransmitted programmes and programmes in course of production

The external cost of programmes to be transmitted in future years, consisting mainly of artists' fees, facility and copyright fees, etc., is carried forward and charged to operating expenditure on transmission of the respective programmes.

Staff and all other programme costs are

charged to expenditure in the year they are incurred. Feature film rights are charged to operating expenditure on a decreasing scale related to the number of transmissions in the licence period.

Income receivable from the Home Office

Income receivable from the Home Office is that derived from television broadcast receiving licences and represents the amount collected in the year less expenses, principally those of the Post Office, incurred in administering the licence fee system, in collecting the licence fees and in investigating complaints by the public of interference in broadcast reception. The amount which the Home Office can pay to the Corporation in any year cannot exceed the amount voted by Parliament for that year, and variations between income collected and the vote are allowed for in the vote for the following year.

Notes on the accounts

1. Fixed assets – Home Services

Major capital expenditure during the year was on the further extension of the uhf transmitter programme and the replacement of worn-out and obsolete studio and outside broadcast equipment in London and the Regions.

The capital expenditure of £18,920,000 (1976 £18,123,000) charged to the income and expenditure account for the year exceeded by £2,625,000 (1976 £2,772,000) the depreciation for the year of £16,295,000 (1976 £15,351,000) charged to capital account.

Future capital expenditure approved by the Board of Governors at 31 March 1977 amounted to £4,960,000 (1976 £4,688,000)

for which contracts had been placed and £14,688,000 (1976 £9,217,000) for which contracts had not yet been placed.

2. Fixed assets – External Services

As explained in the notes on accounting policies, no depreciation is provided. Had depreciation been provided, on the same basis as is applied to Home Services' fixed assets, the net book value of fixed assets at 31 March 1977 would have been £6,045,000 (1976 £4,153,000) for Broadcasting and £287,000 (1976 £243,000) for the Monitoring Service.

The main capital expenditure during the year was on building work associated with the construction of the new Far Eastern Relay Station in Singapore, with a modernisation programme for Bush House, and the construction of a new relay station in the Caribbean.

3. Investment

The Corporation holds 53,000 £1 shares in Visnews Limited, representing 33% of the issued equity share capital of this unquoted associated company.

The Corporation's share of the profit and assets of this company is not material in relation to the income and assets of the Corporation.

4. Stores – Home Services

Stores include goods held for both broadcasting and trading purposes, and respective amounts are as follows:

	1977	1976
	<u>£000</u>	<u>£000</u>
Broadcasting –		
Engineering stores,		
television design and film unit		
materials and fuel oil, etc.	4,937	4,743

	1977	1976
	<u>£000</u>	<u>£000</u>

Trading –

Books, other publications,	1,436	1,345
records and paper etc.	<u>6,373</u>	<u>6,088</u>

5. Programme Stocks – Home Services

Programme Stocks comprise the following:	1977	1976
	<u>£000</u>	<u>£000</u>

Television		
BBC Productions	4,930	5,037
Purchased Programmes	6,413	5,856
	<u>11,343</u>	<u>10,893</u>

Radio

BBC Recordings	856	928
	<u>12,199</u>	<u>11,821</u>

In addition there were commitments at 31 March 1977 in respect of purchased programmes payable in the years to 1981 amounting to £10,419,000 (1976 £7,847,000) of which £5,188,000 (1976 £3,038,000) is payable by 31 March 1978.

6. Short-term loans and bank borrowings

At the 31 March 1977 the Corporation's borrowing comprised a bank overdraft and short-term loans of £10,317,000 (1976 £9,770,000) and a bank loan for capital expenditure of £8,000,000 (1976 £8,000,000).

7. Provision for pension liability

The provision of £2,000,000 has been retained pending the next actuarial valuation of the Corporation's staff pension fund as at 31 March 1978.

8. Income receivable from the Home Office

	1977	1976
	£000	£000
Gross revenue collected by the Post Office in the year	247,995	233,676
Collections in 1974/75 applicable to 1975/76		432
	<u>247,995</u>	<u>234,108</u>
<i>Less</i> : deduction under Clause 16 of the Licence and Agreement dated 7 July 1969, being the expenses of collection, administering the licensing system and interference investigations, including a reduction of prior years expenses of £898,000 (1976 additional charge of £478,000)	21,006	21,246
	<u>226,989</u>	<u>212,862</u>

9. Open University

The Corporation provides broadcasting services to the Open University and the income for the year of £3,737,000 (1976 £3,539,000) represents reimbursement of operating and capital expenditure incurred on the University's behalf.

10. Taxation

The Corporation is liable to taxation on profits derived from those of its activities carried on with a view to profit and in the case of Home Services, on interest and rent receivable.

Home Services' corporation tax for the year ended 31 March 1977, computed on the basis described above and calculated at 52% (1976 52%), is after taking into account an

over-provision of £76,000 (1976 £43,000) in respect of prior years.

11. Source and application of funds for the year

Home Services	1977	1976
	£000	£000
Sources of funds		
Surplus for the year (after charging Capital Expenditure)	2,927	12,367
Increase in creditors (net of provision for pension liability)	1,820	1,208
Increase in net borrowings	379	
	<u>5,126</u>	<u>13,575</u>
Applications of funds		
Increase in: stores	285	726
programme stocks	378	2,328
debtors	4,463	6,481
Reduction in net borrowings		4,040
	<u>5,126</u>	<u>13,575</u>

External Services

Sources of funds		
Surplus for the year (after charging Capital Expenditure)		39
Increase in creditors	730	619
	<u>730</u>	<u>658</u>

Applications of funds		
Deficit for the year	68	
Increase in: programme stocks	3	
debtors	260	100
cash and bank balances	399	558
	<u>730</u>	<u>658</u>

12. Emoluments of Governors

The annual fees payable to Governors as at 31 March 1977, as determined by order in Council, were as follows:

Chairman	£10,000
Vice-Chairman	£ 2,000
National Governors for Scotland and Wales	£ 2,000 each
National Governor for Northern Ireland and seven other Governors	£ 1,000 each

13. Emoluments of employees

The following table shows the number of employees who received emoluments during the year of more than £10,000:

	1977	1976
£10,001 – 12,500	127	117
£12,501 – 15,000	18	15
£15,001 – 17,500	10	8
£17,501 – 20,000	4	2
£20,001 – 22,500	3	3
£22,501 – 25,000	–	–
£25,001 – 27,500	1	1

14. Auditors' remuneration

The remuneration of the auditors amounted to £20,000 (1976 £17,000).

Statement 1

Statement of operating expenditure for the year ended 31 March 1977: television

Year ended 31 March 1976			Year ended 31 March 1977	
Amount £000	Percentage of total %		Amount £000	Percentage of total %
77,114	58.5	Production and other staff costs	84,586	56.9
35,961	27.3	Artists, speakers, facility and copyright fees, film recording and design materials, etc.	42,103	28.4
2,076	1.6	Intercommunication circuits	2,571	1.7
3,032	2.3	Power, lighting and heating	3,706	2.5
3,330	2.5	Building and plant maintenance	4,151	2.8
3,505	2.6	Rent and rates	3,793	2.6
1,558	1.2	Telephones	1,943	1.3
2,107	1.6	Transport	2,422	1.6
3,146	2.4	Other expenses	3,283	2.2
131,829	100.0		148,558	100.0
£m	%	<i>Whereof:</i>	£m	%
77	58	BBC 1	86	58
36	27	BBC 2	41	27
14	11	Regional Services	17	11
5	4	Transmission and Distribution	5	4
132	100		149	100

Statement 2

Statement of operating expenditure for the year ended
31 March 1977: radio

Year ended 31 March 1976			Year ended 31 March 1977	
Amount £000	Percentage of total %		Amount £000	Percentage of total %
29,238	55.8	Production and other staff costs	32,260	55.6
11,572	22.1	Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	13,008	22.4
3,000	5.7	House orchestras	3,268	5.6
606	1.1	Intercommunication circuits	643	1.1
1,149	2.2	Power, lighting and heating	1,457	2.5
1,419	2.7	Building and plant maintenance	1,555	2.7
2,773	5.3	Rent and rates	2,811	4.8
799	1.5	Telephones	930	1.6
398	0.8	Transport	500	0.9
1,464	2.8	Other expenses	1,611	2.8
52,418	100.0		58,043	100.0
£m	%	<i>Whereof:</i>	£m	%
5	10	Radio 1	5	9
9	18	Radio 2	11	18
11	21	Radio 3	12	20
13	24	Radio 4	14	24
6	12	Regional Services	7	13
6	10	Local Radio	6	11
2	5	Transmission & distribution	3	5
52	100		58	100

Statement 3

Statement of operating expenditure for the year ended
31 March 1977: External Services

Year ended 31 March 1976			Year ended 31 March 1977	
Amount £000	Percentage of total %		Amount £000	Percentage of total %
16,724	68.5	Production and other staff costs	17,790	66.3
		Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	2,257	8.4
1,973	8.1	Intercommunication circuits	241	0.9
184	0.7	Power, lighting and heating	2,283	8.5
1,934	7.9	Building and plant maintenance	887	3.3
673	2.8	Rent, rates and hired transmitters	1,873	7.0
1,636	6.7	Telephones	248	0.9
241	1.0	Transport	209	0.8
167	0.7	Other expenses	1,054	3.9
885	3.6			
24,417	100.0		26,842	100.0
£m	%	<i>Whereof:</i>	£m	%
22	91	Broadcasting	25	91
2	9	Monitoring	2	9
24	100		27	100

Statement 4

Statement of fixed assets: Home Services

31 March 1976		31 March 1977		
<i>Total</i>		<i>Total</i>	<i>Freehold/ Leasehold Land & Buildings</i>	<i>Plant Furniture & Fittings etc.</i>
£000		£000	£000	£000
	Cost			
122,945	at 31 March 1976	130,877	54,187	76,690
18,123	Gross additions during the year	18,920	3,584	15,336
-10,191	Assets written off during the year	-10,908	-2,314	-8,594
130,877	at 31 March 1977	138,889	55,457	83,432
	Depreciation			
54,877	at 31 March 1976	60,037	15,638	44,399
15,351	Depreciation for the year	16,295	3,698	12,597
-10,191	Assets written off during the year	-10,908	-2,314	-8,594
60,037	at 31 March 1977	65,424	17,022	48,402
70,840	Net Book Value at 31 March 1977	73,465	38,435	35,030
	<i>Whereof:</i>			
55,801	Television	57,181	28,409	28,772
14,362	Radio	15,637	10,026	5,611
677	Open University	647		647
70,840		73,465	38,435	35,030

Statement 5

Statement of fixed assets: External Services

31 March 1976		31 March 1977		
<i>Total</i>		<i>Total</i>	<i>Freehold/ Leasehold Land & Buildings</i>	<i>Plant Furniture & Fittings etc.</i>
£000		£000	£000	£000
	Cost			
19,266	at 31 March 1976	14,847	5,402	9,445
2,223	Gross additions during the year	3,583	1,718	1,865
-6,642	Assets written off during the year	-1,143	-372	-771
14,847	at 31 March 1977	17,287	6,748	10,539
	<i>Whereof:</i>			
14,207	Broadcasting	16,574	6,562	10,012
608	Monitoring	687	162	525
32	Civil Defence	26	24	2
14,847		17,287	6,748	10,539

Statement 6

Licence Income & National Regions 1976-77

	Total	England	Scotland	Wales	N. Ireland
At 31 March 1977 the number of Television licences was	M	M	M	M	M
	18·1	15·3	1·6	0·9	0·3
and the net licence income collected was	£m	£m	£m	£m	£m
	227·0	192·3	20·7	10·8	3·2
After expenditure on – the production of local programmes for local audiences and transmission and distribution costs					
	27·0	11·6	5·8	6·3	3·3
	8·2	5·0	1·8	1·0	0·4
	35·2	16·6	7·6	7·3	3·7
the amount left to pay for capital investment, all network programmes and the use of central service departments was	191·8	175·7	13·1	3·5	-0·5
If all licensed households contributed equally to these services the amount required from each area would be	191·8	162·4	17·3	9·1	3·0
leaving a surplus / deficit (-) of		13·3	-4·2	-5·6	-3·5

Statement 7

Summarised Balance Sheets from 31 March 1973 to 31 March 1977

	Year ended 31 March				
	1973	1974	1975	1976	1977
	£000	£000	£000	£000	£000
Home Services					
Fixed assets					
At cost, less depreciation	61,814	66,528	68,068	70,840	73,465
Investment in Visnews Ltd	53	53	53	53	53
	61,867	66,581	68,121	70,893	73,518
<i>Net current assets / liabilities</i>					
Current assets	20,600	19,154	25,293	34,747	40,041
Less: Current liabilities	18,517	17,362	41,046	39,133	41,500
	2,083	1,792	-15,753	-4,386	-1,459
<i>Net total assets</i>	63,950	68,373	52,368	66,507	72,059
Represented by:					
Capital account	61,867	66,581	68,121	70,893	73,518
Provision for pension liability	1,000	1,000	3,000	2,000	2,000
Income and expenditure account	1,083	792	-18,753	-6,386	-3,459
	63,950	68,373	52,368	66,507	72,059
External Services					
Fixed assets					
At cost	17,321	18,324	19,266	14,847	17,287
<i>Net current assets</i>					
Current assets	811	938	1,485	2,143	2,805
Less: Current liabilities	423	666	1,201	1,820	2,550
	388	272	284	323	255
<i>Net total assets</i>	17,709	18,596	19,550	15,170	17,542
<i>Represented by:</i>					
Capital account	17,321	18,324	19,266	14,847	17,287
Grant in aid	388	272	284	323	255
	17,709	18,596	19,550	15,170	17,542

Statement 7 (Continued)**Summary of income and expenditure and grant in aid
for the period 1 April 1972 to 31 March 1977**

	Year ended 31 March				
	1973	1974	1975	1976	1977
	£000	£000	£000	£000	£000
Home Services					
<i>Income</i>					
Receivable from the Home Office	125,942	136,939	146,372	212,862	226,989
Other income	3,695	4,361	4,645	6,820	7,139
	129,637	141,300	151,017	219,682	234,128
<i>Expenditure</i>					
Operating	112,722	124,430	152,771	187,485	210,203
Capital	11,662	16,373	14,928	18,123	18,920
Taxation	644	788	863	1,707	2,078
	125,028	141,591	168,562	207,315	231,201
<i>Surplus or deficit (-) for year</i>	4,609	-291	-17,545	12,367	2,927
Provision for pension liability	-1,000		-2,000		
<i>Balance brought forward</i>	-2,526	1,083	792	-18,753	-6,386
	1,083	792	-18,753	-6,386	-3,459
External Services (Grant in aid)					
<i>Income</i>					
Grant in aid	15,026	16,713	20,546	26,653	30,259
Other income	50	33	60	36	107
	15,076	16,746	20,606	26,689	30,366
<i>Expenditure</i>					
Operating	14,025	15,808	19,625	24,417	26,842
Capital	755	1,074	959	2,223	3,583
Taxation	51	-20	10	10	9
	14,831	16,862	20,594	26,650	30,434
<i>Surplus or deficit (-) for year</i>	245	-116	12	39	-68
<i>Balance brought forward</i>	143	388	272	284	323
	388	272	284	323	255

Annual Report of the National Broadcasting Council for Scotland

1 April 1976 to 31 March 1977

Broadcasting House,
Queen Margaret Drive,
Glasgow G12 8DG
19 May 1977

Dear Sir Michael,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Scotland for the period from 1 April 1976 to 31 March 1977. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely

Alan Thompson (*Chairman*)

Sir Michael Swann, FRS,
Chairman,
Board of Governors,
British Broadcasting Corporation,
London W1A 1AA

Members of the Council at 31 March, 1977

Professor Alan Thompson (*Chairman*)
Major Allan Cameron
Mrs Catherine Carmichael
Mr Colin Carnie
Professor Sir Robert Grieve
Mrs Astrid Huggins
Mr Farquhar Macintosh
Mr James Milne
The Rev James Ross
Mr Roy Thomson
Mr James Young

General

The year under review has been an essentially challenging one for the Broadcasting Council for Scotland. There were uncertainties on the outcome of the deliberations of the Annan Committee on the Future of Broadcasting, particularly with regard to the future of area and community radio, together with concern for the results of the licence fee negotiations with their very great implications for planned capital projects in Scotland, and these uncertainties were paralleled by a year of the

greatest political unrest experienced in recent times.

Despite the failure of the Scotland and Wales Bill in the current parliamentary session, there is continuing commitment by all political parties to some form of devolution for Scotland. This has led the Broadcasting Council to consider it of importance for the unity of the BBC as a whole that coming political events should be anticipated by internal measures of financial and administrative devolution. The Council believes that only

thus will it be well-placed to argue for a retention of the desired close relationship with the BBC centrally.

Through the year the Council has worked for a less centralist approach within the BBC, and for a more positive attitude towards internal devolution, and more autonomy for Scotland in management and financial matters. Members have been greatly encouraged by the contention of the Board of Governors that devolution and decentralisation must come, and by a belief at the highest levels in the BBC that change can and should be seen as growth – a constructive and hopeful phenomenon. The Council welcomes the transfers of authority which have taken place this year in the fields of finance and engineering and the coming new appointment of Head of Finance. It welcomes also the BBC's commitment to further development as a regional policy, and the continuing slight shift in emphasis from central to regional development within the BBC as a whole. It welcomes too the fact that the BBC is trying to find ways of simplifying the system, and to reach agreement on such simplification with the unions.

The Broadcasting Council reaffirms its belief as stated to the Annan Committee that if Scotland is to remain within the orbit of the BBC as they wish, then the system must reflect Scotland's separate national identity, and at the same time enable her to play a distinct role in moulding the ethos of British broadcasting. The Council continues to place emphasis on improved radio and television reception in the remoter parts of the country; on the development of community and area broadcasting; and on greater access to network for Scottish-made programmes. Some progress has been made in all three of these areas this year, although hopes for greater network acceptance have to some extent been dashed by cuts in programme money forced on the centre. Several provisional series acceptances by network have been cancelled, and while other

possibilities remain open, the financial situation makes the prospects of acceptance somewhat slender, representing a severe blow to Scottish optimism.

In a year when the BBC as a whole reached the upper limits of its borrowing powers with consequent widespread and severe cuts throughout the organisation in both capital developments and operating expenditure, the Broadcasting Council is particularly grateful that the opportunity to acquire a prime site for a new Broadcasting House in the heart of the capital city was not missed. The new building, which will serve national rather than local needs, will replace the present Edinburgh premises, and will allow the development of radio facilities to cope with the increase in hours for the projected Radio Scotland. It will also make possible the necessary increase in news and current affairs coverage on both radio and television for Edinburgh and the East Coast.

The Broadcasting Council has continued to concern itself with the special needs of the Gaelic-speaking community, and during the year its Gaelic Advisory Committee has been established. Also during the year the small community radio stations in Orkney and Shetland, designed to serve the needs of these communities within the constraints of available resources, acquired staff and premises and prepared to go on the air. This unique experiment is expected to start in the Spring of 1977, and the Council will watch the results with close attention. It will hope to learn from them how broadcasting may in future best contribute to the quality of life in the geographically scattered and remote communities which constitute such an important and sometimes neglected section of the Scottish population.

The year has brought experience, consolidation and growth to Scotland's area stations, Radio Aberdeen, and Radio Highland (Inverness). Scotland is a national region which for

historical reasons has not had the opportunity to experience the growth and development of local radio as known in England. The Broadcasting Council is grateful that Scotland does now have the opportunity to experiment with opt-out at an area or regional level, and it believes that area broadcasting has much to offer both to its community and to the national network.

Not all parts of Scotland have been able to share in development and to avoid the more extreme effects of cuts in capital spending. Members of the Council visited Dundee to meet civic and Tayside Region representatives to discuss the longstanding lack of a BBC presence in the city. It was felt however that development on a scale merited by one of Scotland's four major cities could only be at the expense of the national provision from Edinburgh, and that for the time being less ambitious steps must be taken to feed material and news from Dundee into the BBC Scotland output.

During the year a major preoccupation of the Broadcasting Council in conjunction with radio production staff, was discussion and planning of the form, content and character of the future Radio Scotland. For BBC Scotland, its own national radio channel is the most significant outcome of the reallocation of frequencies following the Geneva conference. The Council welcomes this unique opportunity, so long as the resources are available to enable Radio Scotland to hold its own with the four UK radio networks with which it will be in full competition, and to build up to a full 120 hours a week service by 1982.

Interestingly, there has been a remarkable consensus of opinion between Council members, Scottish General Advisory Council members, senior staff and radio producers on the nature of the new channel. It is felt that Radio Scotland must be the authoritative voice for news, current affairs and sport in Scotland,

and must reflect all aspects of Scottish life in politics, religion and the arts. It must spread its wings to cover serious Scottish interests and minority groups who would otherwise not be catered for. At the same time the new channel must broaden its base and offer a programme with mass appeal and a recognised Scottish flavour, which can at certain times of day hold its own with the popular music channels and to a certain extent with commercial radio.

There is also broad agreement that the new channel should be unitary rather than federal in nature, providing a single service for the entire nation, while at the same time drawing on the contributions of existing and future area and community radio stations, and allowing for further development on local lines if Government action permitted it. A strong single channel, the Council feels, presents the optimum opportunity to serve and reflect the emerging spirit of nationhood which is so noticeable a feature in Scotland at the present time, and at the same time it allows the most concentrated and rational use of resources. With the possible advent of a Scottish Assembly, the unitary system would indeed seem to have more relevance to the needs of the country as a whole.

Programme services & engineering

It has been a relatively exciting year for BBC Scotland in terms of technical development. Having taken delivery of two replacement television OB units, one with five cameras and the other with four, it has been possible to redeploy the seven older cameras into the less rigorous studio environment. Three have been put into Studio B in Glasgow, three into Edinburgh and one into Aberdeen as an additional camera. This considerably expands flexibility of the Edinburgh Studio allowing it to handle productions other than simple interviews. The additional cameras in Glasgow removes the need for an OB unit to be permanently available in Glasgow during weekdays to

augment Studio equipment and so both of the present OB units are now available for outside work at any time.

Colour film processing and telecine facilities will shortly be available in Aberdeen which will allow much more rapid processing and televising of news items recorded there and in the area.

In Studio A Glasgow, a 44 Channel sound desk has been installed which greatly streamlines production techniques by eliminating to a large extent the previous need for ancillary equipment.

It is interesting that the OB cameras and one of the OB units have been supplied by Link Electronics which is a relatively small British manufacturer, fairly newly established and which is being encouraged by the BBC. The cameras are of a new design and have excellent colorimetry; the cameras are considered to be extremely good value at the price. Another feature of these units is that the cameras are fitted with Schneider 30:1 lenses which are the first of these lenses to be used in Broadcasting in the UK. The wide range of 'zoom' gives the producer much greater freedom in placing the cameras and choosing his shots which are considerable advantages over the lenses previously used.

As an aid to the considerable efforts being made to bring a full range of television programmes to small communities in areas very much cut off by topographical features, a new low cost and low power 'lamp post' transmitter is being developed which is small enough to provide a local aerial and transmission facilities on a wooden pole instead of a large expensive mast.

During the year 26 uhf transmitters have been built. These include main stations at Orkney (coverage 15,000), and Lewis (coverage 17,000), and a transmitter for the northern-most island to Shetland. This is a transmitter building programme unprecedented in Scotland which has increased the popu-

lation coverage from 92 per cent to 95 per cent and doubled the number of transmitters in operation. It is much appreciated by the people who live in the remotest parts of Scotland.

In providing 625-line transmission to parts of the Western Isles a major innovation in microwave techniques was introduced. To feed the television signals to the new transmitting station in Lewis posed a major problem due to the mountainous terrain of Northern Scotland. The microwave system installed between Rosemarkie near Inverness and Eitshal in the Hebrides includes a series of radio links where large metal reflectors are used on the hilltops, and all the electronics are installed in the valleys where there is easy access for maintenance. As a secondary advantage the reflectors can also be used in the reverse direction to carry live programmes from North West Scotland back into circuits to provide a contribution to the network.

In the radio field considerable progress has been made towards developing Radio 4 Scotland which will begin transmitting in 1978 after the network programmes have been re-located to different frequencies.

Scotland was host in Inverness to the Nordring Festival in the summer. This Festival provides a very complete programme in light music and depends upon the host country to provide the orchestra. The SRO thoroughly enjoyed itself and was acclaimed by the participants for its enthusiasm and skill. The whole Festival was recorded by BBC Scotland which provided stereo tapes for each participating country for transmission at home when convenient. For the first time in the BBC, a digital Harmoniser unit was used to delay sound fed to the echo plate which is an effect demanded by modern composers.

In terms of programmes, very full coverage was given to the Edinburgh Festival at which both OB units and three or four individual cameras were used for interviews. In the series *The Energy File* the producer was provided

with a permanent graphic designer which enabled greater flexibility and ingenuity to be expressed as any programme was developed.

The film staff again enjoyed the privilege they have of being, with Bristol, the only location outside London which makes full length drama films. They gained extremely high standards and the play, *Return to Sula* and much of the drama series *Rob Roy* were made completely on film. The last *Sutherland's Law* series was completed and a quite brilliant film *The Skye Climb* was made. In addition there was the regular current affairs, school and documentary output.

In sport there were many outside broadcasts featuring a wider range of sports than previously and perhaps in particular the *Air Canada Silver Broom Curling Tournament* which was transmitted by satellite to Canada.

Programmes

Television: The year under review saw the creation of a nucleus of a different type of drama group, with the appointment of a Head of Drama (Television). Historical productions during the year included the last episode of D.K. Broster's *The Flight of the Heron*; dramatisations of Scott's *Rob Roy* and Buchan's *John Macnab* for network; and a very successful compilation edition of the earlier series from Stevenson's unfinished novel *Weir of Hermiston*. Contemporary productions included *Play from 'A'*, a series of seven contemporary Scottish plays for BBC 2; and *Sutherland's Law*, the popular series dealing with the life of a procurator fiscal in a small Scottish town.

Coverage of events during the year included *Miss Scotland*; *The Golden Fiddlers' Festival*; and of course, the *Edinburgh Military Tattoo*. Sporting coverage was again given to a wide variety of activities, of which the most noteworthy was the *Air Canada Silver Broom World Curling Championships*. Football coverage included Scotland's international matches

against Ireland, England, Czechoslovakia and Wales. Outstanding among the year's light entertainment productions were *The Sounds of Scotland*, a series of four programmes for BBC 1 Network; and *A World of Music*, songs from many lands starring Anne Lorne Gillies.

Coverage of the Edinburgh International Festival was strengthened this year, with contributions from Scotland to *Arena* (BBC 2); *The Lively Arts*; and *Celebrity International Concert* (BBC 2). Another production for network aroused great interest: *Orpheus With His Lute*, a film profile of Sir Hugh Robertson, founder and conductor of the Glasgow Orpheus Choir.

The year saw an exceptional harvest of the kind of countryside or outdoor documentary for which Scotland has such a wealth of natural material. The contrasting qualities of the landscape, adventure in wild places or some aspects of Scottish history or community life found portrayal in films such as *The Drovers*; *The River*, about the more tranquil qualities of the River Clyde; *Yes, But What Do You Do All Winter?*, a film about life in the tiny Strathdon village of Corgarff; *Skye Trek*, broadcast on BBC 1 Network, a film of a traverse by a local guide and two girl climbers, of the Cuillin Hills in Skye, the most spectacular journey in Britain; and many more. Other outstanding documentaries of the year were *The Valley of the Scots*, filmed in North Carolina; *Post Impressions*, on the centenary of the birth of the Scottish painter J.D. Fergusson; and *The Craftsman Therein*, describing the work of plastic surgeons, written and narrated by Magnus Magnusson.

In religious broadcasting the main element has been a Scottish season of programmes and this has involved a change of policy by the Broadcasting Council. Hitherto Scotland has opted in and out of the network. Now, in an attempt to extend outreach and influence to a much wider section of the Scottish public, opt-out extends to cover the winter and spring

months and the major dates in the church and national calendar. There is no intention of abandoning traditional formats for a trendy approach – simply a desire to redress the balance. It is an inevitable corollary of this policy that in the remainder of the year most programmes are from network.

New and experimental series included *Yahwehgo* for children; *Scotspraise*, a break-away from the usual pattern of praise to cater for different moods and tastes included one presented by Bobby Watson the football international, who introduced hymns chosen by Scotland's Premier League; the *Yes, No, Don't Know Show*, which brought into the studio members of the public to discuss social issues, and *Duellogue*, a series of face to face conversations between Scottish men of the church.

In the field of further education broadcasting, the series *History is My Witness* aroused interest. The programmes give insight into the history of the 19th century, using the vehicle of four notable Scottish trials and one Board of Trade Enquiry. Repeated this year was the entertaining series on the work of Scottish writers *The Chiel Amang Us*. Two of these were broadcast on BBC 2.

In a year when the devolution debate held priority of interest, a notable contribution was made to network on this topic with *A Country of Nations*; and *Who are the SNP*, a film exploring the structure and the sociology of the SNP and the nature of their strength. Another notable topical series from Scotland for network was *The Energy File*, looking at sources of energy for the 1970s and 1980s. Scotland's two weekly current affairs series *Public Account* and *Current Account* are now well established, the latter having made several contributions to *Network* on BBC 2.

The establishment of specialised correspondents for energy and for politics brought greater scope and more authoritative coverage in these important areas. This was particularly

reflected in this year's coverage of the party conferences in Scotland, and in the ad hoc programmes on major Scottish matters at Westminster. Throughout the year the Council has been concerned with the quality and quantity of the contribution by the BBC to the whole devolution debate, and it considers that the BBC has played and is playing an important part in extending public understanding of the issues involved.

Radio: Radio output may superficially seem to make a less spectacular contribution to national broadcasting, but the Council affirms its belief in the vital importance of radio in the lives of many Scots, particularly where it is the only accessible medium. In this connection the Council continues to be very much concerned about deprivation suffered in the North and West through the lack of a fourth vhf/fm frequency, and it considers the provision of an additional vhf frequency for those areas on the West Coast with poor mf reception to be the priority in radio terms, though it understands that the Home Office is unlikely to take action before Government decision has been made on the Annan recommendations. The coming of the UK Radio 4 service to Scotland on low frequency will strengthen the case for early improvement of the Radio Scotland service in the Highlands and Islands.

Once again the Broadcasting Council considers that BBC Scotland has attained a rich and varied output of high standard from all departments, within the limits of unavoidable constraints posed by lack of resources. This high standard is the more remarkable when it is remembered that a Scottish radio producer will probably find him or herself expected to produce about three times as much airtime output per week as his London-based counterpart. The Council believes that radio broadcasting with its wide scope and infinite versatility has an important part to play in reflecting and presenting to Scots the multi-faceted nature of their national identity.

As with television there was a flowering of radio drama this year with several specially commissioned or new plays. Worthy of particular note were *Six Characters*, six half hour one-man stories based on Edinburgh characters, by Jeremy Bruce-Watt; *The Whisperers*, the late Effie Morrison's outstanding performance as an elderly woman with delusions of grandeur, against a Glasgow background; *An End to an Auld Sang*, the reconstructed debate on the proposed union of the Scottish and English Parliaments by Keith Hindell for Radio 4.

News and current affairs on radio showed a parallel flowering with two new series: *PM.Scotland*, a late afternoon weekday news programme; and *About Scotland*, a weekly current affairs programme tackling one topic in greater depth. The weekday magazine programme *Good Morning Scotland* continued to grow in popularity, as shown by audience figures and public response. Talks and features again cast their net widely over aspects of Scottish life past, present and future, and the Council was happy to see the introduction for the first time of a weekly arts review programme *The Arts in Scotland*. The highlight of the year in sports coverage was undoubtedly the Olympics in Montreal, with special reports and interviews daily for Scottish listeners by a Scottish correspondent.

The religious department continued to provide the solid backbone of traditional worship and religious current affairs. This regular output reflects the particular spiritual needs of a predominantly Presbyterian country while providing the necessary counterbalance to more experimental fare on television. A special occasion was the Blessed John Ogilvie Canonisation edition of *Church News and Views* presented live from Rome. Looking towards the contribution of Scottish religious broadcasting to the new Radio Scotland, a series of three pilot programmes have been made on the theme of community. The

effectiveness of these programmes has still to be assessed, but the Broadcasting Council endorses the need for a fresh look at traditional approaches, and for preparation through experiment.

Experiment with new themes and methods of presentation has been a feature of the musical year, too. In anticipation of a much more popular form of Radio Scotland in the future, the Music Department has developed several series in a lighter vein including its first gramophone request programme, the successful *Encore* introduced by Mary Marquis; *Intermezzo*, a relaxed Saturday lunchtime programme with eminent musicians; and *Syne Sing for their Saikis*, a series aimed at fostering enthusiasm in amateur choirs in Scotland.

The Council believes that the wide ranging nature of musical output is worthy of note. There have been excellent contributions this year in the field of ethnic music, for example in the series *Jean Redpath Sings*. Scots fiddle playing, massed piping, the classical pibroch, country dance music and brass band contributions are well established strands in the output.

The classical output has this year included several works by composers currently living in Scotland. Perhaps the high point of the year was the celebration of Scottish talent in the *Scottish Evening* on Radio 3 in October – an evening of drama, poetry and a wide range of music produced in Scotland. One of the successes of this evening was the SSO's performance of a work especially commissioned by the Council: the symphonic poem *Calgacus* by Edward McGuire. The Council is also particularly pleased to record the formation this year of the BBC Scottish Singers, who have already reached a high standard.

The BBC's two Scottish orchestras consolidated this year the front rank position they have earned in Scottish musical life. The Radio Orchestra gained wide recognition for its

contribution to the whole light entertainment output on radio and television, and international acclaim at the Nordring Festival – the Radio 2 Song contest at Inverness involving eight countries. The Scottish Symphony Orchestra took part in the Perth and Newcastle Festivals, the Proms in London and Glasgow, and Hong Kong Arts Festival where it had a most successful appearance as a guest orchestra.

Radio carried the bulk of the Gaelic output. The total hours of Gaelic radio broadcasting from Glasgow and Inverness were doubled during 1976 to eight hours a week, and an expansion of Gaelic programmes from Radio Highland to the North West is imminent. The Broadcasting Council believes that 20 hours a week is the minimum necessary to provide a comprehensive service to Gaeldom, but it is unlikely that staff or funds can be made available for any further increase in 1977. An eagerly awaited contribution is now being made by the BBC to teaching the language with two new series for children (vhf North-West only), and this is much appreciated in schools where work is carried out partly in Gaelic. In addition a useful link has been established with the Scottish Education Department's bilingual project currently being carried out in the Western Isles.

A further development in schools broadcasting has been the production this year of groups of radio and television programmes which explore related aspects of the same topic, and this combined approach has been found particularly useful in primary schools. The whole established range of series for schools has been maintained in the year under review, though most have suffered a reduction in supporting publications.

Much thought has been given this year by the Broadcasting Council to the challenge presented by the unique opportunity which now presents itself to create a new radio channel, Radio Scotland, parallel to and in full

competition with Radios 1, 2, 3 and 4. The Council believes that if the necessary resources are made available, BBC Scotland is well placed to provide a first class service to the Scotland of the 1980s. Detailed planning for this service is now going ahead. The Council is aware, however, that without a realistic rise in the licence fee, the development money needed even for the first phase of the plan (80 hours a week) is substantially at risk.

General

National Governor

The warmest wishes of the BCS went with Lady Avonside who retired in April 1976 from the post of National Governor for Scotland and Chairman of the Broadcasting Council after five years of distinguished service. Her warmth, gaiety and unfailingly energetic espousal of the Scottish cause were much appreciated by both Council members and BBC staff at all levels.

In May the Council welcomed as its new Chairman and National Governor Professor Alan Thompson of Heriot Watt University.

Council membership & meetings

Three members of the Council, Dr Jennifer J. Carter, Professor T.A. Dunn and Mr A. Kitson retired at the end of five years' service. Their distinctive individual contributions were greatly appreciated by their colleagues and by senior BBC staff in Scotland. New members welcomed by the Council in early 1977 were Mr Roy Thomson, a business man and district councillor from Aberdeen, and Mr James Milne, general secretary of the STUC.

The BCS wishes to express its gratitude to the Scottish Agriculture, Appeals, Music and Religious Advisory Committees for their specialist advice over the year, and welcomes a recent addition to their number – the Gaelic Advisory Committee. Liaison between individual members of the BCS and the Advisory Committees is working well. The

Council also thanks the Schools Broadcasting Council for Scotland for its guidance and help.

In the year under review the Council met seven times in Glasgow, three times in Edinburgh, and a reception and meeting was held in Inverness. On two occasions the Council was joined in discussion by Scottish members of the GAC of the BBC. On two further occasions the Council was pleased to welcome to its meetings the Chairman of the Board of Governors, and on one occasion the Director-General.

Annual Report of the National Broadcasting Council for Wales Cyngor Darlledu Cymru 1 April 1976 to 31 March 1977

Broadcasting House,
Llandaff,
Cardiff CF5 2YQ
29 March 1977

Dear Chairman,

I have pleasure in sending you herewith the Report of the Broadcasting Council for Wales for the period 1 April 1976 to 31 March 1977. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

Glyn Tegai Hughes (*Chairman*)

Sir Michael Swann, FRS
Chairman, Board of Governors,
British Broadcasting Corporation,
London W1A 1AA

Members of the Council at 31 March 1977

Dr Glyn Tegai Hughes (*Chairman*)
Mr D.L. Carey-Evans
Mr Paul Flynn
Mrs Rachel Philipps-James
Mr Dafydd Jones-Williams, OBE, MC, TD
Mr Henry Nyman
Mr Peter Phillips
Mr Alwyn Roberts
Dr Joyce Rowley
Mrs Auriol Watkins
Dr Brinley Ross Williams
Mr George Wright, MBE

The financial position of the BBC once again figured large in the Broadcasting Council's considerations during the year. Savings had to be made, no new development revenue was available. Despite this, real progress was made in every aspect of BBC Wales activity. In radio, there was the introduction of Radio Wales and Radio Cymru, not to mention the exciting Radio Bro experiment in community broadcasting. Television saw the move of staff from rented premises to the new office block at Llandaff and the beginning of building work for the all-important major studio complex at Llandaff. At Bangor, all the staff came together

at one site for the first time and there was a virtual doubling of radio studio capacity.

Devolution was a much-used word during the year. In broadcasting terms it meant an increased willingness on the part of the BBC centrally to allow the major regions to take responsibility for making their own decisions. The Council had a long and constructive discussion on this topic with Sir Huw Wheldon and Derek Grubb, who had been asked by the Director-General to examine and report to the Board of Governors on regional policy. The main issue was of course the transfer of certain financial powers to Wales although other

matters were also raised in which it was felt there would be clear advantages in transferring responsibility from London to Cardiff. This is not the place to discuss the findings of what inevitably became known as the Wheldon Report, but it should be recorded that the Council welcomed clear signs of genuine willingness to entrust BBC Wales management with increased powers. The Council believes, however, that even further responsibility can and ought to be devolved; it feels that progress in this direction must continue.

Radio development

Radio Wales and Radio Cymru were launched at the beginning of 1977. In taking the decision to go ahead with these two new services, the Broadcasting Council was well aware that initially they would not be the full-time services for Wales in English and Welsh that are eventually intended. In the first place, many people in Wales do not own vhf radio sets or indeed are not able to receive vhf transmissions, so that it was necessary to leave some residual programmes in Welsh on medium wave; in fact, about one-third of the 31 or so hours per week in Welsh are still transmitted on medium wave. Secondly, there was a need to keep a high proportion of Radio 4 programmes on the two Welsh networks (which were formerly used by Radio 4 Wales) until the transfer of Radio 4 for the whole of the UK to long wave which the BBC hopes to achieve in late 1978. Thirdly, there were the inevitable financial restrictions which meant that no extra development money was available for the new services – although Council expressed its gratitude for the fact that Wales was exempted from cuts in radio programme revenue in the financial year 1976/77. It was hardly surprising that some listeners expressed their disappointment at the comparatively small increase in programmes for Wales. Nevertheless, substantial progress was made; the vital early morning band of programmes

was rationalised so that it is now no longer necessary for members of the audience to switch between wavebands to find programmes about Wales in the language they want. All early morning programmes for Wales in Welsh are now on vhf and in English on medium wave. Radio Cymru took advantage of this simplification – and of the greater time available – to introduce a new series *Helo Boboll*, in which Hywel Gwynfryn talks with people in all parts of Wales, making use of BBC Wales network of unattended radio studios. There was also a new series of 15-minute news programmes from Bangor in the morning band, which has been warmly received by the audience. On Radio Wales, *Good Morning Wales* was consolidated into one long sequence running from 0645–0900 each morning. Vincent Kane was joined by a second presenter, Noreen Bray, and a determined attempt was made to add variety by introducing the occasional piece of light music – an innovation which met with strong criticism from many of the programme's established listeners. The Broadcasting Council followed all these changes closely, since they form the foundations on which the complete new services will be built. The developments have involved much detailed modification of studio equipment but have been contained within the existing facilities. Schemes to consolidate the technical requirements for these new patterns of broadcasting are now being implemented.

One of the problems in launching Radio Cymru was how best to persuade the general public to buy vhf sets and to use them, since a recent survey has shown quite clearly that vhf is still not widely used even when a vhf set is available in the home. Apart from the normal publicity campaigns in the press and on radio and television, BBC Wales were given permission for a most unusual experiment in community radio using equipment generously lent by RTE, the Irish broadcasting service.

Briefly, the equipment consisted of a radio outside broadcast van containing a small studio, but also featuring its own low-power vhf transmitter. In November 1976, this van was taken to six communities in different parts of Wales for three or four days each, during which it broadcast programmes produced for those communities. *Radio Bro*, as it was known, was on the air for about five hours each day; virtually all the programmes were in Welsh, because the intention of the experiment was to promote the Welsh language Radio Cymru service. Everyone involved in the experiment – producers, technicians, and not least the people living in the communities themselves – were immensely enthusiastic at the real contribution it made to community life and also at the high quality of much of the output. The Broadcasting Council was delighted to receive warm expressions of appreciation from people living in the areas served, and there was evidence of a real desire to have such mobile stations on a full-time basis. The Council was glad to hear of the intention of the BBC to make provision for a number of suitably equipped vehicles for use throughout the UK but permission will still be needed from the Home Office for the use of the mobile transmitters in this way.

Television development

The proposal to develop the Fourth uhf network in Wales for a service mostly in Welsh continued to dominate most of the thinking on the future of television in Wales because it clearly remained the only satisfactory solution to the dual problem of how to provide more programmes in Welsh while at the same time reducing the loss of programmes in English from BBC 1. However, it was also made clear that the Government, while supporting the plan in principle, were not able to provide the necessary capital and revenue at present. In a statement to the House of Commons on 26 February, the Home Secretary announced that

although the Government could not yet sanction the start of the Fourth Network in Wales, he was asking the broadcasting authorities to hold discussions with his ministry with a view to minimising any delay once finance was available. The Broadcasting Council, which had earlier made a statement to the Secretary of State for Wales expressing concern at the delay and suggesting that the possibility of an interim measure should be explored, welcomed the Government's continued commitment to the Fourth Network. Nevertheless members were deeply concerned at the implications of the delay and the Council therefore embarked upon a detailed consideration of possible alternatives in both the short and the long term.

The biggest single element of BBC television development in Wales will be the Studio C1 complex to be built at Llandaff, which will have as its main feature a large television studio (6,000 sq.ft.) capable of complex television productions including full-scale drama and light entertainment programmes. Financial approval for this much-delayed project was finally obtained towards the end of the year and on 5 March the Director General, Sir Charles Curran, cut the first sod on the site. The ceremonial trowel presented to Sir Charles to mark the occasion included the words:

'Dorau hael ffenestri hud
A agorais o'r gweryd.'
(‘The ample casements of magic windows
Have I opened from the soil.’),

expressing the feelings with which members of Council and of BBC staff contemplate the responsibilities and challenges of the future.

As noted in last year's Annual Report, BBC Wales was provided early in 1976 with a new 4-camera colour mobile outside broadcast unit, CMCR-16, to replace the old CMCR-1 for its own and network pro-

grammes. The electronic equipment from CMCR-1 was subsequently installed permanently in Studio A at Broadway which had previously only operated in colour by 'driving in' an outside broadcast unit. This new arrangement, achieved at a reasonable cost, enabled much more flexible planning of the use of both Studio A and of the outside broadcast units. It meant that BBC Wales had two permanent colour studios and two outside broadcast units as well as film and other facilities. One technical facility which came under increasing pressure during the year was videotape. The increased sophistication of much of the output, requiring time-consuming videotape editing, together with the continuing need to re-transmit BBC 1 network programmes at different times, made great demands upon the two static and one mobile videotape recorders in Wales. The Council was pleased to hear that an extra machine, originally planned to be provided when Studio C1 opens in 1979, was to be brought forward to Spring 1977; this will ease the burden considerably although videotape facilities, which are now vital to so much of the television operation, are likely to remain an area of concern.

It is not always realised just how important a part is played in running a television service by the continuity operation, which is basically responsible for linking together programmes as well as making sure that the correct programme appears on the screen at the correct time. Continuity in Wales has always been more complex than in any other region of the BBC because of the number of opt-out programmes and the consequential amount of rescheduling of BBC 1. During this year, the operation was improved very greatly by the introduction of Prefax, an ingenious system whereby information about the central presentation of BBC 1 is distributed visually to all the national and other regions instantaneously. For viewers in Wales this has meant an

altogether smoother and more professional service on the screen.

Finally, it must be recorded that the new office block at Llandaff was occupied early in 1977 enabling all of the staff, previously housed in rented accommodation in Newport Road, to move to Broadcasting House. The result is that for the first time all BBC Wales staff, both radio and television, have come together on the same site. The block also provides the BBC Wales Film Unit with new dubbing and transfer suites and cutting rooms, as well as supporting services such as Design and Graphics with custom built areas.

Bangor

During the year there were some significant developments at Bangor in Gwynedd, BBC Wales headquarters in North Wales which has a permanent staff of about 60. An extension containing offices mainly was provided at Bryn Meirion, one of the two buildings owned by the BBC in the city. This enabled all the staff to move from the other building, Bron Castell, which was then sold. Not only are all the staff now in Bangor on the same site for the first time, but it was also possible to restore one of the radio studios at Bryn Meirion which had been in use as a newsroom. This extra studio accommodation proved particularly important in the development of Radio Cymru in which, as already noted, Bangor played a major part. The new extension also contains an unattended radio studio, thereby increasing the flexibility of the operation still further. However, the extension is a temporary prefabricated building which is intended only to serve as a stopgap until a purpose-built new headquarters is provided at Bangor in the early 1980's. A suitable site was found on the outskirts of the town and at the time of writing negotiations to purchase it have almost been completed.

The small television studio at Bryn Meirion has proved particularly useful over the last few

years and at the beginning of December a single colour camera was installed there. Although this has undoubtedly been most beneficial in bringing studio inserts from Bangor up to the same technical standards as from elsewhere, it has also inevitably had the effect of drawing attention to the need for colour film facilities in Bangor since so many of the reports are set in the beautiful and majestic scenery of North Wales. Ways of meeting this need are being considered.

Other developments at Bangor during the year were the provision of stereo facilities in Penrhyn Hall, a hall rented by the BBC in the centre of the city, and the permanent move of the BBC Wales Agricultural Producer to Bangor as a more relevant centre for agriculture than Cardiff.

Radio reception

With the introduction of Radio Wales and Radio Cymru, the Council regarded the improvement of both the vhf and medium wave transmitter networks of the former Radio 4 Wales as a firm commitment; the full development of both services is of course dependent upon their being available throughout Wales. A particular worry was the lack of vhf coverage of areas due to be served by the Carmel and Kilvey Hill transmitters (in east Dyfed and West Glamorgan), both of which contain a considerable number of Welsh speakers. Since these transmitters will both serve large populations (70,000 and 90,000 respectively), Council understood that they were already planned to be provided as soon as possible. The medium-wave reception of Radio Wales was also a problem, especially following the outcome of the World Frequency Conference in Geneva, which limits the potential for improvement. Even the provision of a higher power transmitter at Washford and the addition of other small relays would only give a fractional increase in coverage at relatively high cost. However

Council lost no opportunity to emphasize its concern that progress should be made in improving both vhf and medium wave coverage.

Television reception

As always, the bulk of correspondence from the general public during the year was on the subject of television reception; Council kept in close contact with the central BBC engineering departments responsible for transmitters, passing details of particular difficulties. One such difficulty arose at Rhosllanerchrugog near Wrexham in Clwyd, where the BBC Wales service cannot be received, although there is good reception of uhf television services broadcast from transmitters in England. At a meeting held in the area in April, Council were left in no doubt as to the genuine and strong wish of many of the inhabitants for programmes for and about Wales. As a result of this pressure it has now been decided to provide a transmitter to serve the area, even though for complex technical reasons it will only be possible to provide a two-channel station until additional frequencies are released by the Government for television transmissions.

At present the criterion for all new television transmitters is that they should each serve more than a thousand people, and all such transmitters should have been provided by 1979. However, the planning of Phase II of uhf transmitter development has now started and in this, smaller populations of over 500 people are to be served. Transmitter Department are consulting the Broadcasting Council for guidance on priorities for provision of these transmitters. Unhappily it is clear that even when Phase II is complete there will be many people living in small communities in Wales left unserved, amounting to about three per cent of the population. The Council was therefore most interested to hear of the BBC's proposal to offer practical guidance and assistance to these communities to enable them

to consider setting up their own distribution systems. A trial survey was carried out in two such places in North Wales to demonstrate this method, and Council agreed that this was a most useful service for the BBC to offer. Indeed, earlier in the year informal assistance of this nature had already been given to communities in Llanwyddyn (Powys) and Brechfa (Dyfed).

A total of nine uhf relay stations came into service during the year and the transmitters at Arfon were brought up to full power. Together these meant that the BBC Wales colour television service was made available to an extra 42,900 people, bringing coverage from 85.5 per cent to 87.4 per cent of the Welsh population. Of the nine stations, four were in the mid-Wales county of Powys, which had the effect of increasing the population coverage in the county by 38 per cent.

Programmes

Television

A very welcome feature of the year was the increase in programmes produced for BBC 1 and BBC 2 and the active encouragement of the two Controllers of the networks. Foremost amongst these was the production of a large-scale drama series *Hawkmoor* which is scheduled for transmission in the Autumn of 1977. But there were also highly praised features such as *Milk Run to Berlin* on the Berlin airlift, and *Vicar of this Parish* with Sir John Betjeman, based on the famous diaries of the Rev. Francis Kilvert. Light entertainment was represented by *Max Boyce in Concert* on BBC 1 and another series of *Poems and Pints* on BBC 2.

There are substantial benefits to BBC Wales in producing programmes for the networks. Working for the wider UK audience presents a challenge to production and servicing staff. It is also, of course, a part of BBC Wales responsibilities to reflect Welsh life and views to the rest of the country.

BBC Wales own programmes this year included some interesting innovations. The events at the National Eisteddfod in Cardigan were covered live each afternoon during the week, thus capturing the immediacy and the variety as well as the atmosphere of this great national festival. On St. David's Day, 1 March, 1977, there was an entire evening of programmes from or about Wales introduced from the foyer of Broadcasting House Llandaff by Alun Williams. The programmes included a pantomime in Welsh, a traditional 'noson lawen', a documentary on the Merthyr Riots of 1831, a concert of Welsh singing from the Royal Albert Hall, and a programme of reading from the Oxford Book of Welsh Poetry in English while on BBC 2, there was a documentary about the claimed discovery of America by Prince Madoc – in all, quite a variety!

Another special occasion earlier in the year was the live coverage of the Gala Opening of the Arts and Educational Technology Centre at Mold in Clwyd in the presence of the Queen. The concert featured Emlyn Williams, reading a story by Dylan Thomas, and the BBC Welsh Symphony Orchestra. There were other music programmes throughout the year including a performance of the Berlioz Requiem and one of Beethoven's Choral Symphony which was the closing concert of this year's Swansea Festival. To mark the American bicentennial year, BBC Wales produced a series on the Welsh in America – *And the Pursuit of Happiness*. Some of these programmes are to be shown on the network at a future date.

Radio

The major daily programmes associated with Radio Cymru and Radio Wales have already been described. In addition the year saw a number of attempts to exploit the range of flexibility of radio broadcasting. For example, the three major Eisteddfodau of Wales were given extensive live transmissions on vhf

throughout the morning, a service which won praise from those unable to attend the actual events.

In an annual review it is all too easy to overlook the regular programmes which continue week after week often maintaining continuously high quality. Amongst these are the *Nine-Five* programmes daily on Radio Wales. One of the programmes in this widely varying weekly series was used as the basis for *Sixth Sense* on Radio 4 in which sixth-formers discussed current topics with specialist speakers. Other series which were singled out for praise during the year were *Rhwng Gwyl a Gwaith*, a Sunday evening miscellany presented from Bangor. *Wythnos I'w Chofio*, a review of the week's broadcasting in Welsh, and *Sunday Best* a magazine programme mostly about the arts. The BBC Wales Annual Lecture was *Y Baradwys Bell* (A Prospect of Paradise) about the Welsh influence on the early history of the United States of America. This was delivered by Professor Glanmor Williams, a former Chairman of the Broadcasting Council; it was felt to be such an interesting topic for bicentennial year that a translation into English was prepared and published with the aid of a grant from the Honourable Society of Cymrodorion.

The BBC Wales Symphony Orchestra was enlarged by six players to 66, thanks to an increase in the grant from the Welsh Arts Council. It gave a large number of concerts throughout the year, including an appearance at the Promenade Concerts; in March the orchestra travelled to the Republic of Ireland to give a series of four concerts – the orchestra's first overseas tour.

Staff

Elwyn Timothy, Head of Administration Wales, retired in July. Council thanked him for his many years of loyal and dedicated service to BBC Wales. His place was taken by T.R.J. Williams who returned after

holding similar posts in Belfast and Bristol.

Council were also sorry to take leave of another old friend, John Robert Williams who retired from the post of Head of Production, Bangor (formerly North Wales Representative). His voice will continue to be heard as a contributor to programmes from Bangor on Radio Cymru. Meirion Edwards was appointed to be the new Head of Production Bangor; formerly a radio producer at Bangor, he had recently been in charge of the Drama Department at the University College of North Wales.

Other staff changes during the year included the appointment of Tudor Ll. Phillips (previously Assistant News Editor) to the new post of Deputy Editor, News. Myrfin Owen (a Television Production Assistant) became a Television Producer, Drama.

Broadcasting Council

Members of the Council recorded their pleasure at the reappointment of Dr Hughes as National Governor for Wales and Chairman for the period up to July 1979. Council also congratulated Mr George Wright on the award of an MBE.

Two members of the Council, Sir James Lyons and Mr Aled Lloyd Davies, retired at the end of 1976; they took with them the grateful thanks of the Broadcasting Council and of BBC Wales. Their places were taken by Mr Henry Nyman, a solicitor from Cardiff, and Dr Brinley Ross Williams, the Assistant to the Executive Principal of the North-east Wales Institute.

Once again the Council wishes to record its gratitude to members of the Welsh Agricultural, Appeals and Religious Advisory Committees, as well as to the Schools Broadcasting Council for Wales.

During the year, the Broadcasting Council held meetings in Cardiff (five times), Bangor, Llandrindod Wells, Llangollen, Swansea, Rhyl and London.

Appendices

- I Hours of output 1976-77:
television and radio
- II Programme analysis 1976-77:
television and radio networks
- III School broadcasting
- IV Hours of broadcasting in the
External Services
- V Rebroadcasts of
BBC External Services

Appendix I Hours of output 1976-77 Television

	Network programmes			Regional Services Only		Total	
	BBC 1	BBC 2	Total	Hours	Hours	Hours	%
	Hours	Hours	Hours	Hours	Hours	Hours	%
Programmes produced in London	3,332	1,820	5,152			5,152	44.2
Programmes produced in regions:							
England - Birmingham	319	154	473	208		681	
Manchester	210	172	382	184		566	
Bristol	92	94	186	177		363	
Norwich	3	1	4	176		180	
Newcastle	2	4	6	180		186	
Leeds	4		4	177		181	
Southampton	5	1	6	185		191	
Plymouth	4	1	5	174		179	
Scotland	639	427	1,066	1,461		2,527	
Wales	60	35	95	435		530	
Northern Ireland	74	34	108	693		801	
	10	4	14	282		296	
Total programmes produced in regions	783	500	1,283	2,871		4,154	35.7
British and foreign feature films and series	4,115	2,320	6,435	2,871		9,306	
	803	457	1,260			1,260	10.8
Open University	4,918	2,777	7,695	2,871		10,566	
	148	939	1,087			1,087	9.3
Total hours of broadcasting	5,066	3,716	8,782	2,871		11,653	100.0

Appendix I Hours of output 1976-77 Radio

		Network programmes				Regional Services Only		Local Radio		Total	
Radio 1	Radio 2	Radio 3	Radio 4	Total	Hours	Hours	Hours	Hours	Hours	Hours	%
4,293	5,524	5,064	5,661	20,542					20,542	18.4	
Programmes produced in London											
Programmes produced in regions :											
England - South East											
	170	112	464	746	75				75		
Birmingham					104				104		850
Manchester	13	204	367	804	104				908		908
Bristol		14	115	470	104				574		574
Norwich					519				519		519
Newcastle					104				104		104
Leeds											
Southampton					20				20		20
Plymouth					489				489		489
Scotland											
13	388	594	1,025	2,020	1,519				3,539		3,539
Wales											
	96	130	17	243	2,539				2,782		2,782
	7	140	21	168	2,383				2,551		2,551
Northern Ireland											
	30	92	12	134	1,768				1,902		1,902
Total programmes produced in regions :											
13	521	956	1,075	2,565	8,209				10,774		9.7
Local radio											
4,306	6,045	6,020	6,736	23,107	8,209			79,301	31,316		71.0
Open University											
4,306	6,045	6,020	6,736	23,107	8,209			79,301	110,617		0.9
		775	256	1,031					1,031		0.9
Total hours of broadcasting											
4,306	6,045	6,795	6,992	24,138	8,209			79,301	111,648		100.0

The output of Wales includes 1365 hours of programmes in the Welsh language

Appendix II
Programme analysis 1976-77
Television networks

	BBC 1		BBC 2		Total	
	Hours	%	Hours	%	Hours	%
BBC productions						
Current Affairs, Features and Documentaries	836	16.5	795	21.4	1,631	18.5
Sport	716	14.1	456	12.3	1,172	13.3
Children's programmes	641	12.6	128	3.4	769	8.7
Light Entertainment	363	7.2	189	5.1	552	6.3
Drama	262	5.2	204	5.5	466	5.3
News	254	5.0	147	4.0	401	4.6
Schools	384	7.6			384	4.4
Further Education	228	4.5	137	3.7	365	4.2
Religion	123	2.4	16	0.4	139	1.6
Music	19	0.4	101	2.7	120	1.4
Programmes in Welsh	42	0.8			42	0.5
Continuity	247	4.9	147	3.9	394	4.5
	4,115	81.2	2,320	62.4	6,435	73.3
British and foreign feature films and series	803	15.9	457	12.3	1,260	14.3
	4,918	97.1	2,777	74.7	7,695	87.6
	148	2.9	939	25.3	1,087	12.4
Open University	5,066	100.0	3,716	100.0	8,782	100.0

Appendix II
 Programme analysis 1976-77
 Radio networks

	Radio 1		Radio 2		Radio 3		Radio 4		Total	
	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%
Music	3,855	89.5	4,502	74.5	4,578	67.4	227	3.2	13,162	54.5
Current affairs, features & documentaries	136	3.2	17	0.3	308	4.5	3,197	45.7	3,658	15.2
News	82	1.9	413	6.8	180	2.7	932	13.3	1,607	6.7
Drama			125	2.1	190	2.8	1,024	14.6	1,339	5.5
Sport	2		577	9.5	186	2.7	4		767	3.2
Light entertainment	30	0.7	252	4.2	1		307	4.4	562	2.3
Religion			102	1.7	50	0.7	265	3.8	447	1.9
Schools							458	6.6	458	1.9
Further education			1		278	4.1	69	1.0	348	1.4
Children's programmes	198	4.6			9	0.1	67	1.0	274	1.1
Continuity	3	0.1	56	.9	240	3.6	186	2.7	485	2.0
Open University	4,306	100.0	6,045	100.0	6,020	88.6	6,736	96.3	23,107	95.7
					775	11.4	256	3.7	1,031	4.3
	4,306	100.0	6,045	100.0	6,795	100.0	6,992	100.0	24,138	100.0
Simultaneous broadcasts (in addition to above) were:	2,359		1,408		3		189		3,959	

Appendix III

School broadcasting

Number of schools buying BBC television and radio publications

Television						
School year	England	Scotland	Wales	N. Ireland	Others	Total
1958-59	—	—	—	—	—	1,309
1959-60	—	—	—	—	—	2,445
1960-61	—	—	—	—	—	2,890
1961-62	—	—	—	—	—	3,839
1962-63	—	—	—	—	—	4,941
1963-64	—	—	—	—	—	6,784
1964-65	—	—	—	—	—	9,157
1965-66	11,452	1,609	491	138	42	13,732
1966-67	15,188	1,937	696	348	46	18,215
1967-68	17,060	2,111	854	426	55	20,506
1968-69	17,971	2,207	952	392	56	21,578
1969-70	20,880	2,411	1,292	602	56	25,241
1970-71	22,005	2,423	1,413	654	54	26,549
1971-72	23,763	2,674	1,675	401*	64	28,577*
1972-73	24,948	2,726	1,771	945	66	30,456
1973-74	No figures available					
1974-75	23,948	2,914	1,687	645*	—	29,194*
1975-76	24,588	2,722	1,664	692	—	29,666*

*Figures are known to be incomplete in respect of Northern Ireland
This also affects the figures in the total column.

Radio						
School year	England	Scotland	Wales	N. Ireland	Others	Total
1938-39	9,121	1,217	714	118	—	11,170
1945-46	12,242	1,375	1,036	86	55	14,794
1955-56	23,576	2,584	2,017	745	85	29,007
1965-66	23,851	2,831	1,942	547	57	29,228
1966-67	25,641	2,831	2,043	1,303	55	31,873
1967-68	25,108	2,746	1,984	1,105	57	31,000
1968-69	25,610	2,827	2,000	919	63	31,419
1969-70	26,408	2,865	2,047	1,204	65	32,589
1970-71	26,821	2,794	2,104	1,167	65	32,951
1971-72	26,945	2,880	2,084	623*	68	32,600*
1972-73	26,817	2,899	2,031	1,212	70	33,029
1973-74	No figures available					
1974-75	27,407	3,045	2,085	919*	—	33,456*
1975-76	26,007	2,798	1,871	816*	—	31,492*

*Figures are known to be incomplete in respect of Northern Ireland.
This also affects the figures in the total column.

Notes:

The method of collecting this information was changed in 1965 and the returns for 1965-66, the first year under the new system, are known to be incomplete. The figures derived from sales of pub-

lications may be regarded as a broad indication of the number of schools using the School Broadcasting Service. The schools in the Channel Islands, previously listed under 'others' are now included in the English figure.

**School radio series (United Kingdom):
series broadcast to schools in the school year
1976-77 excluding series for Scotland,
Wales and Northern Ireland only.**

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
For primary schools:		
Playtime	4 & 5	3
Springboard	7-9	3
Let's Join In	5-7	3
Stories and Rhymes	7-9	3
Poetry Corner	5-7	3
Wordplay: That'd be Telling	8-12	1
Living Language	9-11	3
Think	10-12	1
Questions and Answers	10-12	1
Inside Pages	10-12	1
Listening and Reading I	6-7	1
Listening and Reading II	8	1
Look and Read: Radio resource material	7-9+	2
Green Gold: Plants and Plant Hunters	10-12	1
Underground	10-12	1
Exploration Earth	10-12	3
History: Long Ago	8-11	3
Man	10-12	3
Health and Hygiene	10-12	1
The Police	10-12	1
Let's Move! (Movement and Music Stage I)	5-6	3
Time to Move (Movement and Music Stage II)	6-7	3
Movement and Drama 1 (Movement, Mime and Music Stage 1)	7-9	3
Movement and Drama 2 (Movement, Mime and Music Stage 2)	9-11	3
Country Dancing	8-11	2
A Corner for Music	6-7	3
The Music Box	6-7	3
Time and Tune	7-9	3
Music Workshop	8-10	3
Music Makers	10-12	3
Music in Southern Africa	10-12	1
Singing Together	9-12	3
A Service for Schools	8-12	3
Quest	9-11	2
Nature	8-10	3
Discovery	9-11	3
For secondary schools:		
Inquiry	14-16	3
Masterworks	14 & over	1

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
Learning about Life	14-16	3
Outdoor Education	14-18	1
Art and Experience	16-18	1
Prospect	16-18	3
Art and Humanities	13-16	1
People at Work	13-14	1
The World of Work	14-16	2
Listening and Writing	11-14	3
Adventure	13-16	3
Speak	14-16	3
Books, Plays, Poems	14-17	3
Listening and Reading III	11-13	1
Our Changing World	13-16	3
History in Evidence	11-14	3
History in Focus: The 20th Century	14-17	3
Meet the French	12-15	1
France	13-16	1
Salut les Jeunes	11-13	1
La Parole aux Jeunes (French III)	13-15	1
La France aujourd'hui (French IV)	14-16	2
Horizons de France (French V)	15-17	2
Voix de France (French VI)	16-18	2
Poyezdka	Secondary	1
Russian Journey	Secondary	1
Halb Gewonnen! Stage 1	Secondary	1
Da sind wir wieder	14-16	2
Deutsch für die Oberstufe	16-18	2
Drama Workshop-Theatre Workshop	11-13	3F
Music Club	13-16	3
Music Club Intermezzi	13-16	2
Material for Assembly	11-16	2
Religious Education	11-16	3
Religion and Life	16-18	2
Secondary Science	14-16	1

**Radio and television series for schools in
Scotland, Wales and Northern Ireland only
broadcast in the school year 1976-77.**

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
For schools in Northern Ireland		
<i>Radio</i>		
Today and Yesterday in Northern Ireland	8-11	3
Explorations	14-15	1
Irish Geography	14-15	1
Modern Irish History: People and Events	14-15	1

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>	<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
<i>Television</i>			For schools in Wales:		
Green Peas and Barley-O	7-9	2F	<i>Radio</i>		
Ulster in Focus	10-13	3F	Un, dau, tri!	5 & over	3
For schools in Scotland:			Gair yn ei Le	7-9	3
<i>Radio</i>			Symud a Chân	5-7	3
Jigsaw	7-9	3	Sain, Cerdd a Chân	7-9	3
A Religious Service	8-12	3	Gwranddo a Darllen I	6-8	1
Culaidh Mhiogais			Gwranddo a Darllen II	9-11	1
(N.West Scotland only)	5-7	2	Byw a Bod	9-11	3
Exploring Scotland	9-11	3	Hel Hanes	9-11	2
Cò Iad?			Stories from Welsh History	9-11	3
(N.West Scotland only)	8-10	2	Cyfle	9-11	1
Scottish History	11-13	3	Dwedwch Chi	9-12	3
Scottish Magazine	11-14	2	News in Wales		
Questions of Living	14-16	3	Newyddion yr Wythnos	9-12	3
Modern Studies	14-16	1	Wales and the Welsh	15+	2
Geography Studies	14-16	1	<i>Television</i>		
O-Grade History	14-16	1	Ffenestri	5-7	2F
Scottish Writing	17-18	1	Hwnt ac Yma	8 & over	2F
<i>Television</i>			Let's Look at Wales	10-12	3F
Let's See	7-9	2	Hyn o Fyd - Cyfres		
Around Scotland	9-12	2	deledu newydd	10-13	3
Living in Scotland	14-16	2	F = fortnightly programmes		

School television series (United Kingdom): series broadcast to schools in the school year 1976-77 excluding series for Scotland, Wales and Northern Ireland only.

<i>Title of series</i>	<i>Terms</i>	<i>Aim or content</i>	<i>For children aged</i>
For primary schools:			
You and Me (mornings and afternoons)	3	For children watching with an adult	4 & 5
Watch	3	Extension of experience	6-7
Merry-go-Round	3	Extension of experience	7-9
Merry-go-Round: Keep up with the times	2	Cartoon films on multiplication	7-9
Merry-go-Round: sex education	1	Extension of experience	8-10
Words and Pictures	3F	Help to backward readers	6-7+
Look and Read	2	Help to backward readers	7-9+
Near and Far	3F	Geography & Environmental Studies	9-11
Out of the Past	3F	Periods and themes in history	9-12
Maths Workshop: Stage 1	3F	Modern approach to maths	9-10
Maths Workshop: Stage 2	3F	Modern approach to maths	10-11
Music Time	3	To stimulate active music-making	8-9
Science all Around	3F	Modern approach to science	9-11
For secondary schools:			
Scan	3F	An interdisciplinary series	11-13
Television Club	2	For pupils with learning difficulties	11-14
Scene	3	Topical documentaries and plays	14-16
General Studies	2	For more able sixth form students	16-18
Going to Work	3	For young school leavers	14-16
A Job Worth Doing?	2	Careers for cse/O-level pupils	15-17

<i>Title of series</i>	<i>Terms</i>	<i>Aim or content</i>	<i>For children aged</i>
English	1	Plays of a high standard	14-17
The Electric Company*	2	Help to backward readers	9-14
Geography : Ghana, USA, Europe & British Isles	3F	Social and human geography	13-16
British Social History	3F	Documentaries on post-1800 Britain	14-16
History 1917-73	3F	Political changes since 1917	14-16
Mathshow	3F	To stimulate mathematical work	11-13
Countdown : mathematical starting points	3F	Mathematics for CSE and ROSLA	14-16
Tout compris	1F	Films of French teenage life	12-14
Quatre coins de la France	1F	Films on French rural life (in French)	12-14
Corners of France	1F	Films on French rural life (in English)	11-14
Treffpunkt : Deutschland	1	To stimulate interest in German & Germany	Secondary
Encounter : Germany	1	To stimulate interest in German & Germany	12-15
Exploring Science	3F	Science resource material	11-13
Biology	2	Science for examination courses	13-16
Physical Science	2	Science for examination courses	13-16

F = *fortnightly programmes*

* = *a series which overlaps the primary/secondary age of transfer*

Appendix IV

Hours of broadcasting in the External Services

<i>Programme hours per week as at 1 April 1977</i>	<i>Programme hours per week as at 1 April 1977</i>
<i>English</i>	<i>French Language</i>
BBC World Service (including alternatives for Europe, Africa, Asia and the Falkland Islands) and English by Radio	(to Europe and Africa) 42
227½	<i>French/German (joint programme)</i> ¾
<i>Overseas Regional</i>	<i>German Language</i> 24½
French for Canada ¼	<i>Latin American</i>
Maltese ½	Spanish 28
<i>African</i>	Portuguese 15¾
Hausa 7	<i>Central European</i>
Somali 5½	Czech/Slovak 21½
Swahili 7	Hungarian 18
<i>Arabic</i> 63	Polish 21½
<i>Eastern</i>	Finnish 8½
Bengali 8	<i>South European</i>
Burmese 7	Greek 10½
Hindi 15½	Italian 7
Nepali ¾	Portuguese 8¾
Persian 8¾	Spanish 7
Tamil 1½	Turkish 7
Urdu 8¾	<i>East European</i>
<i>Far Eastern</i>	Bulgarian 12½
Chinese - Cantonese 5½	Romanian 14
Standard Chinese (Kuoyu) 10¾	Russian 33¾
Indonesian 8¾	Yugoslav (Serbo-Croat & Slovene) 16½
Japanese 7	
Malay 1¾	
Thai 7	Total hours broadcast weekly 706½
Vietnamese 8¾	

Appendix V

Rebroadcasts of BBC External Services

The following list gives details of the countries rebroadcasting BBC External Services output. There is also extensive monitoring of BBC transmissions by broadcasting stations for use in preparing their news bulletins and other programmes. Daily rebroadcasts off direct transmissions are indicated by an asterisk.

	Direct transmissions	Recorded programmes or programmes fed by line or cable
Abu Dhabi		Topical tapes, transcriptions, English by Radio
Algeria		Transcriptions
Angola		Transcriptions
*Anguilla (Leeward Is.)	World Service in English	Topical tapes, transcriptions, English by Radio
*Antigua (Leeward Is.)	World Service	Topical tapes, transcriptions, English by Radio
*Argentina	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
*Australia	World Service	Overseas Regional Service, topical tapes, transcriptions
Austria		German, transcriptions, English by Radio
Azores		English by Radio
Bahamas		Topical tapes, transcriptions, English by Radio
*Barbados	World Service	Topical tapes, transcriptions, English by Radio
Belgium		German, transcriptions, English by Radio
*Belize	World Service	Topical tapes, transcriptions, English by Radio
*Bermuda	World Service	Topical tapes, transcriptions
*Bolivia	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
*Botswana	World Service	English for Africa, topical tapes, transcriptions, English by Radio
*Brazil	Latin American in Portuguese	Latin American in Portuguese, transcriptions, English by Radio
*British Virgin Islands	World Service	Transcriptions
*Brunei	World Service	Malay, Standard Chinese, Cantonese, English, topical tapes, transcriptions
Burundi		French, English by Radio
Cameroun		English for Africa, Hausa, French, transcriptions, English by Radio
*Canada	World Service	French, Overseas Regional Service (English and French), topical tapes, transcriptions
Canary Islands		English by Radio
Cape Verde Islands		English by Radio
*Cayman Islands	World Service	Topical tapes, transcriptions, English by Radio
Central African Empire		English by Radio
*Chile	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Christmas Island (Indian Ocean)		Transcriptions
*Colombia	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio

Direct transmissions**Recorded programmes or programmes fed by line or cable**

Congo		English by Radio
Cook Islands		Topical tapes, transcriptions
*Costa Rica	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Cuba		Latin American in Spanish, transcriptions
Cyprus		Greek, topical tapes, transcriptions, English by Radio
Czechoslovakia		Transcriptions
Denmark		Transcriptions
Dominica (Windward Is.)		Topical tapes, transcriptions, English by Radio
*Dominican Republic	Latin American in Spanish	Latin American in Spanish, transcriptions
Dubai		Topical tapes, transcriptions, English by Radio
*Ecuador	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Egypt		English by Radio
Eire		Topical tapes, transcriptions
*El Salvador	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Ethiopia		English for Africa, topical tapes, transcriptions
*Falkland Islands	World Service	Topical tapes, transcriptions, English by Radio
Faroe Islands		Transcriptions
Fiji	Hindi	Hindi, Urdu, topical tapes, transcriptions
Finland		Finnish, transcriptions, English by Radio
France		French, transcriptions, English by Radio
*Gambia	World Service	English for Africa, topical tapes, transcriptions
Germany (West)		German, transcriptions, English by Radio
Ghana		English for Africa, transcriptions, English by Radio
*Gibraltar	World Service, Spanish	Topical tapes, transcriptions, English by Radio
*Gilbert Islands	World Service	Topical tapes, transcriptions, English by Radio
Greece		Greek, transcriptions, English by Radio
*Grenada (Windward Is.)	World Service	Topical tapes, transcriptions, English by Radio
*Guatemala	Latin American in Spanish	Latin American in Spanish, transcriptions
*Guyana	World Service	Transcriptions
Haiti		English by Radio
*Honduras Republic	Latin American in Spanish	English by Radio
*Hong Kong	World Service, Cantonese, Standard Chinese	Cantonese, topical tapes, transcriptions, English by Radio
Hungary		Transcriptions, English by Radio
Iceland		Transcriptions, English by Radio
Indonesia		Indonesian, transcriptions, English by Radio
Iran		Transcriptions, English by Radio

	Direct transmissions	Recorded programmes or programmes fed by line or cable
Israel		Hebrew, topical tapes, transcriptions
Italy		Italian, transcriptions, English by Radio
Ivory Coast		English by Radio
*Jamaica	World Service	Topical tapes, transcriptions, English by Radio
Japan		Japanese, topical tapes, transcriptions
Jordan		Transcriptions, English by Radio
Kenya		Swahili, English for Africa, topical tapes, transcriptions, English by Radio
Kuwait		Transcriptions
*Lesotho	World Service	English for Africa, transcriptions, English by Radio
*Liberia	World Service	English for Africa, English by Radio
Libya		Topical tapes, transcriptions
Macao		Topical tapes, transcriptions
Malagasy Republic		French, topical tapes, English by Radio
Malawi	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Malaysia (Malaya, Sabah, Sarawak)	World Service Malay	Malay, Standard Chinese, Tamil, topical tapes, transcriptions, English by Radio
Maldiv Islands		English by Radio
Mali		English by Radio
*Malta	World Service Overseas Regional Service (Maltese)	Topical tapes, transcriptions, English by Radio
Mauritania		English by Radio
*Mauritius	World Service Overseas Regional Service (English) and French)	Hindi, Urdu, French, topical tapes, transcriptions, English by Radio
Mexico		Latin American in Spanish, topical tapes, transcriptions, English by Radio
*Montserrat (Leeward Is.)	World Service	Topical tapes, transcriptions, English by Radio
Morocco		Transcriptions
Mozambique		Topical tapes, transcriptions
Nauru Island		Topical tapes, transcriptions
Nepal		Nepali
Netherlands		Transcriptions
Netherlands Antilles		English by Radio
New Hebrides		Topical tapes, transcriptions
*New Zealand	World Service	Topical tapes, transcriptions
*Nicaragua	Latin American in Spanish	English by Radio
Niger		Hausa, French
Nigeria		English for Africa, topical tapes, transcriptions, English by Radio
Niue Island		Topical tapes, transcriptions
Norfolk Island		Topical tapes, transcriptions
Norway		Topical tapes, transcriptions, English by Radio
Oman		Topical tapes, transcriptions, English by Radio

	Direct transmissions	Recorded programmes or programmes fed by line or cable
*Panama	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Papua New Guinea		Topical tapes, transcriptions, English by Radio
*Paraguay	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Peru		Latin American in Spanish, transcriptions, English by Radio
Philippines		Transcriptions, English by Radio
Poland		English by Radio
Portugal		Portuguese, transcriptions, English by Radio
*Puerto Rico	Latin American in Spanish	Transcriptions
Qatar		Topical tapes, transcriptions, English by Radio
Ras al Khaima		English by Radio
Romania		English by Radio
Saudi Arabia		Transcriptions
Senegal		French, English by Radio
*Seychelles	World Service	Transcriptions, English by Radio
Sharjah		English by Radio
*Sierra Leone	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Singapore	World Service	Malay, Tamil, topical tapes, transcriptions, English by Radio
Solomon Islands	World Service	Topical tapes, transcriptions, English by Radio
Somalia		Transcriptions
South Africa	World Service	Topical tapes, transcriptions
South Korea		English by Radio
Spain		Spanish, Catalan, topical tapes, transcriptions, English by Radio
Sri Lanka		Urdu, Tamil, topical tapes, transcriptions, English by Radio
St. Helena Island		Topical tapes, transcriptions
*St. Kitts (Leeward Is.)	World Service	Topical tapes, transcriptions, English by Radio
*St. Lucia (Windward Is.)	World Service	Topical tapes, transcriptions, English by Radio
St. Vincent		Topical tapes, transcriptions, English by Radio
Sudan		English by Radio
*Swaziland	World Service	English for Africa, topical tapes, transcriptions, English by Radio
Sweden		Topical tapes, transcriptions, English by Radio
*Switzerland	World Service	French, German, Italian, transcriptions, English by Radio
Syria		English by Radio
Tahiti		English by Radio
Thailand		Thai, Standard Chinese, transcriptions, English by Radio
*Tonga	World Service	Transcriptions, English by Radio
*Trinidad	World Service	Topical tapes, transcriptions, English by Radio
Tristan da Cunha	World Service	Transcriptions

	Direct transmissions	Recorded programmes or programmes fed by line or cable
Turkey		Turkish, transcriptions, English by Radio
Turks and Caicos Islands		Topical tapes, transcriptions
Tuvalu Islands Territories		Transcriptions
Uganda		English by Radio
*United States of America	World Service	Overseas Regional Service, topical tapes, transcriptions, English by Radio (Greek)
Upper Volta		English by Radio
Uruguay		Latin American in Spanish, transcriptions
*Venezuela	Latin American in Spanish	Latin American in Spanish, transcriptions, English by Radio
Western Samoa		Topical tapes, transcriptions, English by Radio
Yugoslavia		Transcriptions
Zambia		English for Africa, topical tapes, transcriptions, English by Radio

British Forces Broadcasting Service

The stations of the British Forces Broadcasting Service in Cyprus, Germany, Gibraltar and Malta rebroadcast directly from the World Service every day, and these and other stations also use BBC recorded programmes.

Part two
Programme review 1976-77





A selection of programmes indicating the range and diversity of the output

Television Current affairs

Programmes in series

Panorama: included Devolution; the state of the Conservative Party in Opposition; the Peace Movement in Ulster; the IMF mission to Britain; Nuclear reprocessing; the Education Debate with a reconstruction of the Tyndale School enquiry and a film about Faraday School; investigations into the Hull Prison riots and into British mercenaries in Angola; Hungary 10 years after the Uprising; interviews with the Shah of Iran, President Giscard d'Estaing, Dr Vorster, President Carter and Mrs Gandhi.

Left: *Dr Who*: Tom Baker

Tonight: featuring the arts, political and social life in Britain and abroad. Items included: an interview with Bernard O'Connor; four items on Suez by Keith Kyle; interviews in the autumn of '76 with Ian Smith and, for the first time on television, Robert Mugabe. There was also coverage of the Coventry and Stechford by-elections, and of the local government elections.

Nationwide: emphasised its non-metropolitan approach by producing entire editions of programmes from BBC Regional Centres in Bristol, Norwich, Southampton and Glasgow, where it reached its peak audience of the year – more than 11 million viewers. With some 2,000 programme items a year, *Nationwide* covered all the major issues facing the nation. *Nationwide* broke new ground too with its investigative units 'Public Eye' and 'Cause for Concern'; among the subjects examined were the heroin trade, secrecy in Government, postal coding, unsafe lorries, bogus university degrees, questionable charities and cruelty to horses.

Newsday: a joint news and current affairs programme, and featuring BBC Special Correspondents in *Foreign Report*, *UIC Report* and *Westminster Report*.

That's Life

The Money Programme

Worldwide: featured *Russia Through the Looking Glass*, where for the first time Soviet Television allowed extensive coverage of their television service in Moscow; *Television in Black Africa*, a look at news, current affairs, educational and entertainment programming from Zaire, Nigeria, Kenya, Ivory Coast and Zanzibar.

Special programmes

The Question of Education; *The Question of Who Gets What?*; *Britain in Crisis*; *The Reckoning*; *Suez*; *Goodbye America & Once Upon a Union*; *Plains Goes to Washington*; *Gavel to Gavel*; *The Spirit of '76*.

BBC East Mediterranean correspondent, Chris Drake, in war-scarred Beirut



Documentary programmes

Programmes in series

BBC 1

Sailor.

BBC 2

Yesterday's Witness in America; Babes in Hollywood; The Great Sit-Down; The Day the Sun Blowed Up; Fighting for Rights; The Philpott File; Diary of a Village; Inside Story.

Some individual programmes

BBC 1

The Zoo; A Window On Washington; The Mystery of Loch Ness; The Battle of The Somme; Don't Shoot the Ref; Summoned By Bells.

BBC 2

Operation John Biscoe; Survival In Limbo; Night At The Pictures; a Yesterday's Witness Special.

Just to be Alive: John Hall

General features

Programmes in series

BBC 1

The Editors; The Big Time; Holiday '77; Sky at Night; The War Lords; Taste for Adventure; Ask the Family.

BBC 2

The Man Alive Report; Age of Innocence; For Services Rendered; Hasn't it Got to Stop?; We're Only Here for the Beurre; Time For A Change; Who Needs British Leyland?; Alternative Medicine.

The World About Us:

Jangadeiros; Clare Francis – Seabird; People of the Poppy; Cape to Cairo; Connellan's Camels; Te Korero; Lumberjack.

The Master Game; Stop to Think; Beauty; Who Said That?

Some individual programmes

BBC 1

The Richard Dimbleby Lecture; Abdication; The Regiment.

BBC 2

Summer Exhibition; Carnival; Saudi Rules – OK?

Right: Tuesday's Documentary: The Yard, Jim Sewell with the Metropolitan Police murder bag

Below: The Sky at Night, celebrated its 20th anniversary with Patrick Moore



ENQUIRIES UNDERTAKEN SINCE 1963 BY OFFICERS OF C.I. MURDER SQUAD



Science & features

Programmes in series

BBC 1

Tomorrow's World: The Risk Business; Young Scientist of the Year; Burke Special; The Secret War.

BBC 2

Horizon; Inside Medicine; The Age of Uncertainty; The Royal Institution Christmas Lectures.

Birth of Television, a documentary on the 40th anniversary of BBC television

Some individual programmes

BBC 1

Is Anybody There?; My Children, My Children; The Birth of Television; Mad Dogs and Smugglers; The Operation.

BBC 2

A Question of Mirrors; According to Hoyle; Key to the Universe.

Right: *Panorama: The Crisis Inside*, Tom Mangold outside Wormwood Scrubs





Savior, this episode of the Royal Navy rescue of a sailor from an American submarine won the BAFTA Best Factual Programme award

Horizon: Jack Shepherd as Isaac Newton

Key to the Universe:
Dr. Stephen Hawking against the Andromeda Nebula





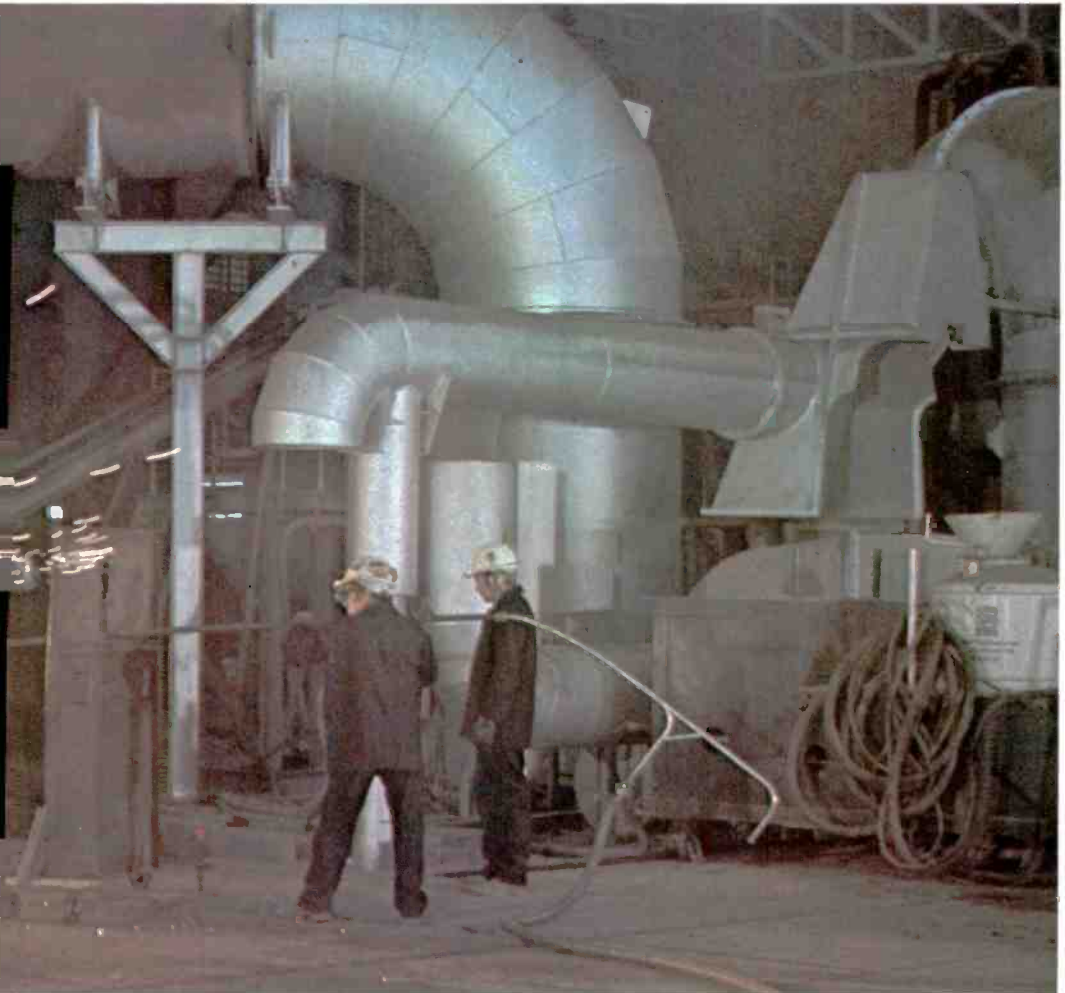
Left: *Tomorrow's World*: Europe in Space, presenter Judith Hann testing the gravity sled

Right: *Age of Uncertainty*: Professor J.K. Galbraith

Far right: *Goodbye America*

Below: *The Risk Business*, a look at the steel industry





Music & arts

Programmes in series

BBC 1

Omnibus: programmes included – *The Sound of Islam*; George Mackay Brown – the Orcadian author and poet; *When there are no more Fishes in the Sea*, NHK's Prix Italia 1975 Prize winner; Gene Kelly; *All the Superlatives* – Anthony Powell; *My Homeland* – a portrait of Hungary from exile by documentary film-maker Robert Vas; *Omnibus USA* – an occasional 'series within a series' – including films about Dave Brubeck, New York graffiti, country musician Doc. Watson, and painters Ralph Fasanella and Robert Motherwell; *Art to a Degree* – a look at art colleges in England; contemporary German cinema; Elizabeth Lutyens; the story of pantomime; Bertholt Brecht and Kurt Weill; Spanish Paintings – a trilogy of programmes about the works of El Greco, Titian and Velasquez; Cinema Organs; Sir William Walton; jazz musician and composer Stan Tracey.

Read all about it.

Promenade Concerts.

André Previn's Music Nights.

Individual programmes

BBC 1

Cavalleria Rusticana and *Pagliacci*; *Ballet Rambert – the First 50 Years*; Tchaikovsky's *Nutcracker*, danced by members of the London Festival Ballet; and a performance from Ripon Cathedral of part of Handel's *Messiah*, with the Huddersfield Choral Society and the BBC Northern Symphony Orchestra, conducted by Charles Mackerras.

BBC 2

The Lively Arts – In Performance: included – the Harold Holt Centenary Gala Concert; Roland Petit's *Coppelia* from France; an Italian production of *The Barber of Seville*; *Eugene Onegin* from Stuttgart; an Australian production of Malcolm Williamson's *Violins of St Jacques*; a jazz festival from Newcastle; Ponnelle's TV production of *Madam Butterfly*; the Royal Concert from

London's Festival Hall and concerts by the Leipzig Gewandhaus and the Vienna Philharmonic Orchestras from the 1976 Edinburgh Festival.

The Lively Arts: included documentaries about the new Master of the Queen's Musick, Malcolm Williamson, and about Puccini, both linked to performances of works by the composers, as well as features or documentaries on English veterinary surgeon and best-selling author James Herriot; Tennessee Williams; Rod Stewart; Julian Bream; the Gulbenkian Summer School of Dance; American lyricist and song-writer Stephen Sondheim; with Andre Previn; the Rupert Foundation BBC Young Conductors Competition; two lecture/recitals about the later piano music of Beethoven, by Charles Rosen; Hans Wener Henze's Music Festival in Montepulciano; *William Walton* – to mark the composer's 75th birthday.



Gloriana: Wayne Eagling

Beethoven Plus One: Kenneth Essex



Chronicle: Digging with a Camera; Revelations of a Mummy; The Lion and the Fox; Prince Madoc and the Welsh Indians: The Key to the Land of Silence and a series of 12 films on the history of firearms, *The Gun*.

BC The Archaeology of the Bible Lands; Arena; Word of Mouth; Face the Music: Beethoven Plus One; In the Making; The Traditional World of Islam; Rembrandt; Music at Night: short solo recitals, marking the end of evening closedown of transmission. Repeat showings included America; Spirit of the Age; The Tribal Eye and the Beethoven Late Quartets.

Capriccio: Carol Grant



Some individual programmes BBC 2

Solti on Schumann; Yehudi Menuhin; David Munrow; USA Bicentennial Summer: Hansel & Gretel; The Chung Family; Norma; Capriccio; Rostropovich; The Twenties Revisited; The Witnesses; Rainbow over the Thames; Monet; The Enthusiast; Tongues of Men.

Concerts and recitals

Music for Good Friday, song recitals by Jill Gomez, John Shirley Quirk, and Heather Harper (from Northern Ireland); UN Concert from New York and New Year's Day Concert from Vienna; Vocal Gems – a recital of Victorian ballads; Hear, Hear Hoffnung – concert from the Royal Albert Hall.

Omnibus: Paintings by Titian



Further education

Family & personal interests

Contact; Knitting Fashion; Indoors Outdoors; Having a Baby; Other People's Children; The 60 70 80 Show; Erica on Embroidery.

Vocational training & re-training: careers

Trade Union Studies year two; Worktalk; The Education Debate; The Role of the Nurse.

History & contemporary affairs

Signs of Trouble; Making Votes Count; Politics Now – series two; Legal? Decent? Honest? Truthful?

Communications & media

Your Move; Reading the Signs; Wordpower.

Science

Bellamy's Europe; Simple Science.

For Colleges of Further Education

Engineering Craft Studies; Focus; The Caterers.

The Arts

The Devil's Music; The ABC of Music; The People's Echo.

Foreign languages

Conversazioni; Zarabanda; Reportage.



Above: *Other People's Children*

Above right: *Having a Baby*

Right: *Knitting Fashion*

Below: *Bellamy's Europe*



Drama

A selection of individual plays BBC 1

Play for Today

A series of plays with contemporary themes:

Double Dare, Dennis Potter;
Bar Mitzvah Boy, Jack Rosenthal;
Bar Your Life, Leslie Blair; *Rocky Marciano is Dead*, Bernard Kops;
The Elephant's Graveyard, Peter McDougall; *Housewife's Choice*, Roy Kendall; *Your Man From Six*

Counties, Colin Welland; *Buffet*, Rhys Adrian; *Do As I Say*, Charles Wood; *Spend, Spend, Spend*, Jack Rosenthal; *A Photograph*, John Bowen.

Fathers and Families: six plays by John Hopkins.

The Emigrants: four plays by Brian Phelan, Charles Stamp, Peter Kenna and Keith Dewhurst.

Play of the Month

A series of major theatre plays, with occasional adaptations of classic novels:

The Chester Mystery Plays, traditional; *French Without Tears*, Terence Rattigan; *The Picture of Dorian Gray*, Oscar Wilde/John Osborne; *London Assurance*, Dion Bouicault/Gerald Savory; *Look Back In Anger*, John Osborne; *The Winslow Boy*, Terence Rattigan; *The Country Wife*, William Wycherley; *The Ambassadors*, Henry James; *Private Lives*, Noel Coward. *A Ghost Story for Christmas*, *The Signalman*, Charles Dickens/Andrew Davies.

Play of the Month: The Ambassadors, Lee Remick and Paul Scofield



BBC 2

Single Plays

The Button Man, Ewart Alexander; *Practical Experience*, Alan Plater; *Dad*, Don Taylor; *The Chauffeur*, Charlotte and Denis Plimmer; *Play Things*, Peter Prince; *Jumbo*, Don Shaw; *Where Adam Stood*, Edmond Gosse/Dennis Potter; *Spice Island Farewell*, Terence Wheeler; *The Widowing of Mrs Holroyd*, D.H.Lawrence; *The Madness*, John Elliot; *The House of Bernarda Alba*, Frederico Garcia Lorca; *Rogue Male*, Geoffrey Household/Frederic Raphael; *Arnhem: The Story of an Escape*, based on the book by Graeme Warrack; *Abide With Me*, Julian Mitchell; *The Achurch Letters*, Don Taylor; *The Hunchback of Notre Dame*, Victor Hugo/Robert Muller.

Orde Wingate:

three linked plays by Don Shaw.

A Divorce: three linked plays by Fanny Galleymore.

Brensham: three linked plays adapted by Hugh Whitmore from the books of John Moore.

The Mind Beyond

Six psychic plays:

Meriel, *The Ghost Girl*, David Halliwell; *Double Echo*, Brian Hayles; *The Love of a Good Woman*, William Trevor; *The Daedalus Equations*, Bruce Stewart; *Stones*, Malcolm Christopher; *The Man With The Power*, Evan Jones.

The Velvet Glove

Six plays about famous women:

Happy in War, Andrew Davies; *Married Love*, Fay Weldon; *Mother*, Jonathan Raban; *Beyond This Life*, Maggie Wade; *The Warrior's Return*, Beryl Bainbridge; *Auntie's Niece*, Jack Rosenthal.

Eleanor Marx:

three linked plays by Andrew Davies.

Centre Play

A series of half-hour plays:

Piano Lessons, Richard O'Keeffe; *A Wily Couple*, Peter McDougall; *Sisters*, John Elliot; *William Wilson*, Edgar Allan Poe/Hugh Whitmore; *The Emperor's New Hat*, Angela Huth; *Kipper*, Anthony Read; *Auntie Kathleen's Old Clothes*,

Michael Hastings; *Talkin' Blues*, Nigel Williams.

Centre Play: Commonwealth Season
Old Man March is Dead, Bruce Stewart; *Home Sweet India*, Sam Selvon; *A Kind of Marriage*, Buchi Emecheta; *Sweeping Plains*, Peter Smalley; *Apply, Apply, No Reply*, Dilip Hiro; *For The Whales*, Ty Haller.

Centre Play Showcase

Seven first plays by writers new to television:

Riding South, Geoffrey Case; *A Man of Morality*, Peter Whalley; *The Squad*, Martin Dillon; *Fair Tradin' at the Dancing*, Del Henney; *Only Looking*, Jack Gardner; *Sea Change*, Martin Thompson; *City of Fear*, Robert Buckler.

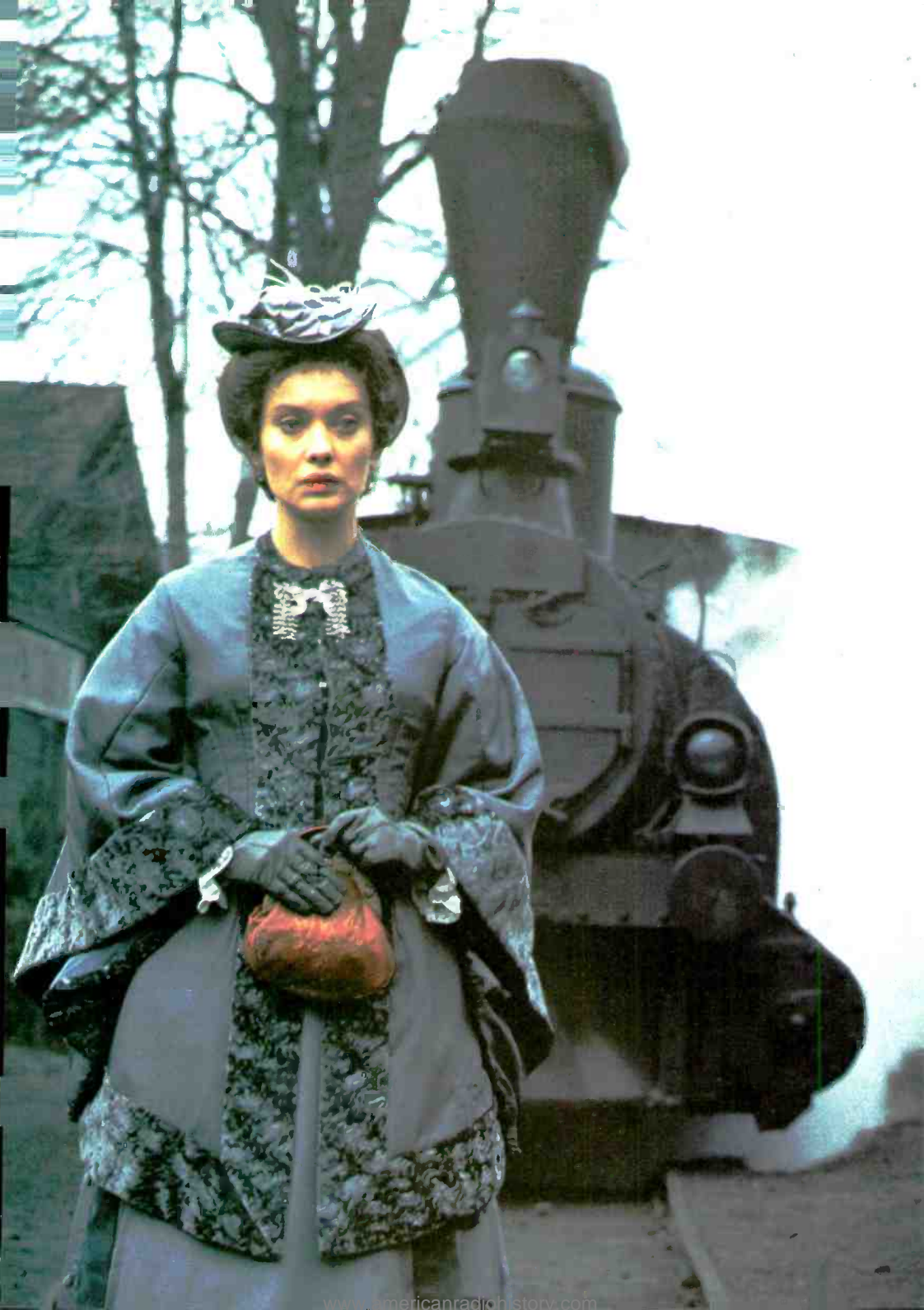
Right: *Anna Karenina*: Nicola Pagett

Left: *I, Claudius*: Derek Jacobī

Below: *The Onedin Line*: Peter Gilmore

Bottom: *Bar Mitzvah Boy*





Serials

BBC 1

Dr Who: Louis Marks, Bob Baker, Dave Martin, Robert Holmes, Chris Boucher.

Family Serials

Lorna Doone, R.D.Blackmore/ B.R.Woodstock; *Katy*, Susan Coolidge/Constance Cox; *Little Lord Fauntleroy*, Frances Hodgson Burnett/Jack Gerson; *Nicholas Nickleby*, Charles Dickens/ Hugh Leonard.

Weekly Serials

The Brothers, Ray Jenkins, Brian Finch, Elaine Morgan, N.J.Crisp; *Angels*, Adele Rose, Paula Milne, Leslie Duxbury, Anne Valery, Susan Pleat, Jill Hyem, Deborah Mortimer, Alan Janes, Pat Hooker, Len Rush, P.J.Hammond, Julia Jones, Bill Barron; *The Duchess of Duke Street*, John Hawkesworth, Jeremy Paul, David Butler, Jack Rosenthal, Rosemary Anne Sisson, Julia Jones, Bill Craig, Julian Bond, Ken Taylor.

BBC 2

Classic Serials

I, Claudius, Robert Graves/Jack Pulman; *The Lady of the Camellias*, Alexandre Dumas/Edmond Gosse.



Above, *Treasure Island*: Alfred Burke with Ashley Knight

Left: *Secret Army*

Below left: *The Duchess of Duke Street*



Below: *Target*: Patrick Mower





Series

BBC 1

Dixon of Dock Green, Gerald Kelsey, Ben Bassett, Derek Ingrey; *Survivors*, Don Shaw, Jack Ronder, Ian McCulloch, Martin Worth, Roger Parkes, Roger Marshall, Terence Dudley; *The Onedin Line*, Alun Richards, Martin Worth, Ian Curteis, Cyril Abraham; *Second Verdict*, Elwyn Jones, John Lloyd, Arnold Yarrow; *Sutherland's Law*, Lindsay Galloway, Robert Banks Stewart, Jack Gerson; *Softly, Softly: Task Force*, Elwyn Jones, Arnold Yarrow, Tony Hoare, Robert Barr, Allan Prior, Keith Dewhurst, Alan Plater, Tony Parker; *When The Boat Comes In*, James Mitchell; *Wings*, Barry Thomas, Arden Winch, Julian Bond; *Warship*, Ian Mackintosh, Roger Parkes, Michael J. Bird, Gidley Wheeler, John Wiles.

BBC 2

The Expert, N.J. Crisp, Roger Parkes, Gerald Kelsey, Allan Prior, Michael J. Bird, Jeremy Burnham, Brian Clemens, Pip and Jane Baker.

Poldark: Angharad Rees



Supernatural: Billie Whitelaw and Stefan Gates

1990: Edward Woodward

Outside broadcasts

Events

The Royal Tournament: Trooping the Colour; The Cenotaph Service; The Festival of Remembrance from the Royal Albert Hall; The State Visit of President Giscard d'Estaing; The Funeral of Viscount Montgomery; The Queen's State Visit to America; The Celebration of the American Bicentennial; The Opening of the National Theatre;

Concorde's first flight to Washington; Air Shows at Farnborough and Biggin Hill; The Chelsea Flower Show; The L.S.Lowry Exhibition at the Royal Academy; Summer Exhibition at the Royal Academy; The Boat Show; The Motor Show.

Entertainments:

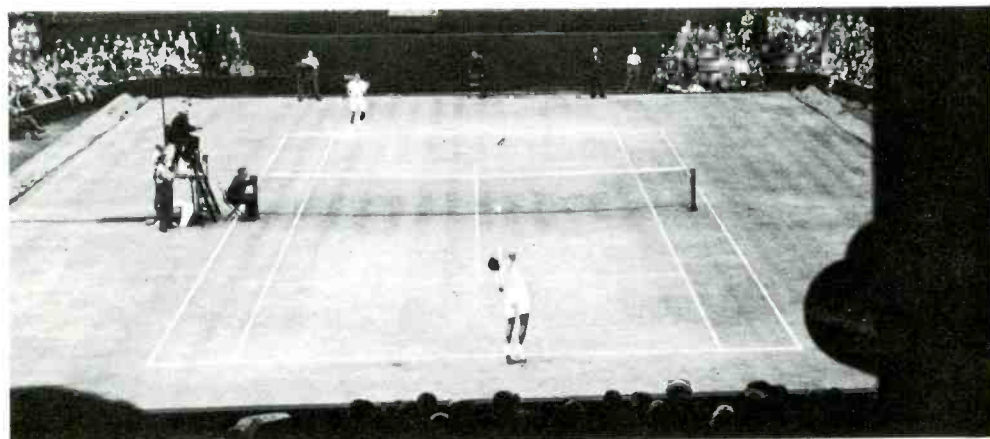
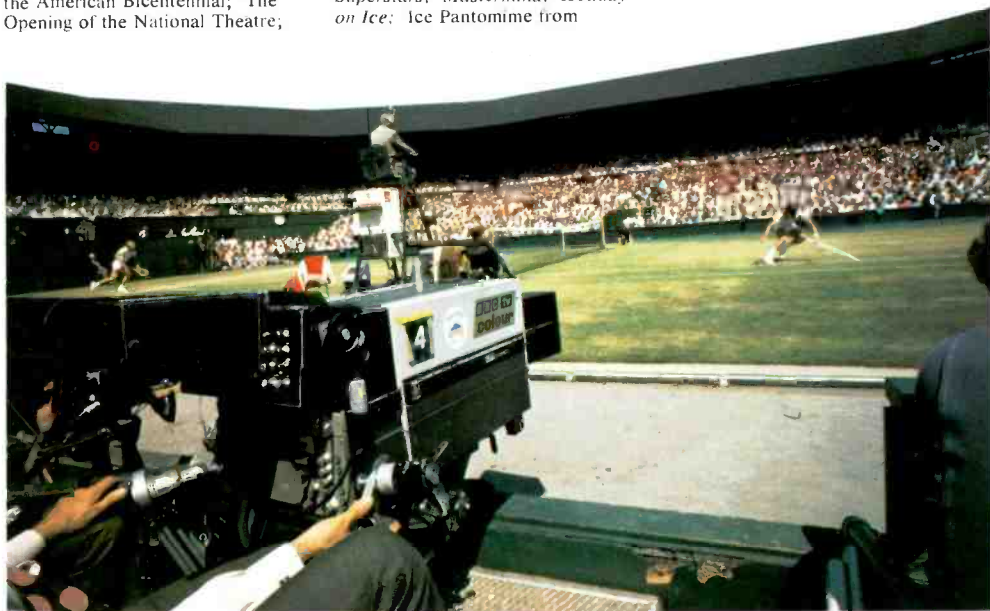
BBC 1

Superstars; Mastermind; Holiday on Ice; Ice Pantomime from

Wembley: *The Illusionists; The Miss World and Miss UK beauty competitions; Christmas, Easter and Children's circuses; Come Dancing.*

BBC 2

The Fishing Race; One Man and His Dog; 25th Anniversary of the Bolshoi Ballet; Country Music; Capriccio, from Glyndebourne; East Lynne – the Christmas Melodrama.



Contrast between Wimbledon 1953, covered in black and white, and Wimbledon 1977 which marked the 10th anniversary of BBC colour television.

April:

Racing: The Grand National; Equestrianism: Badminton, Hickstead; Boxing: Amateur Boxing Association Finals (Wembley); Snooker: The Embassy World Professional Championships.

May:

Soccer: FA Cup Final (Southampton v Manchester United), Scotland v England, Brazil v England (from Los Angeles), European Cup Winners' Cup Final (West Ham v Anderlecht); Rugby League: Rugby League Cup Final (Widnes v St Helens); Golf: Penfold; Tennis: Davis Cup Quarter Final (Great Britain v Romania).

June:

Cricket: First and Second Test Matches, England v West Indies; Soccer: World Cup (Finland v England from Helsinki); Racing: Royal Ascot; Tennis: All England Championships, Wimbledon; Speedway: The Embassy International; Boxing: World Welterweight Championship (Stracey v Palomino).

July:

The Olympic Games, Montreal; Golf: Open Championships; Racing: Goodwood and Ascot; Cricket: Third and Fourth Test Matches, Benson & Hedges Final; Equestrianism: Royal International Horse Show (Wembley).

Come Dancing**August:**

Athletics: IAC/Coca Cola (Edinburgh); Swimming: Europa Cup Ladies (Crystal Palace); Tennis: Davis Cup (Great Britain v Italy) Semi-final; Cycling: National Championships (Leicester); Cricket: Women's International, England v Australia.

September:

Boxing: World Heavyweight Championships (Ali v Norton); Equestrianism: Burghley Horse Trials; Motor Cycling: Mallory Park Championships; Cricket: Gillette Cup Final.

October:

Orienteering: World Championships (Scotland); Rugby Union: Wales v Argentina; Racing: Prix de L'Arc de Triomphe (Paris); Golf: Piccadilly World Match Play (Wentworth); Boxing: British & European Heavyweight Championships (Bugner v Dunn).

November:

Soccer: Italy v England (Rome); *Daily Express* Five-a-side National Championships (Wembley); Squash: Mitre Champions Challenge Match; Tennis: Wightman Cup (Great Britain v USA).

Right: World Table Tennis Championships and below

Match of the Day 500th edition. The longest running regular television sports programme in the world.

**December:**

Sports Review of the Year; Rallycross: Embassy British Championships; Rugby Union: Varsity Match (Twickenham); Rugby League: BBC 2 Floodlit Trophy Final; Equestrianism: Olympia Showjumping.

January:

Figure Skating: European Championships (Helsinki); Rugby Union: England v Scotland (Twickenham), Wales v Ireland (Cardiff); Athletics: AAA Indoor Championships (Cosford); Racing: Cheltenham, Newbury, Haydock Park; Soccer: FA Cup 3rd Round ties; Gymnastics: The Champions Cup; Indoor Hockey: England v Scotland v Belgium.

February:

Snooker: Benson & Hedges Masters Final; Amateur Boxing: England v Ireland (Gloucester); Tennis: King's Cup (Great Britain v Yugoslavia); Ski-Flying: World Championships (Vikersund, Norway); Rugby Union: England v France (Twickenham), Scotland v Ireland (Murrayfield).

March:

Cricket: Centenary Test Match (Australia v England); Figure Skating: World Championships (Tokyo); Rowing: The University Boat Race (Putney); Racing: Cheltenham National Hunt Festival; Athletics: European Indoor Championships (San Sebastian).







Royal Heritage:

Prince Philip with Stubbs portrait of George IV

Prince Charles and BBC production team

Presenter Sir Huw Wheldon outside Osborne House

The Queen in her Jubilee Year

Prince Charles takes the BBC film crew to visit
Glassalt Shiel, the house formerly occupied by
Queen Victoria, near Loch Muick



Children's programmes

BBC 1

New series

Multi-Coloured Swap Shop; Blue Peter Special Assignment – Biographies: It's My Belief; The Discoverers; Newsround Update; It's our Turn; Star Turn; Froggie and Me; Heads and Tails; The Flumps; Nelly and Noah in Skylark; The Mister Men; Who's There?.

Drama serials

The Canal Children; Striker; Out of Bounds; The Phoenix and the Carpet.

Single plays

Good Snakes, Bad Snakes; James and the Giant Peach; The Winter Warrior; The Princess and the Hedgehog; The Invisible Guest; The Golden Samurai.

Light Entertainment from Manchester

BBC 1; Potter's Picture Palace; Right Charlie.

Purchased films

Salty; Avengers of the Reef; Children of the Snow Country; Eye to Eye with Wild Animals; Guided by the Ne Ne; Go USA; Fur Coat Club; Dan Gibson's Nature Family; Three Gifts for Cinderella; Three's Company.

Documentaries

Go with Noakes; Country Search; Week Afloat; Mountain Adventure.

Regular series

Blue Peter; Jackanory; Animal Magic; John Craven's Newsround; The Record Breakers; All Star Record Breakers; Crackerjack; We are the Champions; Why Don't You?; Screen Test; Rentaghost.

Programmes for infants

Magic Roundabout; Barbapapa; Paddington Bear; Bagpuss; Bod; Ivor the Engine; Roobarb; The Wombles.

BBC 2

Play School; Play Away; Hit the Note; Start the Clock; When Santa rode the Prairie; Take a Ticket To....

Community programmes

There were 27 *Open Door* programmes as well as two 'specials'.

Among the campaigns conducted through appearance on *Open Door* were: The Scottish Minorities Group; The National Pure Water Association; Ex-Regular Servicemen's Pensions Association; The Campaign for a Democratic Health Service; and The Campaign for Nuclear Disarmament.

Programmes of broad social concern included: *Are We Special?*; and *Six Circle*. Environmental issues were reflected in two films, the Cambrian Coastline Action Group and the Dickens Country Protection Society. The *Open Door* that caused the largest response was *The Right to Live* presented by Palestine Action and Free Palestine; it was followed by a programme presented by the Anglo Israel Friendship Leagues.

All Star Record Breakers



There was also a week of live outside broadcasts from Liverpool, with the title of *Open Door – Open City*, under the broad headings of housing, race, education, women's rights and unemployment. There were also to viewer correspondence based programmes called *Write On*.

Right: *The Mister Men*

Below: *Striker*

Below right: *Country Search*; presenter Susan King with diver



We Are The Champions

Light entertainment

Variety

BBC 1

Jim'll Fix it; Cilla; Top of The Pops; The Morecambe & Wise Show; The Black & White Minstrel Show; The Shari Lewis Show; Mike Yarwood in Persons; Seaside Special; It's Childsplay; Band Beat; Bruce Forsyth & The Generation Game; Parkinson; The Dick Emery Show; The Basil Brush Show; Ken Dodd's World of Laughter; The Two Ronnies; Shirley Bassey; The Royal Variety Performance; Ronnie Corbett's Saturday Special; Crackerjack; Basil Brush Christmas Special; The Black & White Minstrel Christmas Show.

BBC 2

Battle of the Sexes; Nana Mouskouri; John Denver in Person; Call My Bluff; The Grand Prix Night of the Stars; One More Time; A World of Music; Dave Allen at Large; Harry Worth; The Norman

Gunston Show; A Royal Club Night; Musical Time Machine; In Concert; The Mike Reid Show; Max Bygraves Says 'I Wanna Tell You a Story'; Oscar Peterson Invites . . . ; Leo Sayer; Transatlantic Concert; The Golden Seawallow of Knokke – The Norman Wisdom Show.

Comedy

BBC 1

Wodehouse Playhouse; Are You Being Served?; I Didn't Know You Cared; The Fall & Rise of Reginald Perrin; Happy Ever After; The Good Life; The Liver Birds; It Ain't Half Hot Mum; Last of the Summer Wine; Sykes; Rosie; Mr Big; Porridge. Christmas Specials: The Liver Birds; Happy Ever After; Are You Being Served?; Porridge; Dad's Army.

BBC 2

Oneupmanship; The Goodies; Well Anyway; Punch Review; Three Piece Suite; Just a Nimmo.

Eurovision Song Contest winner Marie Myriam

The Liver Birds: Elizabeth Estensen and Nerys Hughes





Olivia Newton John

Dick Emery





Happy Ever After: Terry Scott and June Whitfield



The Fall & Rise of Reginald Perrin: Leonard Rossiter



It Ain't Half Hot Mum: Don Estelle & Windsor Davies



Legs and Co



Are You Being Served?



Mike Yarwood and Sir Harold Wilson MP



The Two Ronnies



Dad's Army

Presentation programmes

Programmes in series

BBC 1

Film '76 and '77; Ask Aspel.

BBC 2

The Old Grey Whistle Test; Sight & Sound; The Book Programme; Rutland Weekend Television; Closedown.

Some individual programmes

BBC 1

The Man With No Name; Kennedy's Been Shot; The Great American Picture Star; Parkinson – and the Roots Phenomenon.

BBC 2

The Snow Queen; The Golden Trashery of Ogden Nashery; What Do You Think Of It So Far?; 1776; Access – Success?; Barbra Streisand; Marryr to What System?; Mr Shepherd & Mr Milne.



The Book Programme: Robert Robinson talks to David Hockney



Above: The Man With No Name: Clint Eastwood

Left: Parkinson – and the Roots Phenomenon. Michael Parkinson with Alex Haley, author of Roots

Network radio

The Reith Lectures 1976

The Mechanics of the Mind by Dr Colin Blakemore, Fellow and Director of Medical Studies at Downing College, Cambridge.

Below: School Radio: *History Long Ago*

Bottom: School Radio: *Downhill All The Way*



Documentaries & talks

Radio 4

Regular series:

Analysis; Kaleidoscope; Science Now.

Occasional series:

This Island Now; Where are you Taking Us?; Love and Marriage.

Individual programmes

I Really Am A Very Lucky Person; Tonic to the Nation; Rabies; The Boss; A Friend in One's Room.

Programmes & series

Radio 3

Regular series:

Critics' Forum; Scientifically Speaking; Personal View; Poetry Now; Words.

Occasional series:

Are Mothers Necessary?; Current Trends in Philosophy; The Novelist's Voice; The Art of Economics; Lewis Mumford.

Individual programmes:

Reconsidering John Stuart Mill; Denning and Scarman; Dean Rusk; The Frontier of Technology is Space; André Malraux 1901-1976; Alexander Solzhenitsyn; Austrian Weekend.

BBC Radio 3 & television simultaneous broadcasts

During the past year several successful simultaneous broadcasts between BBC Radio and Television were undertaken – either live or as recordings. These included nine Promenade Concerts (in part or as a whole) and five operas – *Cavalleria Rusticana* and *I Pagliacci* (from Covent Garden); *Madame Butterfly* and *Hansel and Gretel*; and *Capriccio* (from Glyndebourne).

Promenade Concerts

There were 56 Promenade Concerts in the 1976 season during which all the BBC Symphony Orchestras appeared. Concerts were held at the Round House in Chalk Farm, St Augustine's, Kilburn, and Westminster Cathedral as well as at the Royal Albert Hall. Almost all the British regional and national orchestras were represented and over 70 works received their first broadcast performances at a Promenade Concert. Items from five concerts were broadcast live on BBC Television and items from five others tele-recorded for later transmission.

Foreign tours

During the past year the BBC Scottish Symphony Orchestra made a highly successful tour to Hong Kong, the BBC Welsh Symphony Orchestra visited Eire and the BBC Northern Symphony Orchestra visited Germany and Holland. Most of the concerts were broadcast on Radio 3.

Opera

Included first broadcast performances of *We come to the River* by Henze, *Bomarzo* by Ginastera, *The Royal Hunt of the Sun* by Iain Hamilton and *Phaeton* by Alan Ridout. The complete series of Wagner operas proceeded with performances of *Die Feen*, *Das Liebesverbot* and *Rienzi* (all studio recordings) as well as recordings of *Siegfried*, from the Royal Opera House and *The Ring* from Bayreuth. *Die drei Pintos* from Edinburgh was a contribution to the Weber celebrations.

Right: *Teaching Young Readers*

Below: Dr Colin Blakemore, 1976
Reith Lecturer



Above: *Today*: Brian Redhead

Left: *Woman's Hour*: presenter Sue McGregor with guest Margaret Thatcher MP

Current affairs & magazine programmes

Today; *The World at One*; *PM Reports*; *The World Tonight*; *The World in Focus*; *The Financial World Tonight*. *The World in Focus* replaced *Newsdesk* to increase radio's coverage of foreign affairs. *Today* won the Radio Industries Club award for Programme of the Year.

Newsbeat; *Start the Week*; *Stop the Week*; *You and Yours* and *Checkpoint*; *Woman's Hour* and *Weekend*; *Tuesday Call*; *If You Think you've Got Problems*; *Finger on the Pulse*; *In Touch*; *Parents and Children*; *Jack de Manio Precisely*; *Morning Story*; *Time for Action*; *You, the Jury*; *Living in the 80s*; *From the Grass Roots*; *Voice of the People*; *From Our Own Correspondent* and *In Britain Now*; *The Week in Westminster*; *Talking Politics*; *Between the Lines*; *Nation to Nation*.

Silver Jubilee Appeal: Prince Charles



Above, left: *Farming Today*: Robin Hicks

Above: *What Right Have You Got?* Presenter: Michael Molyneux



Left: *The Interviewers*. Tony Benn MP interviews Robin Day



Music

Premières & commissions

One hundred and sixty-six works by British composers were heard on the air for the first time during the year, nine of them commissioned by the BBC. Two of these were premièred during the 1976 Proms – David Blake's *Violin Concerto* and Barry Guy's *Songs for Tomorrow*. Two more, *Van Diemen's Land* by Alison Bauld and *The Double Heart* by Gerard Schurmann, were given their first performance by the BBC Singers. Peter Racine Fricker was commissioned to write a piece for the BBC Symphony Orchestra's contribution to the Silver Jubilee of the Royal Festival Hall – *Symphony No. 5* for organ and orchestra and Michael Finnissy composed *Pathways of Sun and Stars* for a Round House concert. A major commission was for a full length lyric drama for stereo radio from Iain Hamilton, based on Marlowe's *The Death of Tamburlaine*, but called simply *Tamburlaine*. Apart from works by British composers, some 114 works by non-British composers were heard for the first time on BBC Radio. Notable amongst them were two operas – *Bomurzo* by Ginastera and *We come to the River* by Henze; Petrassi's *Concerto No. 7*. Stockhausen's *Vibration (Für kommende Zeiten)*, *Suite on verses of Michelangelo* by Shostakovich and *Munari* by *Munari* and *Corona* by Takemitsu.

Festivals

Performances from more than 30 British Festivals were reflected on Radio 3, including Aldeburgh, Bath, Cheltenham, Chichester, Edinburgh, English Bach Festival, Harrogate, Llandaff. Three Choirs, Cardiff Festival of 20th century Music, Southern Cathedrals, Leeds, York, Pershore, and Fakenham. There was also music from a number of Continental Festivals including Salzburg, Vienna, the Prague Spring Festival, Berlin, Lausanne, Holland, Flanders, the Russian Winter Festival, Swedish Musical Spring, Lugano, Zurich and Ascona.

Series and events

This year the weekly live chamber music concerts from St John's, Smith Square and the fortnightly concerts from Pebble Mill featured the



First Night of the Proms: conductor Andrew Davis

chamber music of Shostakovich. The series included the Koeckert String Quartet, the Composer's String Quartet, the Dorian Wind Quintet of New York, the Dartington String Quartet, the Amadeus, Bartok, Allegri, Gabrieli, Chilingirian, Vermeer and Delmé String Quartets, the Melos Quartet of Stuttgart, the Beaux Arts Trio, the Orchestra of St John's. Smith Square, the Academy of Ancient Music and Stephen Bishop-Kovacevich, Miriam Fried and Garrick Ohlsson, Heinz and Ursula Holliger, Robert Tear and Benjamin Luxon, Murray Perahia, John Williams, Radu Lupu and James Galway. Amongst other major series – apart from the regular series of *Music of the Masters* (Radio 3 and 4) and *Music to Remember* (Radio 4), are *Music in our Time* – contemporary and avante-garde music, a series of the chamber music of Copland and Martinu, French Baroque Cantatas, Trio Sonatas and a major series commemorating the 150th anniversary of the death of Weber.

Gramophone record programmes

Historic performances

Beethoven: Violin Concerto (Huberman, George Szell); Late Beethoven Quartets (Busch Quartet); Mendelssohn Symphony No.4, in A (Italian) (Danish State Radio Orchestra conductor Fritz Busch); Debussy: String Quartet (Capet Quartet); Beethoven: Pathétique Sonata (Frederick Lamond).

Other works

Mozart. Piano Sonatas (complete); Rossini. *Messa di Gloria*; Britten, *Canticles* (complete); Handel, *Organ Concertos* (complete); Rachmaninov, *Choral Symphony, The Bells; Bridge, Rhapsody, Enter Spring; Sallinen, Quartet No.4.*

Complete operas

I Capuleti ed i Montecchi, Bellini; *Treemonisha*, Joplin; *Saul and David*, Nielsen; *Alceste*, Lully; *Blood Wedding*, Szokolay; *Porgy and Bess*, Gershwin.

Single programmes

Dr Burney's History: Virgil Thomson; *Song of the Tenor* (Bud Freeman); *Talking Trumpet* (Dizzy Gillespie).

Series

Music Weekly: Record Review; Man of Action; Stereo Release; Organ Gallery; This Week's Composer; Overture and Morning Concert; Desert Island Discs; These You Have Loved; Lost London Concert Halls; Solomon's Beethoven; Atarah's Music Box; Fanfare; The Young Idea; Robin Ray; The Viennese Mass; The World of Operetta.

BBC Young Composers' Forum 21-year-old Martin Davies



Drama Radio 4

The Monday Play

Easter, August Strindberg; *Like the Leaves*, Giuseppe Giacosa, trans. Henry Reed; *Major Barbara*, Bernard Shaw; *The Skin of Our Teeth*, Thornton Wilder; *The Grass is Singing*, Doris Lessing, adapted by Michael Kittermaster; *Richelieu*, David Pinner; *Diana of the Crossways*, George Meredith, adapted by Denis Constanduros; *The Streets of Pompeii*, Henry Reed; *Animals in the Zoo*, Gaie Houston; *A Passage to India*, E.M.Forster, adapted by John Maynard and Santha Rama Rau; *Design for Living*, Noël Coward; *Present Laughter*, Noël Coward; *Corridor of Mirrors*, Archie Hill; *Tom's Son*, Peter Russell; *The Candidates*, Bernard Shrimpsley, adapted by William Abney; *J.B.*, Archibald MacLeish; *Moonshine*, Shirley Gee; *The Philanthropist*, Christopher Hampton.

Saturday Night Theatre

Relative Values, Noël Coward; *Scoop*, Evelyn Waugh, dramatised by Lance Sieveking; *The Montrose Ghost*, Lord Balfour of Inchrye and Martin Jenkins; *The Riverside Villas Murder*, Kingsley Amis, dramatised by Frederick Bradnum; *Jonas*, J.C.W.Brook; *Weekend at Montacute*, Michael Robson; *The Rabid Summer*, James Follett; *Penelope*, Antonia Fraser; *The Holy Experiment*, William Fox; *Crocodile*, Graham England; *Rebecca*, Daphne du Maurier, adapted by Cynthia Pughe; *The Grand Babylon Hotel*, Arnold Bennett, dramatised by Barry Campbell.

West End Winners

The Amazing Dr Clitterhouse, Barré Lyndon; *Absurd Person Singular*, Alan Ayckbourn.

Serials

The Inquisitor, Hugh Walpole, adapted by Antony Kearey; *Les Miserables*, Victor Hugo; *Bleak House*, Charles Dickens; *John Caldigate*, Anthony Trollope, adapted by D.G.Bridson; *Maigret*, Simenon; *Festival at Farbridge*, J.B.Priestley, adapted by A.Keary;



Sir Ralph Richardson, Martin Jenkins and Sir John Gielgud in *Gielgud and Richardson*

Sons and Lovers, D.H.Lawrence, adapted by D.G.Bridson; *Vivat Rex*, a dramatic chronicle of the English Crown through 200 years of its history by the Elizabethan playwrights Shakespeare, Marlowe and their contemporaries, adapted by Martin Jenkins.

Afternoon Theatre

Dog and His Day, Mike Arblaster; *Been a Funny Sort of a Day*, Tony Bilbow; *A Phoenix Too Frequent*, Christopher Fry; *Love Match*, Keith Miles; *Me and the Girls*, Noël Coward; *The Maze*, Stewart Farrar; *Heart of Elm*, Angus Wilson, adapted by John Graham.

A Bunch of Fives (Five plays chosen to mark the opening of the Manchester drama studios) *Five Days in Fifty-Five*, Alan Plater; *The Story of a Penny Suit*, Ken Whitmore; *Juniper Drive Weighs Anchor*, Brian Thompson; *The Queen's Own*, H.S.Eveling; *The Last Phone-in*, Keith Waterhouse.

Flypitcher, Brian Lee; *The Devil's Disciple*, Bernard Shaw; *Death of the Insured*, R.D.Wingfield; *The Whisperers*, Robert Nicolson; *Thistlewood*, Stewart Conn; *Put Down to Experience*, Geoffrey Parkinson; *Suffering Madonna*, Martin Walsler; *Spin a Loving Thread*, Alick Rowe; *England's First St Joan*, Scenes from the play by Bernard Shaw, to commemorate the death of Dame Sybil Thorndike; *Diana of the Crossways*, George Meredith; *Last Summer*, Lester Powell; *A Most*

Wonderful Thing, Henry Livings; *A Fine Country*, Elizabeth Troop; *A Tale of Iron*, A Japanese entry to the Italia Prize, Ken Miyamoto; *The Private Life of Hilda Tablet*, Henry Reed; *Clovis in the Country*, Colin Tucker.

Four Stories from the Days Work: by Rudyard Kipling, adapted by A.R.Rawlinson: *The Maltese Cat*; *The Ship That Found Herself*; *A Walking Delegate*; *The Bridge Builders*.

The Ergonomist about the House, John Fores; *Handsome Hubert*, A play from East Germany, Rita Zimmer; *The Grand Babylon Hotel*, Arnold Bennett; *Toad of Toad Hall*, Kenneth Grahame; *Ladies in Retirement*, Edward Percy and Reginald Denham.

Mellors and Sellers: by Alan Melville; *Unnatural Hazard*; *Lunch with her Ladyship*; *Dead Man's Shoes*; *Undesirable residence, two mins, sea . . .*

This Football Lark, Julia Jones; *Night School*, Harold Pinter; *Rasselas*, Dr Johnson.

Features

To Die in Spain, Paul Preston.

The Detectives (six parts): *The Ripper's Apprentice*, Donald Thomas; *The Dynamite Outrages*, Doris Ker; *Hired for Shooting*, Donald Thomas; *Horror in a Hat Box*, Donald Thomas; *Dead on Arrival*, Tony van den Bergh; *Final Check-up*, Jean McConnell.

Leopold Stokowski, David Wheeler.



Saturday Night Theatre: Penelope: Maria Aitken & Nigel Davenport

The Frank Muir Version (seven parts): by Frank Muir, *Food and Drink; Table Manners; Art; Acting; Publishing; University Education; Opera.*

Three Cheers for Pooh!, Brian Sibley; *How to be Decadent*, George Mikes; *The Twilight of a Dynasty*, Cecil Parrott; *An End to an Auld Sang*, Keith Hindell.

Famous Sieges (four parts): *An Iron-Bound City*, Will Allan; *The Fish in the Stewpan*, Michael Foss; *The Siege of Malta*, Robert Lacy; *Dien Bien Phu*, George Rosie.

The Serenity to Calm My Passions (Spinosa), Maurice Cranston.

Radio 3

Contemporary foreign plays

Strolls Along the Rhine, Karl Otto Muhl; *Listening*, Edward Albee; *The Great American Fourth of July Parade*, Archibald McLeish; *The Hunter Gracchus*, John Robinson; *Roadside Tombstones*, Arsa Jovanović; *Morecambe*, F.X.Kroetz; *Duologue*, Natalia Ginsberg.

Contemporary British plays

Rough for Radio, Samuel Beckett;

Classics

Henry V, Shakespeare; *Hellas*, Shelley.

Au Salon avec Feydeau: The Antipodes, The Man who Hates Monologues; *Fairy Tale*, Goethe, translated by Susanne Faltauer; *The Merchant of Venice*, Shakespeare; *The Waves*, Virginia Woolf, arranged by Louis MacNeice; *Antony and Cleopatra*, Shakespeare; *Antonio*, John Marston; *The Insect Play*, Karl and Josef Capek; *Hecuba*, Euripides.

Features

Tribute to the Lady, Recording of the last night at the Old Vic; *Rousseau in England*, J.Huizinga; *Unacknowledged Legislator* (Study of Shelley), Christopher Ricks and Hallam Tennyson; *The Dust*, Seamus Murphy; *Bunyan's Progress*, Ruth Spalding; *A Man for All Theatres* (Sir Peter Daubeny), compiled by Ronald Harwood; *The Death of Lorca*, Jan Gibson and Trader Faulkner; *Caveat Auditor*, Terence Tiller; *Olympian Celebration*, compiled by John Theocharis; *Birth of An Opera – Peter Grimes*, Michael Rose and Hallam Tennyson; *The Case of Vladimir Bukovsky*, edited by John Theocharis; *The Jarrow March*,

Tom Pickard; *The Sweet and Old Smell of Perfume*, Walter Acosta; *Oil Rig* (binaural stereo), edited by Tony Simmons; *A Wall Walks Slowly*, edited by Desmond Briscoe; *The Trials of Captain Kidd*, Rayner Heppenstall.

Incident at the Angel, Georges Dures; *The Lodger*, Tom Mallin; *Laz*, Bill Ingram; *Awake and Sleep*, Peter Russell; *Concrete*, Ian Dougall; *So Favourite A Son*, John George; *The Eating House*, Kathleen Morgan; *Vampirella*, Angela Carter; *Dead Soldiers*, Philip Martin; *Do You Love Me?*, R.D.Laing; *The Dissolution of Marcus Fleischmann*, Stephen Davis; *Buffo*, Peter Everett; *The Cave Man Cometh*, J.H.Jones; *The Night Nurse Slept in the Day Room*, Rhys Adrian; *L.M.F.*, John Antrobus; *Nineteen Policemen Searching the Sedway Shore*, Giles Gordon; *Music to Murder By*, David Pownall; *Ag*, Gabriel Josipovici; *The Restorer*, Christopher Whelan; *Events in Hero Square*, Stephen Davis; *Vienna ABC*, David Marshall; *Two Glemen of Hadleigh Heath*, Tom Mallin; *Haute Cuisine*, John Antrobus; *Simpson and Son*, Bill Morrison; *Judgement*, Barry Collins; *The Double Bed*, Kate Collingwood; *Identity Parade*, Marian Campbell; *A Caucasian in the Woodpile*, Ken Whitmore.

Outside broadcasts

Illustrating the range covered month by month

April 1976: Racing: The Grand National & 2000 Guineas; Boxing: European Championship – Richard Dunn v Berndt August; Funeral of Field Marshal Montgomery; Royal Maudy Service – Hereford Cathedral.

May: Football: FA Cup Final – Manchester United v Southampton; Rugby League: Challenge Cup Final; Athletics: USSR v GB: State Visit of President Geisel of Brazil.

June: Boxing: Welterweight Championship of the World, John H.Stracey v Hedgmon Lewis; Cricket: England v West Indies; Racing: The Derby and Royal Ascot; Lawn Tennis: All England

Championships, Wimbledon;
Football: Finland v England (World
Cup Qualifying Round); Queen's
Birthday Parade.

July: Golf: The Open – Royal
Birkdale; Motor Racing: British
Grand Prix – Brands Hatch; Royal
Visit to the United States of
America: The Olympic Games.

August: Motor Cycling: John Player
Grand Prix; Football: FA Charity
Shield; Equestrianism: British
Jumping Derby, Hickstead;
Athletics: AAAs Championships.

September: Racing: St. Leger;
Cricket: Gillette Cup Final; Tennis:
US Open – Forest Hills; Forces
Chance Quiz.

October: Rugby Union: Wales v
Argentina; Boxing: Heavyweight
Championship of Europe, Great
Britain and the Commonwealth –
Richard Dunn v Joe Bugner; Motor
Show, Earls Court; Brain of Sport
Quiz *Countryside in Autumn*; Motor
Racing: Japanese Grand Prix – Fuji;
Racing: Prix de L'Arc de Triomphe.

November: Festival of
Remembrance; Lord Mayor's
Banquet; State Opening of
Parliament; Football: Italy v England
(World Cup Qualifying Round);
Motor Sport: Lombard RAC Rally;
Tennis: Wightman Cup and Dewar
Cup.

December: Festival of Nine Lessons
and Carols, King's College,
Cambridge Christmas Bells; Show
Jumping: Olympia International;
John Arlott's Sporting Year; *Pick of
the Sporting Year*.

January 1977: Football: FA Cup –
4th Round; Rugby Union: England v
Scotland; Cricket: India v England;
Treble Chance Quiz; *Countryside in
Winter*.

February: Boxing: European
Middleweight Championship –
Germano Valsecchi v Alan Minter;
Cricket: MCC v Sri Lanka;
Motoring and the Motorist; Football:
England v Netherlands.

March: Thanksgiving Service for
Benjamin Britten; Cricket: Australia
v England – Centenary Test;
Rowing: University Boat Race;
Racing: Cheltenham Gold Cup;
Ashes to Ashes.

Further education

Home & family

*You are what you eat and Know Your
Body* (books available); *Children in
the Family*; *Children & Books*; *After
School – What Next?*; *States of
Mind*; *Doctor and Patient*.

Work & training

Export Marketing; *Life Inside*; *Mid-
Career*; *Teaching Music*; *Nation at
Work*; *New Developments in Tech-
nician Education*; *Teaching Young
Readers*; *The Welfare Network*.

Language & communication

Sur le Vif (books, records and
cassettes available); *You Said It*;
Get by in Spanish/*Get by in German*.

The wider world

What Right Have You Got? (two-part
book available); *The Fifth Estate*;
Hazards; *USA 200*; *Faraway Food*,
(book available).

Leisure & recreation

In Your Own Time; *Putting on a
Show*; *Where It's At*; *Music Hall*;
Music, Maestro, Please!.



Vivat Rex: Richard Burton

Below: *Sport on 4*: Tony Lewis



Light entertainment Radio 4

Comedy: New series:

The Small, Intricate Life of Gerald C. Potter (Imperial Tobacco Award for original radio comedy writing) written by Basil Boothroyd, with Ian Carmichael; *The Burkiss Way*, by Andrew Marshall & David Renwick, with Nigel Rees, Chris Emmett, Fred Harris and Jo Kendall; *The Enchanting World of Hinge and Bracket* with George Logan and Patrick Fyffe; *The Men From The Ministry*, Richard Murdoch, Deryck Guyler; *Things Could Be Worse*, Harry Worth; *Dad's Army*, further adaptations from tv; *Week Ending*, topical weekly series.

Special presentations

Bank Holiday Spectaculars, introduced by David Jacobs; *Betjermania*, poems set to music by John Gould; *Frank Muir Goes Into Pleasure*, Frank Muir, Alfred Marks; *Arthur Rubinstein*, 90th birthday interview by John Amis; *Swann-Upping*, Donald Swann.

Comedy quiz & panel games

Just A Minute, Nicholas Parsons, Kenneth Williams, Clement Freud, Peter Jones; *Many A Slip*, Roy Plomley, David Nixon, Eleanor Summerfield, Tim Rice, Gillian Reynolds; *Does the Team Think?*, Jimmy Edwards, MacDonald Hobley; *Quote . . . Unquote*, devised and chaired by Nigel Rees; *I'm Sorry, I Haven't A Clue*, Humphrey Lyttelton with Tim Brooke-Taylor, Barry Cryer, William Rushton.

Quiz contests

Brain of Britain; *Top of the Form*.

Light drama

Aliens In The Mind, with Vincent Price, Peter Cushing; *Dr Finlay's Casebook*, new series written for radio with Andrew Cruickshank, Bill Simpson, Barbara Mullen; *Lord Peter Wimsey*, further adaptations by Chris Miller, with Ian Carmichael; *Galbraith*, by Robert Barr, with Bernard Hepton.

Radio 2

Star comedy: New series

One Man And His Show, featuring individual club and cabaret entertainers; *Half-hour* series of scripted comedy, featuring Morecambe & Wise, Les Dawson, Roy Castle; *Hello, Cheeky*, with Tim Brooke-Taylor, John Junkin, Barry Cryer; *Punch Line*, with Bob Monkhouse, Terry Wogan; *The News Huddlines* (Variety Club Award Winner), topical comedy with Roy Hudd, Chris Emmett, Janet Brown.

Audience participation shows

Beat The Record and *Three In A Row*, both series presented by Don Davis; *The Monday Movie Quiz*, with Ray Moore; *Free Spin*, phone-in music quiz with Alan Freeman.

Left: Arthur Rubinstein

Below: *Waggoner's Walk*: Chinese Wedding (the 2000th programme)

Bottom: *Gardeners' Question Time*



Comedy quiz and panel games: new series

Wits End, Lance Percival; *You've Got To Be Joking*, Cardew Robinson; *Pop Score*, Pete Murray. Tony Blackburn, Terry Wogan; *The Impressionists*, Barry Took and a specialist panel; *Games People Play*, Peter West and a panel of sportsmen and entertainers; *The Law Game*, *Pros and Cons*: two series to test general knowledge on legal matters, with Shaw Taylor; *The 78 Show*, Shaw Taylor with nostalgia 'pop'; *Funny You Should Ask*, entertainment quiz chaired by Peter Jones.

Special presentations

Summer and Christmas Shows produced jointly with the British Forces Broadcasting Service; three programmes from the Edinburgh Festival, with John Dunn; *It's A Funny Business: A-Pickin' and A-Grinnin'*.

Light & popular music Radio 1

Regular shows

Noel Edmonds, Tony Blackburn, Paul Burnett, David Hamilton, Dave Lee Travis, John Peel, *Junior Choice* (Ed Stewart), Kid Jensen, Paul Gambaccini, Alan Freeman, *In Concert*, *Playground*, Simon Bates, *Double Top Ten Show*, *Saviles Travels*, Speakeasy, Anne Nightingale, *Top Twenty*, *Sounds of Jazz*.

Featured series

Quiz Kid, *My Top 12*, *Radio 1 Road Show*, *Insight*, *It's Rock'n Roll*, *Alexis Korner Blues & Soul Show*, *Elton John Story*, *Stevie Wonder Story*, *Sight & Sound* (Simultaneously Broadcast on BBC 2 television).

Specials

Abba, Osmonds, George Harrison, Jonathan King, Rod Stewart Olympia Concert.

Programmes from BBC sound archives

Radio 2

Thanks for the Memory; *Be My Guest*, a weekly series, including Tommy Steele, Gilbert Bécaud, Frankie Vaughan, Chris Bonington, Robert Morley, Ann Moore, Basil Boothroyd, Penelope Keith, John Inman, Angela Rippon, and Roy Fox; *Two by Two*.

Radio 3

Music Now; *Mankind's Music*; *The Music of Islam*; *Heritage*.

Radio 4

Pick of the Week; *In Our Time*; *The Restless Heart*; *With Great Pleasure*; *Secrets of the Deep*; *Songs over the Land*; *Tribute to Dame Sybil Thorndike*; *A New End to the Czars*; *Darlings of the Chorus*; *A.P. Herbert*; *Out of the Corner of My Eye*; *Something to Declare*; *They'd Never Believe Me*; *The Better Half*.

A Radio 1 10th anniversary family portrait



Local radio

Locks, Pounds and Paddles (canals); *It's More than Money* (numismatics); *Camera Club* (photography); and *Steam Scene* (railways): four of the regular 'hobby' programmes produced by Radio Birmingham with the collaboration of local groups and societies. *She was Wearing Pink Pyjamas* – music of the 40s on Radio Blackburn. *Pigeon Racing News* on Radio Brighton. *Pete and Eva* – local humour on Radio Bristol.

A Matter of Minutes – Local Government on Radio Carlisle: a programme series produced independently by the area's Local Authorities. *Glory Time* – favourite hymns on Radio Cleveland. *The Celluloid Explosion* – a history of the cinema on Radio Derby. *Both Sides Now* a daily look at people and places on both sides of the river – Radio Humberside. *Bullseye* – darts news – and *What's Brewing* – the consumers' guide to the best in beer, on Radio Leeds. *The Six o'Clock Show*, daily for the local Asian community on Radio Leicester.



The Great Jubilee Barge Race. Thames barges race for the cup presented and broadcast by Radio London. *Midway Through the Day* – Radio Manchester's daily six-hour programme of local news and interest. *Sunday League Cricket* on Radio Medway. *Mr Newton's Phonograph* – Fritz Spiegel's drive through the musical archives on Radio Merseyside. *Station WRNG* from Atlanta Georgia on Radio Newcastle as part of President Carter's Friendship Force. *Orange Blossom Special* – wedding day requests on Radio Nottingham.

The Farming Programme on Radio Oxford. *Research* – a series of research projects at Sheffield University – Radio Sheffield. *The Southampton Youth Orchestra* – broadcast on Radio Solent. *What Did You Do in the '50s Daddy?* – memories of life in North Staffordshire, on Radio Stoke.

The Laikers. BBC Radio Leeds' travelling theatre





Above: *Morning Southwest* guest presenter Gillian Miles
Below: A Tyneside interview for BBC Radio Newcastle



Top: BBC Radio Carlisle's farming producer discussing the Lamb Bank service

Above: BBC Radio Birmingham's children's story competition



Scotland Television

Events

Miss Scotland 1976; *The Golden Fiddlers Festival*; the Air Canada Silver Broom World Curling Championships; the 30th Edinburgh International Festival; and the Edinburgh Military Tattoo.

Religion

Contributions to *Songs of Praise* from Stonehaven, Dunlop, Lanark and Colinton, Edinburgh; *Scotspraise*; *Yahwego*; *The Yes, No, Don't Know Show*.

Below: *The Queen's Realm* narrator Iain Cuthbertson



Sport

Scoreboard; *Sportscene*; *The Green Table*. Football coverage during the year included Home Soccer Internationals Ireland v Scotland and Scotland v England; Czechoslovakia v Scotland, and in *World Cup Sportscene* Scotland v Wales. Contributions to *Grandstand* on BBC 1 during the year included racing from Ayr; basketball from Meadowbank and Motocross from Glassiehead in Fife.

Light Entertainment

The Sounds of Scotland; *A World of Music*; *Lena Martell At The Talk of the Town*; *Alastair*; *Top Score*.

Bottom: *Rob Roy* - Fulton Mackay and Edith MacArthur

News & current affairs

Current Account - Scotland's weekly current affairs programme; *Public Account* - a weekly look at the Scottish political system; *A Country of Nations* - BBC 2 network. A programme about what devolution means to Scotland and Wales; *Who Are The SNP?*; *Reporting Scotland*; *Conference Report*; *The Energy File*.

Drama

John Macnab - BBC 1 network; *Rob Roy* - BBC 1 network; *Play From 'A'* - BBC 2 network; a series of seven contemporary Scottish plays; *The Flight of the Heron* - BBC 1 network.

Documentaries

Skye Trek, BBC 1 network; *The Millionaire Maggie* - BBC 2 network; *Hollywood Dream Maker*, BBC 2 network; *The Craftsmen Therein*; *A Summer In Skye*; *God Is An Eagle Three*; *The Valley of the Scots*; *Yes, But What Do You Do All Winter?* Contributions to BBC 2 Network series included from *Current Account*; *The Aquanauts*; *Oilscape with Figures*; *The Shetland Connection*; *The Bay City Rollers*; *The King of the Markets*; and *The Scottish Connection*.

Gaelic

Se Ur Beatha; *Bonn Comhraidh*; *The National Mod*.

Music and arts

Scope; *This Castle Hath a Pleasant Seat*; *Cantilena*, BBC 2 network; *Diversions*, BBC 2 network. *Edinburgh International Festival* - 1976; *Arena*, BBC 2 network; *Celebrity International Concert*, BBC 2 network; *The Lively Arts* - in performance - two contributions to this BBC 2 series from the 1976 Festival; *Orpheus With His Lute* - BBC 1 network.

Agricultural/environmental

Landward; *The Food Programme*; *The Merchants of Venison*; *The Culinary Olympics*.

Further Education

History Is My Witness; *The Scotched Earth Show*.

Schools programmes

Let's See; *Around Scotland*; *Living In Scotland*.

Radio

Drama

New plays: A Darkened Room by Robert Nicolson (Radio 4). *New Poetry: James Aitchison, Robert Clyde, Valerie Gillies, W.S. Graham, A.C. Landor, Claire Pace, W. Price Turner, Raymond Vettesse. Six From Scotland: half-hour plays Papageno and the War* by John Purser; *Release* by Trisha Fine; *For the Love of Mozart* by John Inglis; *The Watchie* by Susan Glover; *The Man With the Hatchet* by Tom Gallacher; *The Accountant* by Menzies McKillop. *Aberfindey: a one-woman series* by William McArthur. *Graveyard Notebook*, readings, by Jeremy Bruce-Watt; *The Rash Adventurer*, a reading by Bryden Murdoch of Margaret Foster's biography of Bonnie Prince Charlie; *Story Time*: contribution to Radio 4; contribution to Radio 4's Scandal series; *Storm in A Teacup*, A Saturday Night Theatre production of James Bridie's play; *The Montrose Ghost*, for Radio 4; *The Whisperers: An End to An Auld Sang*, for Radio 4; *Six Characters*, six half-hour one-man stories written by Jeremy Bruce-Watt; *Penny Buff* by Janetta Bowie; *Thirty Minute Theatre* (Scotland only): *Choice of Weapons* by Alma Cullen; *Primrose Wing*, a first play by Moira Thomson; *A Sound Odyssey; Cado Belle*.

News & current affairs

News bulletins on the hour Monday to Friday with an extended late night bulletin. *Good Morning Scotland; PM Scotland; About Scotland*; special programmes on the Party Conferences in Scotland and ad hoc programmes on major Scottish matters at Westminster – eg the Devolution Bill; *Matter of Opinion; Woman's Hour* and *Grass Roots* programmes from Scotland for Radio 4; *Twelve Noon; Farm Journal; Morning Report*, Radio Highland; *Studio 2* – (daily for the North-West – Radio Highland).

Countryside programmes

The Scottish Garden; Afield; A Look at the Lonely Lands; A Breath of Stale Air; A Walk in the Hills; Farm Journal: 10 minutes daily, for farmers.

Light entertainment

Spinning Wheel; Spotlight; Fiddle & Accordion Club; The Sounds of Scotland; Debut; Seven Stages of Man; From Lerwick to Lauder; Saturday Jazz & Folk Club; The MacCalmans; The Victorians; District Challenge; Dinner At Eight; The Musical World of. . .; Nording, Radio 2 European Song Contest at Inverness; Radio 2 Ballroom; Open House, from Inverness for Radio 2; Radio 1 Road Shows from: Ayr, Largs, Dunoon, Balloch, Burntisland, Ingliston, Berwick-on-Tweed; Spotlight on Scottish Humour; New Year programmes: Scottish Radio Orchestra Show; *The Year That's Nearly Awa'; Hogmanay Party*.

Talks & features

The Arts in Scotland (weekly); music, drama, literature and art in Scotland with special programmes during the Edinburgh Festival. *Scotland and the Future; Neil Gunn: The Man and the Writer* (for Radio 3); *A Beachcomber's Notebook*: Jeremy Bruce-Watt's trip to the Caribbean. *Welcome Wagon – Scots style; Fifty Years On; First Steps on the Water; Norway, North Sea Neighbour; Willie MacLean's Kessock* (a Radio Highland production for Radio Scotland); *John Muir – Search for Wilderness; All the Fun of the Plovdiv Fair; From Scathach to Schellenberg*; Radio Highland for Radio Scotland; *Castle Spectacular; Salaam to You. A'Chairdean*, Radio Highland for Radio Scotland; *A Matter of Trust*, Radio Aberdeen for Radio Scotland; Technical Education for Scotland; *The Golden Jubilee of the Scottish Community Drama Association; A Time to Talk*.

Gaelic

A daily 30-minute programme on vhf of news, talks, discussions, features, music and a serial, *The Morrisons*; the weekly Sunday Religious Service; The National Mod of An Comunn Gaidhealach in October was noticed in a series of special programmes (vhf and medium wave); *Gaidhlig Fad As*. Radio Highland broadcasts on vhf to the North-West a nightly 30-minute programme, *A Chiste Chiuil*; Radio Highland also produces *Ceilidh air Carrocher* for Radio Scotland.

Sport

Main events Football League Cup Final, Scottish Cup Finals, Home Internationals and Internationals abroad; Rugby: Internationals – Calcutta Cup; Golf: 1976 Open Championship from Birkdale and during the year special reports from abroad on Scots in major world tournaments: *Olympics* in Montreal; *Shinty*, Camanachd Cup Final commentary; *Sporttime; Sportsound*.

Religion

Thought for the Day, 'live' daily contributions to *Good Morning Scotland*; Church News and Views; *Ere I Sleep; World for Living*; General Assembly of the Church of Scotland: nightly reports; *Profile of a Moderator; On the Spot; Blessed John Ogilvie; Word & Image; Sunday Half-hour*, contributions to the Radio 1 and 2 programmes; *Pause for Thought*, contributions to Radio 2; *Lighten Our Darkness*, contributions to Radio 4; Choral Evensong for Radio 3; People's Service, contributions to Radio 2; Special Services for Radio Scotland: Christmas, New Year, Easter, Women's World Day of Prayer; Family Prayers, contributions to Radio 4.

Music

The BBC Scottish Symphony Orchestra performed at the Hong Kong Arts Festival, Perth Festival, Newcastle Festival, The Proms in London and in Glasgow. The Orchestra gave concerts in various towns in Scotland and its weekly concerts in the City Hall, Glasgow. Other programmes included: *The Musician in Scotland; The Twa Brigs*; Music on Sunday, weekly; Scottish Country Dance Music, weekly; *Encore; Fanfare; Bryden's Bandbox*; Piping: weekly; Early Music Group of Aberdeen. Recitals by the Linden Singers and the BBC Scottish Singers; *Intermezzo*; for Radio 3 contributions included A Scottish Evening of Music; first broadcast of *Songs of Quest* by Ronald Stevenson; highlights of the Glasgow International Competition for Junior Violinists; Music for Organ; for Radio Scotland a broadcast in stereo of Scottish Opera's production of *The Marriage of Figaro*.

Right: *The Eagle of the Ninth*



Wales Television

Features & documentaries

The Bloxham Tapes; *Vicar of this Parish;* *Gazooka Summer;* *Chronicle;* the legend of Prince Madoc in America (BBC 2); *Milk Run to Berlin;* *And the Pursuit of Happiness;* *Shivers of Genius;* *O God! O Montreal!;* *An Obsession in the family;* *Merthyr Riots;* *Not a Penny off the Pay;* *The Fire and the Fountain;* *A Country of Nations,* contribution to two programmes on devolution (BBC 2); *Artist to the Coalface;* *A Horseman at Home.*

Drama

Fair Wilderness; the sub-titled version of the Welsh serial play *Y Rhandir Mwyn;* *The Snowdraper;* play by Alun Richards on the subject of Nationalism.

News & current affairs

Wales Today, five-nights-a-week news review; *Kane on Friday;* weekly current affairs programme; *Conference Report,* coverage of annual Party conferences.

Music

Royal Gala Performance; *Vibes;* *Swansea Festival:* the final concert; *The Childhood of Christ* – Berlioz; (broadcast simultaneously on television and in stereo on Radio 4 Wales vhf).

Countryside programmes

Farming; *Royal Welsh Show.*

Events

The Royal National Eisteddfod; Llangollen International Eisteddfod; the National Eisteddfod of Urdd Gobaith Cymru and the Royal Welsh Agricultural Show; *Miss Wales;* the final round of the beauty contest.

Sport

Sports Line Up; *100 Years of Welsh Soccer;* *A Year of Champions;* *Welsh Sports Personality 1976;* the *Western Mail* annual awards; outside broadcasts included Rugby Union Internationals; Club and League Cricket; International Swimming; International Baseball; Soccer; Show-jumping; Sheepdog Trials.

Light entertainment

Max Boyce in Concert (BBC 1); *With a little help from my friends;* *Poems & Pints* (BBC 2); *Wyn Calvin.*

Religious programmes

Sing for Joy (BBC 1); *Songs of Praise;* *Holy Eucharist* (BBC 1); *Tears in the Dust;* *Were You There?* (BBC 2).

Educational broadcasting

Let's Look at Wales; *Dewch i Siarad/Let's Speak Welsh.*



Vincent Kane compere of the Radio Wales morning programme *Good Morning, Wales!*



Eisteddfod Genedlaethol Frenhwal Cymru; darllediad a thelediad allanol blynyddol mwya't BBC Cymru

Radio

Music

The BBC Welsh Symphony Orchestra travelled widely to give numerous public concerts in collaboration with the Welsh Arts Council and to take part in Music Festivals at Llandaff, Fishguard, Cardiff, North Wales, Bridgend and at the Proms. It made its first overseas tour with a four-concert visit to Eire. Other broadcasts on Radio 3 included *Midday Concert*; *Organ Recital*; *Welsh Chamber Music*; *Celebrity Concert*; *Choral & Orchestral Concert*; *Serenade and Bandstand*. On Radio 4 & Radio Wales/Radio Cymru there were broadcasts of *Young People's Concert*, *Music to Remember*, and the final of the Young Welsh Singers' Triennial Competition in conjunction with the Welsh Arts Council. There was a series of 13 public concerts to celebrate St David's Week.

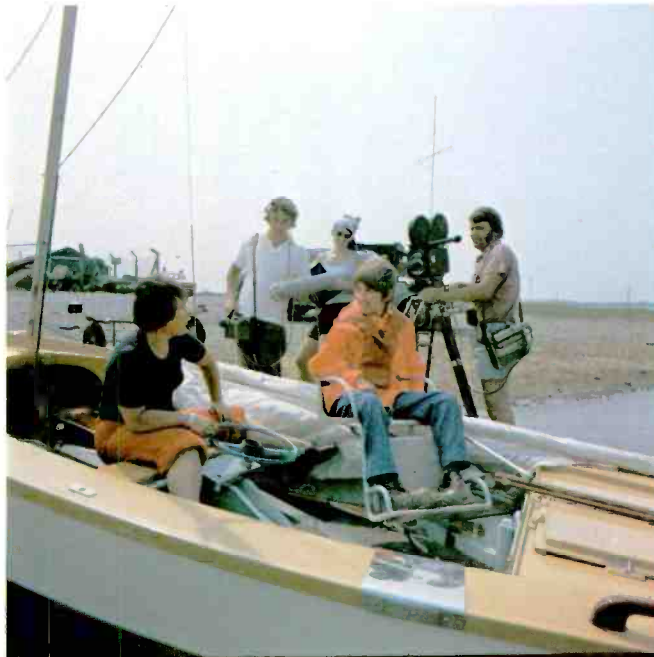
Educational broadcasting

The Greatest Welshman; *News in Wales*; *Wales and the Welsh*.



Hywel Gwynfryn: sy'n dweud *Helo Bobol!* bob bore ar Radio Cymru

Heddiw'n ffilmio ger Aberafan



Talks features & documentaries

Nine Five On . . .; *Woman's Hour*, the Radio 4 series; *Contact*; *My Kind of Town*; *The Enthusiasts*; *Conversation*.

News & current affairs

Good Morning Wales!; *Sunday Best*; *Jane Hodge Memorial Lecture*, delivered in Cardiff by Sheikh Yamani; *About Politics*.

Countryside programmes

Farming Today in Wales.

Sport

Sports Medley; *International Rugby and Soccer*.

Religion

Come Alive (Radio 2); *Sunday Half Hour* (Radio 2); *Sunday*.

Rhaglenni yn Gymraeg

(Programmes in Welsh)

Teledu

Rhaglenni Nodwedd a Dogfennol

Her Nodiant, difyrwrch cerddorol o hen blasdai: *Ar Glawr*, bywyd a gwaith awduron enwog; *Y Chwilotwyr*, panel yn trafod hen bethau; *Medden Nhw*, sylwadau beirdd a baledwyr am y gymdeithas o'u cwmpas; *Cader Idris*, trafod dyfodol yr ystad.

Drama

Pobol y Cwm: trydedd cyfres o'r ddrama 30 rhan; *Cigfran*: drama fuddugol yr Eisteddfod Genedlaethol.

Newyddion a Materion y Dydd

Heddiw, cylchgrawn newyddion pum noson-yr-wythnos.

Cerddoriaeth

Blodeugerdd, cerddoriaeth ar wahanol themau, gydag is-deitlau Saesneg; *Cofio Meirion*, hanes a cherddoriaeth y diweddar Meirion Williams.

I'r Plant

Bilidowcar, cylchgrawn i'r plant hŷn; *O Dan y Môr*, cyfres bypedau i'r plant lleiaf; *Telfiant*, hwyl a rhialtwch ar fore Sadwrn; *Y Tir Newydd - America*, straeon o fywyd Americanaidd; *Tybed*, esbonio digwyddiadau rhyfedd ac anarferol; *Panto Pili Pala*, stori Sinderela amser y Nadolig; *Sioncyn Sboncyn*, gêmau a chaneuon i'r plant ieuengaf.

Crefydd

Bod, tystiolaeth bersonol o anawsterau bywyd; *Dechrau Canu*, *Dechrau Canmol*, canu cynulleidfao; *Y Danbaid Fendigaid Ann*, datlhu daucanmlwyddiant geni'r emynyddes.

Rhaglenni Ysgafn

Sŵn y Sêr, cyfres 'bop' newydd; *Mynd â'r Gân*, cyfres o ganu gwerin; *Fo a Fe*, anturiaethau Twm Twm ac Ephraim eto; *Twndish*, doniau newydd y byd pop; *Cawl a Chân*, cyfres o nosweithiau llawen traddodiadol; *Glas y Dorlan*, comedi swyddfa'r mewn swyddfa heddlu.

Chwaraeon

Campus, cwis chwaraeon wythnosol.

Addysg

Ffenestri, hybu darllen ymhlith plant 5-7 oed; *Hwnt ac Yma*, syniadau a phrofiadau newydd i blant 8 oed; *Hyn o Fyd*, ymestyn gorwelion plant 10-13 oed.

Radio

Sgyrsiau, Rhaglenni Nodwedd a Dogfennol

Lhwfan, rhaglenni nodwedd wythnosol: *Y Ddarlith Radio*, yr Athro Gwladur Williams ar y *Baradwys Bell?*; *Hawl i Holi*, cwestiwn ac ateb gyda siaradwyr adnabyddus; *Gwin y Gorfennol*, atgofion pobl gyffredin; *Fy Newis I*, siaradwyr a disciau; *Deffro mae'n Ddydd*, Caerdydd fel Prifddinas; *Radio Bro*, rhaglenni lleol ar vhf o chwe ardal Gymraeg; *Drws Agored*, cyfres drafod amser cinio; *O'r Cwprwrdd Cornel*, detholiadau o raglenni cynnar stiwdio Bangor; *Y Tro Cynaf*, digwyddiadau cofiadwy mewn bywydau pobl adnabyddus; *John Owen Jones - Cerddor*, cofio'r emynydd o Rosllanerchrugog; *Addysg: I ba Gyfeiriad?*, dadl rhwng rhieni ac arbenigwyr.

Chwaraeon

Byd y Bêl/Chwaraeon, adroddiadau Dydd Sadwrn o'r meysydd chwarae.

Rhaglenni am y Wlad

Byd Amaeth/Garddio, rhaglenni i garddwyr, bob bythefnos; *Byd Natur*, panel yn ateb cwestiynau'r gwrandawyr.



Yn Yr Ardd: gyda Dic Davies a Dathan Davies

Rhaglenni Ysgafn

Dewch am Dro, cwrdd â'r bobl a chwarae eu disciau; *Americán*, dylanwad canu Americanaidd ar ganu pop Gymraeg; *Miwsgamp*, gêm gerddorol rhwng timau; *A Tempo*, hen ganeuon mewn gwisg fodern; *Ymbarel*, disgiau pop; *Gŵyl Gerdd Dant*, detholiad o'r Wyl yn Llansannan; *Helo Bobol*, cylchgrawn boreol gyda sgyrsiau a disgiau.

Cerddoriaeth

Awr Gerdd, cyfres o gyngherddau wedi'u cyflwyno yn Gymraeg; *Swynol Sain*, perfformiadau gan fyfyrwyr mewn colegau cerdd.

Newyddion a materion y dydd

Cyn Saith . . . etc., rhaglen newyddion bum-gwaith y dydd; *Y Cyfrif*, rhaglen o ganlyniadau a sylwadau ar yr etholiadau lleol.

Addysg

Un, Dau, Tri, cyfres newydd i'r plant bach lleiaf; *Creffit y Llenor*, trafod gwaith awduron detholedig; *'Siop Siarad'*, ugain o raglenni arbrofol i ddysgwyr Gymraeg.

Crefydd

Oedfa'r Bore, o gapeli ac eglwysi led-led Cymru; *Caniadaeth y Cysegr*, canu emynau cynulleidfao; *Y Ddolen*, cylchgrawn crefyddol bob yn ail fore Sul.

Digwyddiadau

Rhaglenni cynhwysfawr o'r Eisteddfod Genedlaethol Frenhinol, Eisteddfod Genedlaethol Urdd Gobaith Cymru, Eisteddfod Ryngwladol Llangollen a Sioe Amaethyddol Frenhinol Cymru.

Northern Ireland Television

News & current affairs

Scene Around Six: daily news magazine; *Spotlight*: weekly current affairs, including *Spotlight Special* – the reorganisation of Northern Ireland's secondary schools.

Documentaries

Glennan: Surgery of Violence; *Ten Thousand Feet: Talking Heads*; *The Irish in Rome*; *Bejeman's Belfast*; *Farewell to Ardstraw and The Next Parish*.

The arts & music

Gallery; *Norma Burrowes*; *J.S.Bach: Jesu, Priceless Treasure*; *In Tune*; *Music Room: Castleward*; *Organ Recital*; *Heather Harper Sings*; *Big Band*; *Jubilee at Wexford*; *Antony Hopkins*; *Festival Fortnight*; *The Three Graces*; *Benjamin Britten*; *A Ceremony of Carols*; *Christmas Canticle*; *Captain Noah and his Floating Zoo*; *Light & Bright*; *The Gig in the Round*.

Religion

Songs of Praise: three programmes; *Morning Service*: one programme for BBC 1 Network; *Meeting Place*: for BBC 1 Network; *Darkness or Light?*

Light entertainment

One Night Stand; *Clubsound*; *Look Where You Live*.

Drama

Centre Play Showcase: The Squad, by Martin Dillon, for BBC 2.

Farming

Land 'n' Larder.

General

The Twelfth; *Here's How*.

Sport

Scoreboard; *Final Stage and Ahead of the Winners*: coverage of Circuit of Ireland Car Rally; *Motor Racing*; *Rallycross*; *Amateur Boxing*; *Gaelic Football*; *Soccer*; *Soccer Special*; *Rugby Union*; *Golf*; *All Ireland Hurling*; *Sports Special*; *Replay '76*.



Secretary of State for Northern Ireland, Roy Mason, MP, questioned by journalists on BBC Northern Ireland Television



Spotlight Special: on the future of secondary education with presenters Jeremy Paxman and Gillian Chambers

Radio

News & current affairs

Good Morning Ulster; *PM Ulster*; *Eleven Tonight*; *Enterprise '76 & '77*.

General programmes

A Taste of Hunni; *Ad Lib*; *UpWards*; *DownWards*; *Radio Ulster Phone-In*; *What's West*; *Up Country*; *The Saturday Show*; *Platform*; *Lunchbox*; *Summer Call*; *Out and About*; *Consumer Desk*; *Speaking Personally*.

Documentaries

Portrait of an Ulster Town; *Forum for the Foyle*; *What Chance the Field?*; *The Distant West*; *Rock in Your Soul*; *The Picture Palaces*; *VSO*; *The Harp that Once – Again*; *It Wasn't Always Like This*; *The Blue Beat*.

Music

Music Miscellany; *Young Music Makers*; *Ulster Band*; *Let the Children Sing*; *Music Room*; *Let the Peoples Sing*; *The Orchestra Speaks*; *Memory Lane*; *Irish Rhythms*; *Organ Music*; *In Chorus*; *Personal Choice*; *John Irvine – Composer's Poet*; *Variations*; *Country Style*; *Festival Recital*; *Keyboard Music*; *Festival Folk*; *Music Making*; *I Got Rhythm*.

The arts

Saturday Review; *Studio 3*: (RU and R4 vhf); *Friday Supplement*, now discontinued, and replaced by *Weekend Supplement* on Saturdays; *Bookends*; *Bazaar*; *The Simplicity of Return*; *Ian McKellen*; *The Multiple Image*; *The New Belmont Consort*; *What's That You Say?*; *The Hiring Fair*, *The Spinnin' Women*; *Morning Story*: contributions to Radio 4 Network; *Ireland, My Ireland*: for Radio 3 Network; *The Joyous Wheel*; *A Journey through Spain*; *The Uilleann Pipes*; *The Kerryman's Pet Zebra*; *The Brainwashing of Lemuel Gulliver*; *Festival 14*; *William Trevor*; . . . accompanied by *Havelock Nelson*, piano; *Prizewinners' Concert*; *The Hiring Fair*; *The Friendly Invasion*; *Private Road*; *Faces of Ireland*; *Festival*

Farings; *Down Sails*; *Sean O'Faolain*; *The Other Ireland*; *The Bestial Bard*; *Poetry Now*; *Ring Out Wild Bells*.

Drama

Little trains that Pass: by Michael Judge; *The Serenity to Calm my Passions*: by Maurice Cranston; *The Last of the Big Spenders*: by Stewart Love; *The Great Gun-Running Episode*: by Bill Morrison, first

broadcast in 1974; *Anything but Love*: by Michael Judge; *Book at Bedtime – The Rains Came*: twenty-three 15-minute episodes into Radio 4 Network.

Heather Harper in a recording at Clondeboye House Co. Down, for BBC2



Religion

Hymns Old and New; Morning Service; Sunday Half-Hour; People's Service; Prayer for the Day; Synod in Session; General Assembly Report; Methodists in Conference; Sing Together; Outlook; The Blasphemies; Carving Christ's Name; The Simplicity of Return; What They're Saying; Lighten our Darkness.

Agriculture

Ulster Farm; Ulster Garden.

For External Services

Ulster '76/'77; Ulster This Week; Music from Ireland; Ulster's Front Line Hospital; Outlook. Religious programmes: eight Sunday Half Hours, five Reflections, four Sunday Services, Forgiveness in Northern Ireland. Items were contributed to 24 Hours, Outlook, Business & Industry, The World Today; Music Now.

Sport

Sportsound.

General

Woman's Hour; What is Happening to Us?; Week's Good Cause; Stereo; Tuesday Merry-go-Round; At Home; It's Saturday Night; The Rhyming Game; Bobbie Vincent's Late-Night London; Radio Ulster participation in a radio hookup with BBC Radio London and Station WMCA in New York City; Quiz Ulster; Comprehensive Schools in Northern Ireland.



'The chronic and sombre troubles in Northern Ireland, with their accompanying and often tragic outbursts of violence, have required special care in their presentation in news bulletins' – from the BBC Annual Report 1976/77.

English regional broadcasting

The English Television Regions

News and current affairs

Daily news magazines produced Monday–Friday for the eight English Regions:

Look North, Newcastle; *Look North*, Leeds; *Look North*, Manchester; *Midlands Today*, Birmingham; *Look East*, Norwich; *Points West*, Bristol; *Spotlight South West*, Plymouth; *South Today*, Southampton. *Weekly half-hour opt-out programmes from the English Regions included:*

North

Weekend Out; *The Rating Game*; *Only Make Believe*; *Close-Up North*; *Atkinson, Huby*; *BBC North Youth Concerts*.

North East

The Long Climb of the Keswick Brothers; *Farewell Jobling*; *Pipeline*; *Looks Natural*; *A Likely Story*; *The Hobby Horses*.



BBC North: *Youth Calling Concert*



BBC North West: *We'll Call You*



BBC North East: *Wearside Wondership*



BBC South: *Hey Look – That's Me*

North West

The King of Darts; Death of a Soldier; The Valley; Take Two; Home Ground; Champion Brass.

South

Spitfire; See It My Way; Hey Look . . . That's Me; Bioscope Days; The Getaways; The Young Question.

South West

The Rippon Reports; 75 Below; Peninsula Platform; From The Land's End; Shark; Sixth Sense.

East

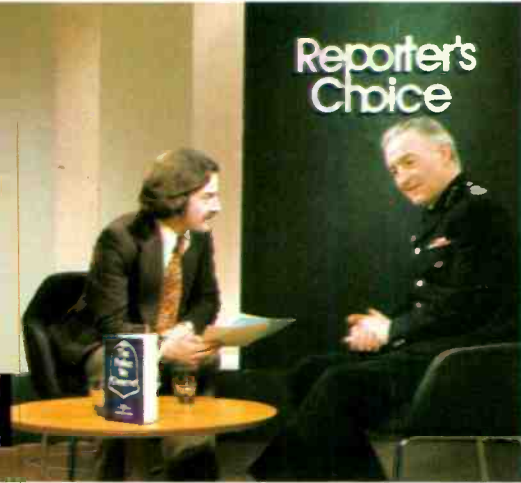
The Tuesday Music Show; If There Are Ghosts They Should Be Here; Spot On; Newscue (What Kind of Love?); I Took My Mind A Walk; A Shared Commemoration.

West

Life Story; The Past Around Us; Bristol With Honours; The Factory; The 'E' (for Environment) Show; A Family of Strangers.

Midlands

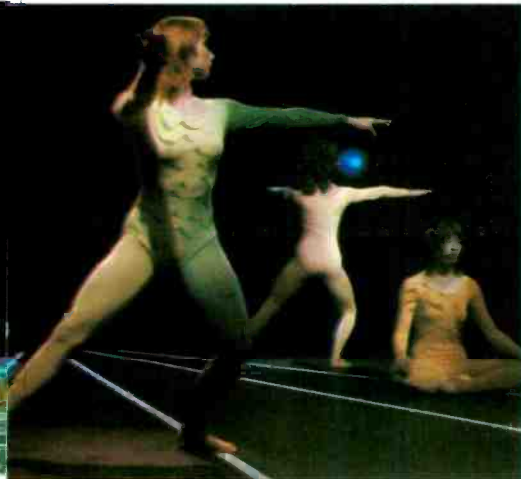
Personal Account; Long Live Rutland; Can Coventry Make It?; Daughters of Tradition; A Job's For Life; Nothing To Lose.



BBC South West: *Reporter's Choice*



BBC West: *Day Out*



BBC East: *East Anglia Dance Theatre*



BBC Midlands: *Mother Muffin's Music Stand*

Network Production Centres Birmingham Television

Drama

Contributions to *Play for Today*:

Love on a Gunboat, Malcolm Bradbury; *The Kiss of Death*, Mike Leigh; *Our Flesh and Blood*, Mike Stott.

Contributions to *Second City Firsts*:

Summer Season, Brian Glover; *Knock for Knock*, Mike Leigh; *Glitter*, Tony Bicat; *Dreamboat*, Ian Taylor; *Percy and Kenneth*, Mary J.O'Malley; *Early to Bed*, Alan Bleasdale; *Travelling Free*, Sean McCarthy.

Other drama:

The Game, Harold Brighouse; *Gangsters* (six part serial) Philip Martin; *The Brothers*, *The Angels*, *The Phoenix and the Carpet*, *Maiden's Trip*.

Current affairs:

Pebble Mill (daily); *Asian Programme* (weekly); *Farming* (weekly).

Sport & outside broadcasts:

Gardeners' World; *Come Dancing*; *Cheltenham Races*; *Match of the Day*.

Documentary & other programmes:

Saturday Night at the Mill; *Pot Black*; *Tomorrow's World*; *Young Scientist of the Year*; *Omnibus*; *Look Stranger*.



Top, *Middlemen*: Frank Windsor and Susie Baker

Above, *Macleod's Mysteries*

Top, *Saturday Night at the Mill*: Anita Harris on ice

Above, *Gardeners' World*: Peter Seabrook, Jim Crockett & Barrie Edgar

Radio

Drama

Afternoon Theatre:

The Nemesis Machine, Eric Saward; *Gladstone's Resurrection*, Edwin Pearce; *Garton's Lass*, Alan Bower; *Steph and the Zero-structured Lifestyle*, Andrew Davies; *Away from it all*, David Duncombe; *Brushes*, Keith Miles; *Dad's Choice*, D.H. Warman; *Festival*, Roger Milner; *This Football Lark*, Julia Jones; *Ecclesiastes*, David Edgar; *Last Chance Frances*, Bill Corrigan; *The Love Match*, Keith Miles; *Jack*, David Marshall; *The Bird has Flown*, Jim Crace.

Thirty Minute Theatre:

A small Monet, Eric Saward; *The Swan who was a Duck*, Hadrian Rogers; *I'm sorry Mrs Baxter*, produced by Mary Price; *Mother*, Neville Smith.

The Monday Play:

A reasonable Percentage, Jenny Adams; *Richelieu*, David Pinner; *Frost at Midnight*, Andre Obey.

Saturday Night Theatre:

The Enemies Within, Michael Z.Lewin; *Black Tom Tyrant*, Brian Hayles; *Henrietta*, William Smethurst; *The Brighton Trade*, produced by Roger Pine and M.Rolfe; *Splinterlight*, D.Gregory Lyons.

The Archers

Light entertainment:

My Word: My Music; *Charlie Chester Show: Sam Costa Show*; *Radio Two Top Tunes: The Will Hay Story*.

Talks & documentaries:

Voice of the People: Stress – Your Life in Your Hands: Next Year in Jerusalem: In at the Beginning.

Lifelines in Medicine: Night Emergency at the London Hospital; Schizophrenia: Eyes: Screening.

Putting on the Pressure: Billion-dollar Baby: The Atomic Spy; The High Road: Treat me Gently: Pam and Her Poems: Woman's Hour: Morning Story: From the Grass Roots: Tuesday Call.

Music:

The music department produced 150 programmes. It visited many festivals, including Cheltenham, Bromsgrove, King's Lynn and Ely; relayed concerts from the Universities of Keele and Warwick and was responsible for the series of celebrity concerts, broadcast live on Radio Three entitled *Music from Pebble Mill*. The Midland Radio Orchestra contributed to many programmes and programme series.

Outside broadcasts:

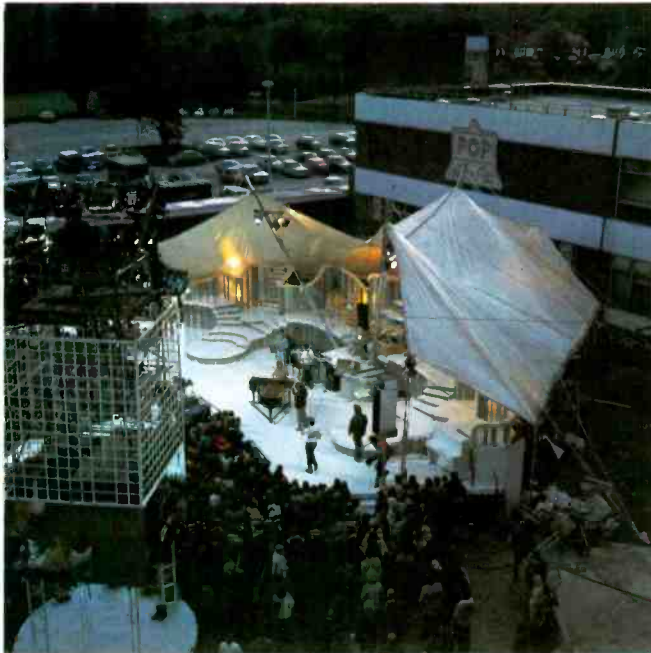
World Table Tennis Championships, 17 soccer matches, cricket, motor cycling, motor racing, cycling, tennis and racing. Church services including the Royal Maundy from Hereford Cathedral. The Royal Show etc.

Religion:

Sunday Half-hour; People's Service; Choral Evensong; Morning Service; Prayer for the Day; Thought for the Day; and Lighten our Darkness.

Agriculture:

Farming Today (daily); *On your Farm* (weekly); *Farming Week* (weekly).



Saturday Night at the Mill: Pam Ayres & Moira Anderson

Left: Pop at the Mill

Bristol Television

General

Going for a Song; It's Patently Obvious; The Roussos Phenomenon; The Yugoslav Way; Family Portraits; Oh To Be In . . . ; Omnibus - Portugal; Leap in the Dark; Tyneside Entertainment; Man & Boy.

Natural history

The World About Us; The Country Game; The Search for Strange Animals; The Undersea World of Jacques Cousteau; Barnyard Safari; In Deepest Britain; Kilimanjaro; The Great Alliance; Safari to Mexico; The Country Game; Wildlife on One.

Educational

An ABC of Music - about musical instruments, terms and topics.

Religion

Contributions to *Songs of Praise, Meeting Place. A Church to Yourself* (from St. Paul's Church, Clifton, Bristol) and an *Ecumenical Congress* from Broadmead Baptist Church.

Children's programmes

Animal Magic; A Week Afloat (water sports adventure course centre at Lyme Regis); and *Mountain Adventure* - children from Northern Ireland attending a Mountain Adventure Centre in Mourne.

Radio

Drama

Saturday Night Theatre: Frenchman's Creek, Daphne du Maurier, dramatised by Brian Gear. Thirty-Minute Theatre: No Hand-Outs, Maria Charles; Footprints in the Sand, Denis Constanduros; Big Jake Rides

Again, John Unsworth. Afternoon Theatre: The Merry Juice of Summer, Philip Barker; The Devil's Disciple, Bernard Shaw. The Monday Play: Suffering Madonna, Martin Walser, translated by Christopher Holme. Drama Now: The Axe Murderer, Nicholas Roe. Story Time: Knockdown, Dick Francis; The Franchise Affair, Josephine Tey; Jonah and Co. Dornford Yates; The Peep Show, Walter Wilkinson; Napoleon & Josephine, Frances Mossiker; The Making of a Marchioness, Frances Hodgson Burnett; Raffles, E.W.Hornung. A Book at Bedtime: What's Become of Waring, Anthony Powell; High Stakes, Dick Francis. Short story: In Quebec City, Norman Levine. Westward Look: original West Country verse and prose. Mincepiety: anthology by Robert Giddings.



The Undersea World of Jacques Cousteau



The History Makers: W.G. Grace; presented by Frank Bough



The Country Game: Jean Veale



Wildlife on One

Documentaries, talks & discussions

The Wonderful Year: Coleridge and Wordsworth in the West Country, by Denis Constanduros; *Destruction of a Poet* by Denis Constanduros; *The Escapers: The Special Mission of Captain Skorzeny*, by Robert Gladwell; *Real Life Love Stories: Genius in Love* (Thomas and Jane Carlyle) by Thea Holme, and *Dear Angel of my Soul* (Tsar Alexander II and Katya) by Janet Hitchman; *Kaiser Bill*: life of Wilhelm II, by Elizabeth Holford; *Siege: Fortress of Malta*, by Keith Darvill. *This School is for Adventure* (Dartington Hall School); *Water Diviner*: Pat Lucas; *The Wood Man*: Bernard Jack; *The Night Before Christmas*: old country customs; *Sounds Natural*: Esmond Knight chooses from the Natural History record library; *From My Window*: well-known naturalists view

the ever-changing scene from their window; *Wildlife*: listeners' questions on natural history; *The Living World*: weekly natural history magazine. *With Great Pleasure*: Dennis Potter; Gerald Durrell; *Seventy Marvellous Years*: Arthur Marshall and Kenneth Williams; *A Good Read*: series on books.

Any Questions?; Any Answers?; 28 Years of Any Questions?; The Wit and Wisdom of Freddy Grisewood; Origins; Talking about Antiques; Down Your Way; From The Grass Roots; Woman's Hour; Morning Story; Farming Week.

Outside broadcasts

Coverage of Sport; contributions to *Treble Chance* and *Brain of Sport*.

Music

The Academy of the BBC: regular broadcasts; *Bournemouth Symphony Orchestra*: regular broadcasts; *West of England Singers; Organ Recitals; Music Making; Bath Festival, Southern Cathedrals Festival, Chichester Festival*: relays; *Winchester Cathedral Christmas Concert; Dartington String Quartet; Bandstand. Music in Question*: music quiz. *As Prescribed* hospital request programme; *Barn Dance; Sing Together; Radio 1 Roadshow.*

Religion

People's Service; Morning Service; Choral Evensong; Sunday Half Hour; Prayer for the Day; Pause for Thought; Lighten our Darkness; Sunday Service; The Prospect Before Us: Lent talk; *Life Span*: 'the story of a soul' in readings and music.



Above: BBC Radio Bristol won the title of 'the longest running local radio programme in the UK'. Their success was covered by Roy Castle, presenter of BBC-1's *The Record Breakers*



Right: *Animal Magic*: Johnny Morris

Manchester Television

Outside broadcasts

The Good Old Days plus *Christmas Good Old Days: It's a Knock Out*; *Cup Final Knock Out*; *Celebrity Knock Out*; *Championship Knock Out*; *Christmas Knock Out*; *Jeux Sans Frontières*; *The Spinners* plus *Christmas Spinners*; *Te Deum*; *Blackpool Tower Circus*; *Billingham Folk Festival*; *Sandpipers Special*; *Frankie Laine Special*.

Current affairs

Terra Firma: *People to People*.

Studio entertainment

Question of Sport; *For My Next Trick*; *Buddy Greco Sings*; *Ralph McTell Sings*; *Alan Price Sings*; *Settle the Score*.

Children's programmes

Go With Noakes; *Screen Test*; *Right Charlie*; *Potters Picture Palace*; *BBC 1*; *Rod Hull & Emu Sing a Christmas Song*.

Sport

Top Crown; *Waterloo Bowls*; *Floodlit Rugby*; *Rugby League*; *Racing from Aintree*; *Haydock*; *Chester*; *Wetherby*; *Table Tennis*; *Boxing*; *Snooker*; *Match of the Day* coverage.

Drama

The Game; *Witches of Pendle* plus *Lancashire Witches*; *An Affair of State*.

Factual programmes

Jazz Cruise; *Arena* – Royal Exchange Theatre; *Fabric of an Age*; *The Single Mind*; *Taste of Christmas*.

Religion

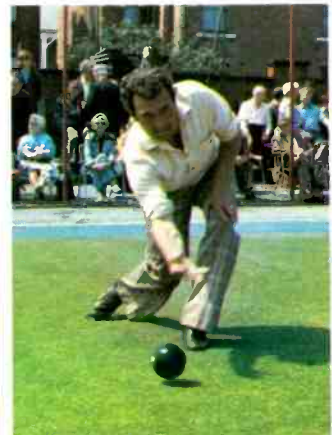
Songs of Praise: *Morning Service*.

Below, Nadia Beale (9) winner of the *Look North* weather picture competition

Bottom: *Top Crown*



The Good Old Days, which celebrated its Silver Jubilee in 1977



Radio

Drama

Judgement (Barry Collins); *Thistlewood* (Stewart Conn); *A Most Wonderful Thing* (Henry Livings); *Under the Wool* (David Pownall); *Venus Rising from the Sea* (James Watson); *Celebration* (Keith Waterhouse and Willis Hall); *A Bunch of Fives* (a series by Keith Waterhouse, Stanley Eveling, Brian Thompson, Alan Plater and Ken Whitmore, to mark the official opening of New Broadcasting House, Manchester); *The Northern Drift* – continuing series); Two Sunday Serials – *Sons and Lovers* by D.H. Lawrence and *Festival at Farbridge* by J.B. Priestley; Contributions to *Morning Story*, *Story Time* and *A Book at Bedtime* including *Everest the Hard Way*, *Intimate Relations*, *Sherlock Holmes*, *Black as He's Painted*, *The Right True End* (the third part of Stan Barstow's trilogy) and *Room at the Top* read by James Bolam.

Sport

Coverage of cricket, Association Football, Rugby League, racing, motor cycling, Rugby Union, swimming, golf, cycling, motor racing. Contributions to *Treble Chance* and *Brain of Sport*.

Religious broadcasting

In Search of the Kingdom; *Headline Spotters* and *Young Ideas in Action* – weekly series in *Playground*; Contributions to *Sunday*, *Pause for Thought*, *Prayer for the Day*, *Thought for the Day*, *Lighten Our Darkness* and *Sing Together*. Morning Services from Sheffield, Whitley Bay, Carnforth, Fallowfield, etc. USA Bi-Centennial Service from Washington, Co. Durham. Sunday Half Hour. Choral Evensong from Beverley Minster, Leeds, Liverpool, Durham, Wakefield and Blackburn Cathedrals. *The Last Hour* Good Friday Meditation. The People's Service from the Manchester Studios.

Poetry

Poetry Now; *A Piece of the World Discovered*; *Read it with the Ears* (Gerard Manley Hopkins); *The Little Timekeeper* (Jon Silkin); *In a Single Landscape* (Charles Tomlinson); *No Fifth Quartet*.

Discussions, documentaries & talks

Today: live daily dual presentation and production with London. *A Word in Edgeways*, *Gardeners' Question Time*: Current affairs documentaries on the jury system, devolution, the closed shop, women's rights and the universities; *Analysis* on Ulster, the National Front, British industry, China, Poland and France; other documentary/features included *The General Strike*, VE Day, Mozart, Ravel, Wagner, Mrs Gaskell, a child's view of Christmas introduced by Nanette Newman, and *Bestsellers on David Copperfield*, *Pepys' Diaries*, *The Riddle of the Sands*, *Animal Farm* and *Gulliver's Travels*. Regular contributions to *Woman's Hour*, *From the Grass Roots*, *Farming Weekly* and *On Your Farm*.

Quiz programmes

Radio 1 *Quiz Kid '77*; Radio 1 & 2 *Free Spin*; Radio 4 *Round Britain Quiz*; Radio 4 *Transatlantic Quiz*.

Light entertainment

Hello Cheeky; *You've Got To Be Joking*; *It's a Funny Business*; *Reginald Dixon and Douglas Reeve*; *Folkweave*; regular contributions to Radio 1 Roadshows. The Northern Radio Orchestra series *Two in Mind*; and contributions to *Sounds of the Sun*, *Top Tunes*, Charlie Chester, Sam Costa, John Dunn, David Hamilton, the *Early Show* and the *Late Show*.

Radio 3 Weekends

Austrian Weekend – 20 hours' broadcasting; Northern Weekend – 26 hours' broadcasting.

Music

Six BBC Master Concerts from the Free Trade Hall, Manchester; BBC Northern Symphony Orchestra Tour of Austria, Germany and Holland; Midday Chamber Concerts from Manchester and Bradford; Relays from Festivals at Chichester, Cheltenham, Harrogate and York; The British Open Brass Band Championships; The Leeds International Piano Competition. BBC Northern Singers Recitals. Organ Recitals; The first complete performances ever of Wagner's early operas *Die Feen*, *Das Liebesverbot*, and *Rienzi*; A series of five Young Composers' Forums; Six programmes on the music of Bach and Handel; Midday Proms; *Music to Remember*; *Bandstand*; *Music of the Masters*; *Concert Club*; *Music in our Time* and Northern University Concerts; The first performance of Neil Ardley's *Kaleidoscope of Rainbows*; The Berlioz *Te Deum*, Bach's *St Matthew Passion*, Handel's *Joshua*, Elgar's *Caractacus* and Mendelssohn's *Elijah*; Broadcasts by the Hallé, Royal Liverpool Philharmonic, Northern Sinfonia, and Northern Concert Orchestras.

Hot Dogs, Jonty Miller with Penelope



Religious broadcasts Radio

Sundays

New Day; Sunday Reading; Sunday, topical religious magazine programme; a programme of popular religious music; *Morning Service; The People's Service; Speakeasy; Evening Religious Programmes; Sunday Half Hour; The Epilogue*.

Weekdays

Prayer for the Day; Thought for the Day; Pause for Thought; Daily Service.

Tuesdays

Religious Service for Primary Schools; *Religion and Life; Quest*.

Wednesdays

Choral Evensong.

Thursdays

Religious Service for Primary Schools; Material for Assembly.

Fridays

Religious Education for Secondary Schools.

Saturdays

Yours Faithfully; Lighten Our Darkness.

In addition there are a number of 'special' programmes, features, documentaries etc broadcast throughout the year on Radio 3 and Radio 4.



Kossoff & Co

Everyman: The Secret of Happiness

Television

Morning Worship; The Sunday Gang; Everyman; The Light of Experience; and large scale documentary programmes and short series of talks are placed at various times, usually on weekdays.

Regions

Wales Radio

Religious Service in Welsh; Morning Service in English; Hymn Singing in Welsh; regular Welsh and English magazine programmes dealing with various aspects of religious life in Wales; *Prayer for the Day; Personal Pilgrimage*.

Television

Religious features and studio programmes; *Songs of Praise*: in Welsh; religious services in Welsh are occasionally broadcast, as are other outside broadcast events of religious significance.

Scotland Radio

Sunday: *Church News & Views; World for Living*; Gaelic Services; periodic feature programmes. Monday-Friday: *Thought for the Day; Ere I Sleep*.

Television

Sunday mornings: *Yahwego* (children's series); Church Services; *Come to Think of It* (meditations). Sunday evenings: *Scotspraise* (varied hymn and music programmes); *Where are we Going and Another Kirk* (films); *The Yes No Don't Know Show; Duologue*.

Northern Ireland Radio

Hymns Old and New; Morning Service; Sunday Half Hour; The People's Service; Thought for the Day; Prayer for the Day; General Assembly Report; Synod in Session; Choral Evensong; Sing Together; talks and feature programmes are also broadcast regularly.

Television

Songs of Praise; Morning Service; Meeting Place; Darkness or Light?



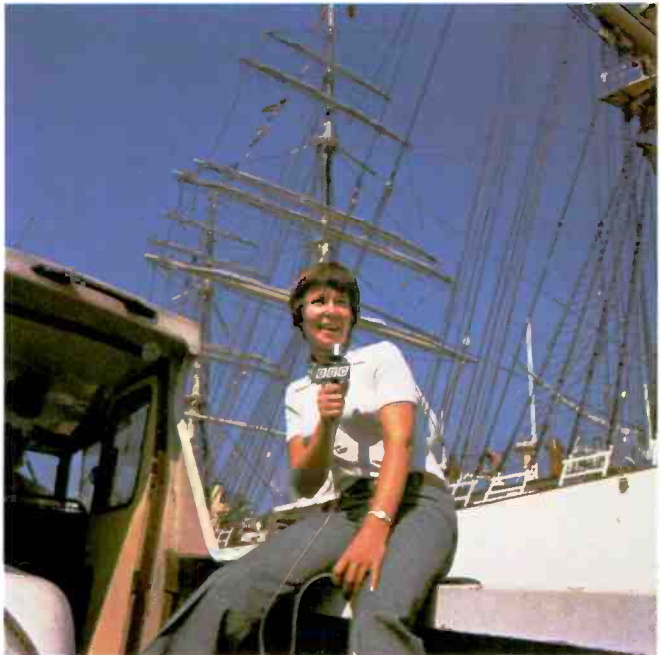
World service

Regular series

Twenty-Four Hours, a Monday to Friday current affairs programme with four daily editions following World News at 05.09, 07.09, 13.09 and 20.09 gmt; *The World Today*, world affairs background feature; *Outlook*, a topical magazine programme broadcast three times each day; *Europa*, a weekly review of trends and events in Europe; *Talkabout*, personalities from the theatre, sport, politics or literature discuss a wide range of topics; *People & Politics*, leading personalities on the British political scene discuss the happenings and the background; *Business & Industry*, a twice-weekly report on British and international commerce; *Commentary*, specialists give the background to world events; *From the Weeklies*, a survey of editorial opinion; *Letter from London*, personal comments on aspects of life in Britain; *The Face of England*, a topical weekly report; *Scotland '77*, *Wales '77*, *Ulster '77*, a weekly look at life, work and leisure; *Letterbox*, a weekly forum of listeners' views and comments on World Service programmes; *The Farming World*, a weekly programme on farming, forestry and rural development; *Nature Notebook*, the wildlife of the world; *New Ideas*, British industry with news of the latest products and inventions; *Science in Action*, a weekly review; *Discovery*, research scientists talk about their work; *World Radio Club*, information for shortwave enthusiasts; *Theatre Call*, metropolitan and regional British theatre and the background to theatrical activity; *Music Now*, events and personalities in Britain's musical life; *Take One*, films and film-makers; *Books & Writers*, reviews of recently-published books and discussions; *Book Choice*, broadcast four times weekly; *The Paperback Programme*, interviews and information about paperbacks; *Reflections*, a daily consideration of the meeting point between religion and life; *Report on Religion*, news and developments in the world's religious traditions; *Merchant Navy Programme*, a programme for seafarers; *Saturday Special*,



The Japanese Service's serialisation of *Robin Hood*.



Margo Cunningham reporting for the Finnish Service.

commentary, reports and results on top sporting events; *Sports International*; *International Soccer Special*, commentary and reports in international matches; *Sportscall*, British and international sporting events; *World Service Short Story*, unpublished short stories sent in by World Service listeners; *Matthew on Music*, progressive and contemporary rock; *Top Twenty*, presented by Paul Burnett; *David Gell's World of Music*, music from around the world; *Request Shows*, discs and personal messages linking families across the world; *A Jolly Good Show*, Noel Edmonds presents pop news, interviews and listeners' requests; *Sarah Ward*, music and chat; *The Pleasure's Yours*, classical music requests; *Theatre of the Air*, plays specially produced for World Service ranging from Aristophanes to Harold Pinter; *Suspense*, thriller serials and series produced especially for World Service.

Thirty-minute documentary programmes

Britain's Other Islands, island communities off Britain's shores; *South East Asia After Vietnam*, the people and politics of five countries – Indonesia, Malaysia, the Philippines, Singapore and Thailand; *Sharing the Waters*, ways in which boundaries and ownership of rivers are determined; *The Deadly Metals*, problems faced by the use in industry of certain metals; *The General Strike of 1926*; *America '76*, four documentary programmes, marking the bi-centenary of American Independence; *Candidates for Greatness*, an assessment of the careers of Kwame Nkrumah of Ghana, Jawaharlal Nehru, Nikita Khrushchev and Pope John XXIII; *Limited Power from the Earth?*, *Limitless Power from the Sun?*, the latest research developments; *The Will to Work*, different philosophies of work; *Thank You and Goodbye*, the realities of retirement in Britain; *The Way We Are*, some controversial areas of public life in Britain today; *Patterns of the Past*, fascinating objects from 2,000 years of British history; *The Shark*, the world of the shark; *Louis Leakey*, his life and work; *The Channel*, navigational problems facing ships' masters and the steps being taken to make the

crowded waters safe; *The File on the Tsar*, the fate of the Romanov family; *Nations Observed*, the life of a typical citizen in France, Mexico, India and Egypt; *Doubts About Darwin*, an examination of Charles Darwin's creed; *The Deterrence of Conception*, various birth control methods; *Then & Now*, the changing methods and practices in seafaring, the work of a foreign correspondent, professional football and film-making; *Ulster's Front Line Hospital*, the work of the Royal Victoria Hospital in Belfast; *Boatbuilders to the World*, Britain's boatbuilding industry; *Twenty-Five Years a Queen*, four documentary programmes about her reign, the Royal Family, the relationship between the monarch and the constitution, and the Queen's role in the Commonwealth; *Responsibility in Broadcasting*: In 1927 the British Broadcasting Corporation was formed. This programme examines the problem of responsibility in broadcasting; *Progress Report*, research and treatment of cancer, migraine and dental care; *The World of Sci-Fi*, the science fiction industry; *Lillywhite's Men*, the events that led up to the very first Test Match in March 1877; *Spain in Transition*, social and political changes in Spain since the death of General Franco; *Commonwealth Showcase*, the Commonwealth Institute in London.

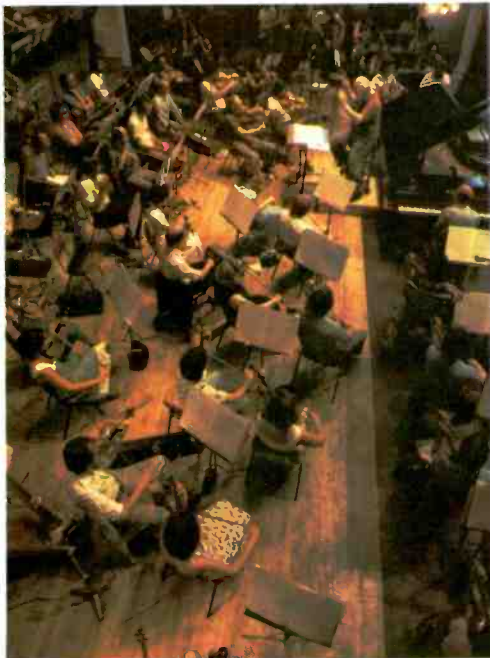
A selection of talks and music series

The Moral Responsibility of My Job, four distinguished Christian laymen say how they face the daily moral decisions in their work; *Men of Ideas*, interviews with men who have contributed something original to life and ideas in Britain; *From Adam Smith to Herman Kahn*, the history of economic thought; *The Voice of the Preacher*, changing styles of preaching; *The Early Days of Flying*, personal reminiscences of pioneers; *Wars That Changed the World*, analysing major military campaigns of 2,000 years and their effects on the development of peoples and cultures; *The Setting and the Song*, British social history commemorated in song; *Autumn '56*, the crises over Suez and Hungary in 1956; *The Biology of a Lifetime*, conversations

with the biologist, Sir Peter Medawar, about the revolution in scientific thought during his lifetime; *A History of Food*; *Money, Money, Money*, a layman's guide to exchange rates, floating and fixed currencies, and other financial mysteries; *Origins of Industry*, scientific and technological inventions that stimulated the birth of industry; *Alone I Did It*, four people who have been the driving force behind some British institutions; *The Story of Famous Songs*; *Music & Society*, the function of music in the church, theatre, dance hall and in other social ways; *Have You Heard This One?*; *Contemporary Music*; *Come to the Operetta*; *Musicians in the Making*, the complex problems of musical education; *My Kind of Music*; *Composer & Interpreter*; *Richard Baker's Half-Dozen*; *An Anthology of British Choirs*; *I Hear Music*.

World service alternative programmes for Africa

Network Africa, the music, the people, the action on the big continent; *Focus on Africa*, a thrice daily current affairs programme, giving the background to the African political scene; *What the African Papers Say*, a weekly review of the African press; *This Week & Africa*, a look back at the week's events in Africa, giving the background to some of the major news items; *This Sporting Life*, coverage of the African sporting scene, both in Africa and outside it; *Postmark Africa*, answers to questions sent in by listeners; *Africa's Money Matters*, Africa's money – who makes it, where does it come from? Plus the latest economic and commercial developments on the continent; *Arts and Africa*, words, music, colour and shape of a continent; *African Theatre*, an occasional series of specially written plays for Africa; *Blueprint Africa*, a weekly magazine programme on scientific, technical and development themes; *Africa '76/'77*, each week a detailed look at one of the major issues Africa faces today; *Sounds African*, instruments, voices, bands and orchestras of the continent; *Book of the Day*, four reviews broadcast each week of books of interest to listeners in Africa.



Top left: *My Music* (a recording for the Transcription Service)

Left: Indonesian Service reporter Inke Mariş with the London Lord Mayor's coach

Bottom left: BBC Northern Symphony Orchestra rehearsing for a Transcription Service recording

Above: John Tidmarsh and Sam Pollock presents the regular BBC World Service topical Magazine *Outlook*

Below: The new electronic distribution system for the BBC's 39 language services

EUROPEAN

CENTRAL OUTPUT



Part three

Reference

This part of the BBC Handbook is designed to give a factual description of the BBC, an outline of its aims and policies, a summary of essential technical information, and a convenient guide to the organisation.

Technical information

Introduction

The central core of BBC Engineering is the Engineering Division, which is responsible for all capital projects, the provision and maintenance of the transmitter and communication networks, and research and design. Those engineers directly concerned with providing the day-to-day technical facilities required to make the programmes – cameras, sound, lighting, etc. – belong to the Television, Radio and External Services directorates. This separation has the advantage that the managing directors of television, radio and external services are responsible for the economic deployment of their technical staff, while at the same time the Engineering Division remains responsible for all engineering recruitment and training, ensuring that the same high standards are maintained throughout the BBC and providing a central communications channel for all engineers.

Engineering Division

The work of the Division falls into three broad categories: research and design, capital projects, and communications and transmitters.

Research and design

It is the job of the BBC Research and Design Departments to consider how future broadcasting needs can be met, to evaluate new developments in electronics and study their possible application to broadcasting, and to

develop specialised equipment which cannot be obtained from any other source. One of the major tasks of the Research Department over the last few years has been the planning of the uhf television network: because uhf signals are severely attenuated by obstructions such as hills and large buildings, nearly 700 transmitters will be required in order to cover all population groups of 500 people and above. A major problem is that within the uhf broadcasting bands there are only 44 channels, which means that each channel has to be used many times, and extremely careful and complex planning, aided by a computer, is required in order to ensure that interference between transmitters is kept to a minimum.

Another project that has been pursued over several years is the BBC's investigation into quadrasonic sound systems. Initially a large number of subjective tests were conducted to assess listeners' reactions to the quadrasonic presentation of sounds. It was found that apparent sound sources could be located with fair accuracy at most positions round a listener, although it was rather difficult to produce images at the side of the head. What is more important, the relative location of two sounds could be located with even better accuracy.

However *discrete* quadrasonic, in which four separate sound channels are fed to four loudspeakers is not suitable for broadcasting because it requires additional bandwidth and because of difficulties in achieving mono and stereo compatibility – in other words to ensure that mono and stereo reception is unimpaired. An alternative is to use a *matrix* system, in

which the source signals are combined in specific proportions into two signals which can be transmitted over the existing stereo network. At the receiver the two signals are separated (or decoded) into four audio signals for feeding to four amplifiers and four loudspeakers. The mono or stereo listener continues to hear the performance as if it were broadcast in mono or stereo only.

With a matrix system, the four signals recovered at the receiver cannot correspond precisely with the original quadrasonic signals because these lose their absolute identity in the matrixing process. A matrix system can therefore never give 'perfect' results – the aim of the designer is to achieve good quadrasonic performance with, at the same time, good mono and stereo compatibility. The latter requirement is particularly important to the BBC because for the foreseeable future many more listeners will be equipped for stereo and mono listening than for quadrasonic.

Over the past few years the BBC has conducted exhaustive tests on all the major commercial matrix systems with the objective of identifying the systems which best meet the requirements of good quadrasonic performance and compatibility. Unfortunately none of the systems tested reached, in both respects, the standards required by the BBC for a broadcast service. Consequently the BBC has designed its own system, Matrix H, which in extensive comparative testing against three leading commercial systems, using listeners who were unaware which of the four systems was in use, proved to be markedly superior in all three listening modes – quad, stereo and mono.

During the year April 1977 to March 1978 a series of Matrix H experimental broadcasts, approximately one each week, is being broadcast. The principal purpose of these broadcasts is to confirm the compatibility of the system under normal home listening conditions; there are at present no plans to introduce a permanent quadrasonic service.

Capital projects

About one-tenth of the BBC's income is currently allocated to capital expenditure – on new transmitting stations, new studio centres, and on the replacement of obsolete or worn-out equipment. The control of this expenditure and the planning and execution of the projects is undertaken by three departments concerned separately with studio equipment, transmitters, and building and civil engineering.

Some of the projects undertaken during the year are mentioned on *page 79*. Over the next few years a major task for Capital Projects will be the construction of the 250 relay stations that will be required to implement Phase 2 of the uhf construction project, which is designed to bring 625-line television to population groups of between 500 and 1000 people at present unserved.

Communications & transmitters

The Communications Department is responsible for the network of circuits, mostly rented from the Post Office, which link studios with transmitters. The Department is also responsible for the BBC's internal communications by telephone and teleprinter.

The BBC operates some 400 transmitting stations, located in almost every part of the UK and several bases overseas. The increasing use of automatic control and monitoring systems allows many of these to be operated without permanent staff, resulting in considerably reduced costs. At present the BBC is installing a new supervisory system which, when completed, will require only four supervisory centres (Monitoring Information Centres) to monitor more than 300 transmitter stations situated throughout the UK.

Digital systems

In recent years there has been a fundamental change in the way that signals are distributed from the studios to the transmitters. Formerly these signals were invariably of analogue form, in which variations in the level of the originating sound, or in the brightness of the image, were conveyed by corresponding variations in signal voltage.

Now, in more and more cases, the analogue signals are being converted into a digital form, in which the various levels of the originating signal are represented by coded sequences of pulses. The pulses are all of the same nominal level: the information content of the signal lies entirely in the on-off pattern of the pulses, which is largely unaffected by variations in the gain or loss of the circuit elements through which the signal is transmitted. This type of digital system is known as a pulse code modulation (pcm) system.

It is necessary to convert digital signals back into analogue form for radiation to the home audience, but the use of digital signals in the intermediate stages has many advantages. In particular, the digital system is less susceptible to almost all forms of distortion and interference because the actual size and shape of the pulses are not important – providing that the disturbances are not so great as to mask the presence or absence of pulses, they can be precisely regenerated at intervals along the route. The quality of a pcm signal is therefore virtually independent of the length of the route over which it is transmitted, whereas an analogue signal is adversely affected by increased distance.

Pcm 'sound-in-syncs' system

Prior to the introduction of the BBC's sound-in-syncs system every vision link between studio and transmitter required an associated high quality sound link. These sound links were expensive and, like all analogue circuits,

required careful setting up and maintenance to provide consistently high quality.

The sound-in-syncs system overcomes these disadvantages because firstly it is a pcm system, and is therefore highly stable; and secondly it is transmitted within the video waveform – therefore a separate sound channel is not required. The audio signal is sampled 31,250 times per second (i.e. twice television line frequency) and the magnitude of each sample is digitally coded into a 10-digit binary word, two of which are inserted into each line synchronising period. The bandwidth of the audio channel is approximately 14 kHz.

Sound-in-syncs has been adopted by the EBU and is normally used for sound distribution on all Eurovision programme exchanges. In 1974, BBC engineers received recognition for their work on this outstanding system when, for the second time in five years, they received the Queen's Award for technological innovation.

Pcm sound distribution system

In order to distribute the BBC's stereo sound programmes over the whole country it has been necessary to provide links of very high quality. It was difficult to engineer these links using conventional analogue designs because accurate stereo representation requires that the amplitude and phase relationships of the two channels must be maintained within very close limits. BBC engineers solved these problems by designing a 13-channel pcm system which is now being used, in conjunction with microwave radio point-to-point transmission systems, to distribute programmes to all the main stations in the stereo network. Each audio signal to be distributed on the pcm system is sampled 32,000 times a second, and each sample is represented by a 14-digit binary word, which includes one parity digit. The 13 channels are provided by transmitting the 14-digit groups for each channel in turn, all in the brief time interval between two samples.

Both stereo and mono programmes are distributed using the pcm system – for stereo programmes the left and right hand signals are carried on separate channels.

CEEFAX

The sound-in-synchs system previously described uses a small part of each television line to carry the television sound, in digital form, between studio and transmitter. CEEFAX takes this idea a stage further by using four complete lines in every picture (two per field) to carry digital information not only between studio and transmitter but right into the homes of viewers. A few of the television lines are available for this purpose because the television picture does not use all 625 lines. There are 25 lines in each transmitted field (i.e. 50 for each complete picture) which occur in the field-blanking interval and therefore do not carry picture information. Several of these lines carry engineering test signals, but others are 'empty'. CEEFAX uses four of these (lines 17 and 18 in one field and 330 and 331 in the next) to carry digital information which is translated by a special decoding unit in the television receiver into words and drawings that are displayed upon the screen.

Twenty-four rows of characters can be displayed on one CEEFAX page, each row containing a maximum of 40 characters. The characteristics chosen for the digital coding and transmission system allow 40 characters, each represented by a seven digit binary code plus one parity digit, together with certain necessary 'addresses', to be encoded on one television line. Since two CEEFAX lines are transmitted with each field, the time required to transmit one page is that of 12 fields i.e. $12 \times \frac{1}{50}$ second, which is 0.24 seconds. The pages are transmitted one after the other in regular sequence so there is usually a short delay between selection by the viewer and the required page appearing on the screen – the maximum delay for a 100 page magazine is

24 seconds, or 12 seconds on average, but in practice these times are less because, in the interests of good layout and readability, few pages are given the full complement of 24 rows. (See also page 304).

Traffic information service

Announcements regarding traffic and road conditions are carried on all the BBC's services, but obviously there is a limit to the amount of traffic information that can be broadcast, because it is not of interest to the majority of listeners. The BBC has therefore proposed a dedicated Traffic Information Service, using a nationwide network of low power mf transmitters. In this proposal all the transmitters use the same frequency, but interference between transmitters is avoided by making use of the fact that it is only necessary for each station to come on the air for fairly short periods, say 30 seconds in every eight minutes. The transmitting times would be co-ordinated so that those transmitters on the air simultaneously were sufficiently far apart not to interfere with one another.

The motorist would require only a very simple fixed-tuned receiver which could be arranged to override the existing car radio or tape player. To prevent the motorist being distracted by announcements received from transmitters outside his immediate area, the receiver could be designed so that it only responded to signals above a certain level. Tests have shown that this method of message selection can give good results, but in certain circumstances, such as when motoring in an urban environment or leaving the service area of a transmitter, spasmodic operation of the signal selector can occur. This could result in only parts of messages being heard and lead to possible confusion and ambiguity in the mind of the driver.

To overcome this the BBC has recently announced a further development. In this modification to the scheme the audio circuits of the car receiver would require to be 'switched on' by an audio frequency tone radiated briefly by a transmitter prior to the transmission of the traffic announcement. This switching tone would frequency modulate the carrier – simultaneously all other transmitters in the vicinity not scheduled to make announcements would transmit, during the brief switching period only and *without* modulation by the switching tone, the carrier frequency. Due to *fn capture effect* a receiver would respond only to the stronger of the two signals and would therefore only 'switch on' if the modulated transmission was received at a higher level than any of the unmodulated transmissions. At the end of an announcement another tone, radiated only by the message transmitter, would 'switch off' the receiver. Providing a car was fitted with a suitable receiver the proposed Traffic Information System would ensure that a motorist heard only those messages intended for the areas in which he was travelling.

Although it would require the allocation of a special mf channel the BBC scheme has many advantages over others which have been considered: it would cover the entire country rather than selected areas of motorway and the network would be relatively inexpensive to set up because many of the transmitters could use existing transmitting sites and aerials. There are no insuperable technical obstacles to prevent the system being adopted as a European or World standard with obvious advantages to those motoring abroad for business or holiday purposes – in popular tourist areas it might even be possible to broadcast multi-lingual announcements.

Frequency allocations

The international body responsible for the allocation of frequencies on a world-wide scale is the International Telecommunication Union, a specialised agency of the United Nations. World radio conferences are held periodically to allocate blocks of frequencies to the various radio services (e.g. broadcasting, marine, aeronautical and mobile) according to their present and anticipated needs. In the case of the broadcasting services, as with most other services, regional planning conferences are held following the world conferences, to assign specific frequencies to individual radio stations within the frequency blocks allocated to the service as a whole. As the result of such a conference, held at Geneva in October 1975, a new plan for broadcasting in the low and medium frequency bands (long and medium wavebands) is due to come into effect in November 1978. Some details of this plan are given on *page 82*. See also *page 218*.

How to get good reception

The transmitter networks are carefully planned to provide the best possible service throughout the country, but good reception also depends on listeners and viewers having receivers and aerials which are suitable for the area in which they live and the services they want to receive. The results obtained with even the best receivers can be spoilt by the use of inadequate aerials, which are responsible for most of the complaints about poor reception, both on radio and television.

It is generally an advantage to use an outdoor aerial for vhf radio as well as television, for these reasons:

The stronger signal provided will almost always give less background noise.

An aerial outside the house is less likely to pick up interference from electrical appliances.

Its directional properties can discriminate in favour of the wanted station and against other stations (on the same or adjacent frequencies) which might otherwise interfere with reception.

Television

Most receivers in use today are designed for the 625-line services, which are broadcast in the uhf bands IV and V and which are now available to over 96 per cent of the UK population. To achieve this coverage nearly 300 transmitting stations have been installed, each of which is designed to transmit four services – BBC 1, BBC 2, ITV, and a fourth, as yet unallocated, service – from the same mast and with equal power. Due to this co-siting it is nearly always possible to obtain good reception of all three existing programmes with a single outdoor aerial, although in difficult locations rather precise positioning may be required to obtain equal signal strength for all three. This will usually be done by the aerial contractor, who as well as checking the picture quality on the receiver will often use a meter to measure the strength of the signals. In places close to a transmitter the aerial can often be installed in the loft with satisfactory results but the BBC does not recommend the use of ‘set-top’ aerials if they can possibly be avoided.

Uhf television aerials are made in four different groups, classified as A, B, C/D, and E. All are suitable for both colour and black and white reception but it is important to use the correct type to suit the particular group of channels used by the local transmitters, as specified in the tables on *pages 220–234*.

In the few areas not yet served on uhf, BBC 1 is available on the 405-line system. For this service, 405-line or dual standard

405/625-line sets are used, but sets of this type are no longer in production and the 405-line service will ultimately close down, probably some time after 1980. Wherever possible, therefore, viewers should equip themselves for 625-line reception.

When viewers change from 405-line to 625-line reception, a new uhf aerial will be needed. Unless the old 405-line receiver is being retained as a second set, it will probably be advisable to remove the old vhf television aerials since they will deteriorate in time and might cause damage to the building.

Radio

To make full use of the BBC’s radio services it is essential to have a receiver which covers the low frequency (long wave), medium frequency (medium wave) and vhf wavebands.

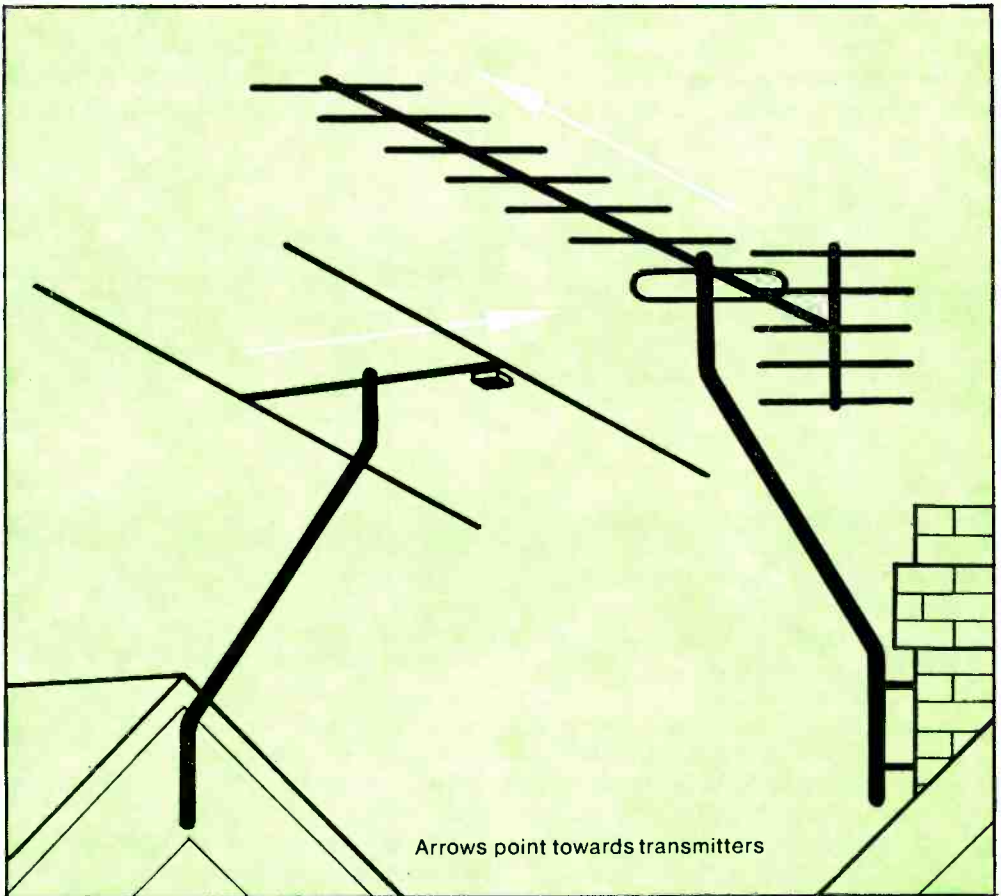
Low frequency (lf) and medium frequency (mf) signals can be received over considerable distances at night, when they are reflected from the ionosphere. This means that reception of nearby stations often becomes more difficult because of interference, not audible during daytime, from distant transmitters. The interference takes the form of another programme, heard in the background, and/or a whistle. With a portable receiver, it is sometimes possible to reduce this by carefully turning the set, to make use of its directional aerial.

The shortage of suitable frequencies has made it necessary to operate most of the BBC’s mf transmitters in groups, with each group of transmitters radiating the same programme on a single frequency. This creates no problems in areas where the signal from one transmitter is significantly stronger than any other, but in a few places, where signals of similar strength are received from two or three transmitters, reception suffers from a characteristic form of rhythmic fading and distortion. It is sometimes possible to improve matters by positioning a portable receiver so that its directional aerial favours the signal from one transmitter.

Vhf radio

The vhf service, providing Radio 2 (or at times Radio 1), Radio 3 and Radio 4, is available to more than 99 per cent of the United Kingdom population. Vhf provides reception which is normally far freer from the noise and interference which often spoils reception on the lf and mf bands and it can also provide a much higher standard of sound quality. Local radio programmes are transmitted on vhf as well as on mf.

Portable vhf receivers are equipped with telescopic aerials. Extended to about 0.75 metres, these aerials can give good results in areas which are not too far from a transmitter, but the position of the set and its aerial can have a marked effect on the standard of reception and it may be necessary to try the aerial at different angles and with the set in various positions. Reception will tend to be better upstairs than down and can be impossible in basements.



A two-element vhf radio aerial

An eight-element uhf television aerial

Some of the larger receivers and radiograms incorporate a vhf aerial inside the cabinet. This can give good results in strong signal areas, but since it has directional properties the receiver may be found to give much better results in one position than another.

Most vhf receivers, other than portables, have provision to connect a separate aerial, and the use of such an aerial is essential if good reception is to be obtained at some distance from a transmitter. The simplest type of aerial for vhf radio consists of a single element (dipole) about 1.5 metres long although 'H' aerials having two elements are much to be preferred because of their directional properties. For stereo reception in most areas and for mono reception in difficult situations, aerials having three or more elements may be needed.

If a transmission reaches the receiver over two or more different routes because of reflection from hills and buildings, an unpleasant form of distortion may occur. This is like a buzz and is specially noticeable on piano or guitar music. Some protection against this kind of distortion can often be obtained by fitting a larger aerial, which, because it is more directional, will give better discrimination against the unwanted, reflected signals.

Stereo

Most radio programmes transmitted on vhf are produced in stereo. The conditions required for good stereophonic reception, involving the use of two separate sound channels, are inevitably more exacting than those required for monophonic reception, and it may be found that on changing to stereo the background noise or hiss increases to an unacceptable extent. If this happens, the remedy is almost always to employ a better aerial system, which in practice means an outside aerial having a greater number of elements (three, four or even six elements) possibly mounted higher than before. The aerial requirements for receiving the current series of

experimental *quadraphonic* broadcasts are exactly the same as those for receiving stereo broadcasts.

Guidelines for good reception

For good 625-line television pictures you need:

- An outside aerial . . .
- Of the correct group and polarisation (horizontal or vertical) . . .
- Suitable for the field strength in the area . . .
- Pointed in the right direction . . .
- Connected by a low-loss coaxial cable
- In very difficult situations you may also need:

- A high-gain aerial, precisely aligned and carefully positioned . . .
- And an aerial amplifier

For good stereo reception you need:

- An outside aerial . . .
- With two or more elements . . .
- Pointed in the right direction . . .
- Connected by a correctly-matched feeder to . . .
- A good stereo tuner

Information about reception

The Engineering Information Department of the BBC has extensive records of reception conditions, both radio and television, in different parts of the country. Advice about reception may be obtained by writing to: **BBC, Engineering Information Department, Broadcasting House, London W1A 1AA**, or by telephoning 01-580 4468 extension 2921, between 09.30 and 17.30 Monday to Friday.

Frequency bands allocated to broadcasting in the United Kingdom

Band	Frequencies	
*lf (long wave)	160–255 kHz (1,875–1,176 m.)	One frequency (200 kHz) assigned to BBC and used at Droitwich for Radio 2.
*mf (medium wave)	525–1,605 kHz (571–187 m.)	Frequencies assigned to BBC for Radios 1, 2, 3 & 4 and local radio including two international common frequencies, 1,484 kHz and 1,594 kHz and two exclusive frequencies for BBC External Services to Europe. Frequencies for IBA local radio are also provided in this band.
hf (short wave)	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 tv.
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: BBC Radios 2, 3, 4 and local radio, and IBA local radio.
Band III (vhf)	174–216 MHz	Eight channels, 5 MHz wide, BBC and IBA 405-line tv.
Band IV (uhf)	470–582 MHz	Fourteen channels each 8 MHz wide for BBC and IBA 625-line tv.
Band V (uhf)	614–854 MHz	Thirty channels each 8 MHz wide for BBC and IBA 625-line tv.
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.

* On 23 November 1978 a new frequency plan will come into operation for BBC transmitters operating in the lf and mf bands. See page 218.

Note:

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.

1 Hertz = 1 cycle per second

1 kHz = 1,000 Hz

1 MHz = 1,000 kHz

1 GHz = 1,000 MHz

lf = low frequency

mf = medium frequency

hf = high frequency

vhf = very high frequency

uhf = ultra high frequency

shf = super high frequency

ehf = extra high frequency

30 kHz – 300 kHz

300 kHz – 3 MHz

3 MHz – 30 MHz

30 MHz – 300 MHz

300 MHz – 3 GHz

3 GHz – 30 GHz

30 GHz – 300 GHz

Mf and lf frequency changes

On 23 November 1978 the frequencies used for the BBC's national services broadcast in the lf and mf bands will change (*see page 82*). Following is a brief description of the new plan; full details will be given in next year's BBC Handbook.

Radio 1

National coverage will be given by two medium frequencies – 1053 kHz (285 metres) and 1089 kHz (275 metres). In addition the Bournemouth area will be served by 1485 kHz (202 metres) as at present.

Radio 2

National coverage will be given by two medium frequencies – 693 kHz (433 metres) and 909 kHz (330 metres).

Radio 3

This will be transmitted on one medium frequency – 1215 kHz (247 metres).

Radio 4

National coverage will be given by two low frequencies – 200 kHz (1500 metres) and

227 kHz (1322 metres). Most of Ulster will be served by 720 kHz (417 metres) mf. In Scotland the Dundee, Edinburgh and Glasgow areas will be served by 1485 kHz (202 metres) mf; and Aberdeen by 1449 kHz (207 metres) mf. In England, Tyneside will be served by 603 kHz (498 metres) mf, and Carlisle by 1485 kHz (202 metres) mf.

Local Radio

As a result of the new frequency plan Radio Leicester's mf service will change from 1594 kHz (188 metres) to 1584 kHz (189 metres); and Radio Solent's Bournemouth relay will change from 1594 kHz (188 metres) mf to 1359 kHz (221 metres) mf.

Unified 9 kHz channel spacing

One of the agreements reached at the 1975 frequency planning conference was that from 23 November 1978 the carrier frequencies of all mf broadcasting channels used in Europe will be multiples of 9 kHz. This channel standardisation has certain advantages, including the fact that it will lead to less interference for some listeners. To comply with this agreement all the BBC's mf channels, including Local Radio, will have to be altered in frequency

by 1 or 2 kHz. These changes will be too small to be noticed on receivers having continuous tuning, but receivers with preset (pushbutton) station selection in the mf band may require adjustment of the preset controls.

Vhf

None of the BBC's National or Local Radio vhf services is affected by the new frequency plan.

Transmitting stations

On the following pages are maps and tables giving details of the BBC's domestic television and radio transmitters, including separate maps for the 625-line colour television services and the vhf radio services. The maps show the areas covered by the various regional services; note that for simplification overlaps in service areas are not shown, although these obviously exist.

For 625-line television the tables give details of all the channels now in operation, including the IBA channel (all uhf transmitting stations and masts are shared by the BBC and the IBA), and the fourth channel, the use of which has not yet been determined.

In the tables relay stations are shown in italics.

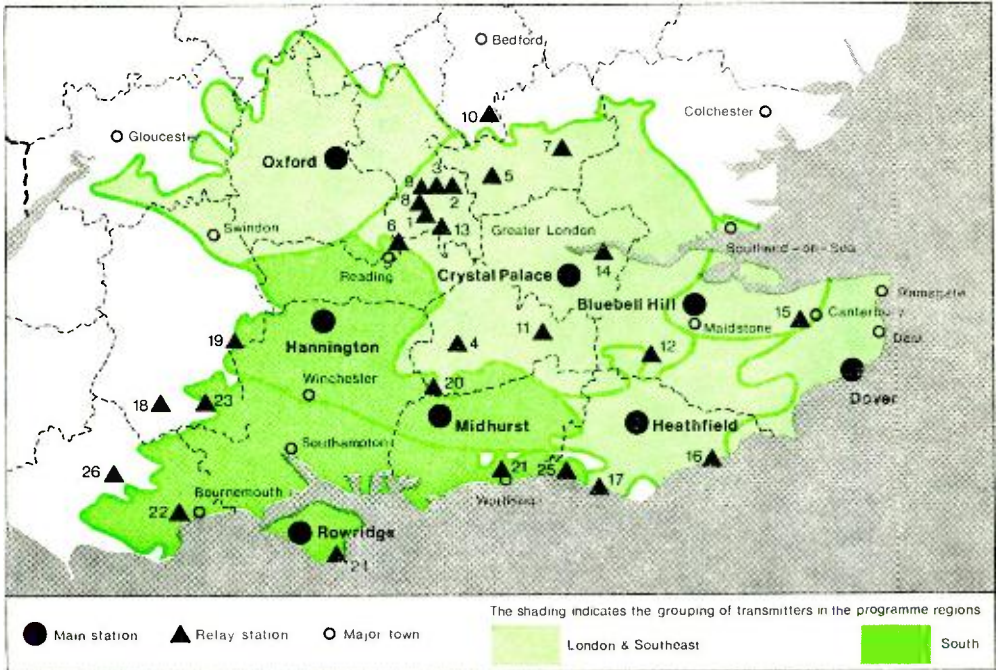
Lists of maps and tables	Page
625-line television	
London, South-east and South	220
Midlands and East	222
South-west and West	224
North-west and North	226
North-east	228
Northern Ireland	229
Scotland	230
Wales	232
405-line television (tables only)	
England	235
Northern Ireland	236
Wales	236
Scotland	236
Vhf radio	
London and South-east	237
Midlands and East	238
North-west, North and North-east	239
South, West and South-west	240
Northern Ireland	241
Scotland	242
Wales	244
The areas receiving the BBC's stereophonic services	245
Lf and mf (long and medium wave) radio	
Radio 1, Radio 2, Radio 3, and Radio 4	246
Local radio	248

625-line television

London, South-east and South

625-line television	Channel BBC 1	BBC 2	IBA	*Fourth Channel	Aerial group	Polari- zation	Max. vision erp (kW)
London and South-east							
Bluebell Hill	40	46	43	65	E	H	30
Crystal Palace	26	33	23	30	A	H	1000
1 <i>Chepping Wycombe</i>	51	44	41	47	B	V	0.02
2 <i>Chesham</i>	40	46	43	50	B	V	0.1
3 <i>Great Missenden</i>	58	64	61	54	C/D	V	0.085
4 <i>Guildford</i>	40	46	43	50	B	V	10
5 <i>Hemel Hempstead</i>	51	44	41	47	B	V	10
6 <i>Henley-on-Thames</i>	48	64	67	54	C/D	V	0.1
7 <i>Hertford</i>	58	64	61	54	C/D	V	2
8 <i>High Wycombe</i>	55	62	59	65	C/D	V	0.5
9 <i>Hughenden</i>	40	46	43	50	B	V	0.003
10 <i>Luton</i>	55	62	59	65	C/D	V	0.08
11 <i>Reigate</i>	57	63	60	53	C/D	V	10
12 <i>Tunbridge Wells</i>	51	44	41	47	B	V	10
13 <i>Wooburn</i>	49	52	56	68	C/D	V	0.1
14 <i>Woolwich</i>	57	63	60	67	C/D	V	0.63
Dover	50	56	66	53	C/D	H	100
15 <i>Chartham</i>	21	27	24	31	A	V	0.1
Heathfield	49	52	64	67	C/D	H	100
16 <i>Hastings</i>	22	25	28	32	A	V	1
17 <i>Newhaven</i>	39	45	43	41	B	V	2
Oxford	57	63	60	53	C/D	H	500
South							
Hannington	39	45	42	66	E	H	250
18 <i>Sutton Row</i>	22	28	25	32	A	V	0.25
19 <i>Tidworth</i>	22	28	25	32	A	V	0.1
Midhurst	61	55	58	68	C/D	H	100
20 <i>Haslemere</i>	22	28	25	32	A	V	0.015
Rowridge	31	24	27	21	A	H	500
21 <i>Findon</i>	51	44	41	47	B	V	0.05
22 <i>Poole</i>	57	63	60	53	C/D	V	0.1
23 <i>Salisbury</i>	57	63	60	53	C/D	V	10
24 <i>Ventnor</i>	39	45	49	42	B	V	2
25 <i>Whitehawk Hill (Brighton)</i>	57	63	60	53	C/D	V	10
26 <i>Winterborne Stickland</i>	40	46	43	50	B	V	1

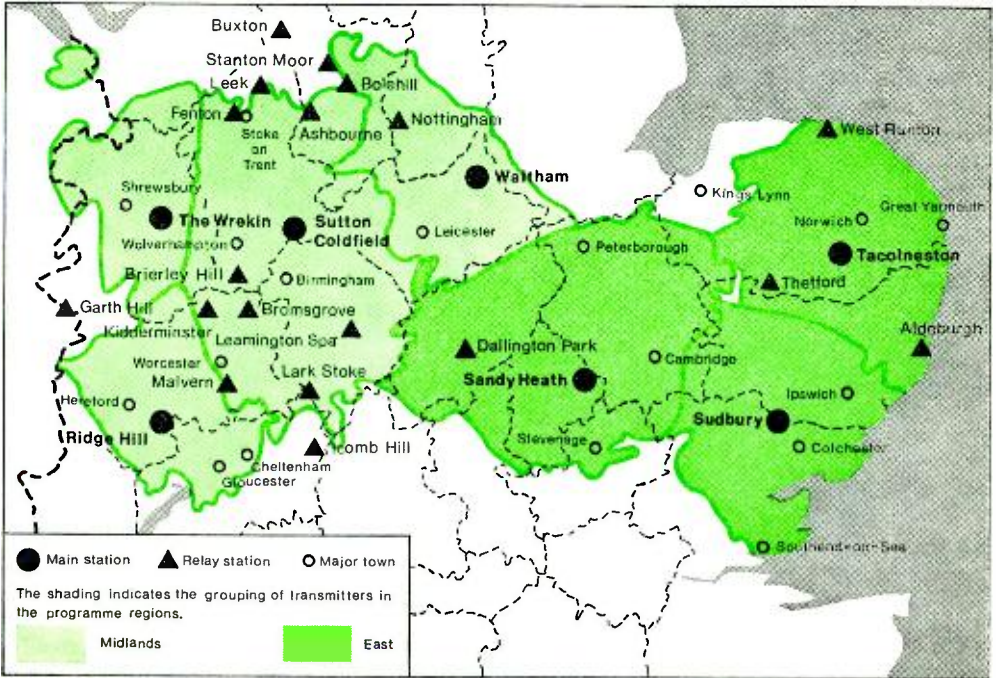
* not yet in service.



Midlands, East

625-line television	Channel BBC 1	BBC 2	1BA	*Fourth Channel	Aerial group	Polari- zation	Max. vision erp (kW)
Midlands							
Ridge Hill	22	28	25	32	A	H	100
Garth Hill	57	63	60	53	C/D	V	0.025
Sutton Coldfield	46	40	43	50	B	H	1000
Ashbourne	22	28	25	32	A	V	0.25
Bolehill	57	63	60	53	C/D	V	0.25
Brierley Hill	57	63	60	53	C/D	V	10
Bromsgrove	31	27	24	21	A	V	2.8
Buxton	21	27	24	31	A	V	1
Fenton	31	27	24	21	A	V	10
Icomb Hill	22	28	25	32	A	V	0.11
Kidderminster	58	64	61	54	C/D	V	2
Lark Stoke	33	26	23	29	A	V	6.3
Leamington Spa	56	62	66	68	C/D	V	0.2
Leek	22	28	25	32	A	V	1
Malvern	56	62	66	68	C/D	V	2
Nottingham	21	27	24	31	A	V	2
Stanton Moor	55	62	59	65	C/D	V	2
The Wrekin	26	33	23	29	A	H	100
Waltham	58	64	61	54	C/D	H	250
East							
Sandy Heath	31	27	24	21	A	H	1000
Dallington Park (Northampton)	66	62	56	68	C/D	V	0.65
Sudbury	51	44	41	47	B	H	250
Tacolneston	62	55	59	65	C/D	H	250
Aldeburgh	33	26	23	30	A	V	10
Thetford	33	26	23	29	A	V	0.02
West Runton	33	26	23	29	A	V	2

* not yet in service



South-west and West

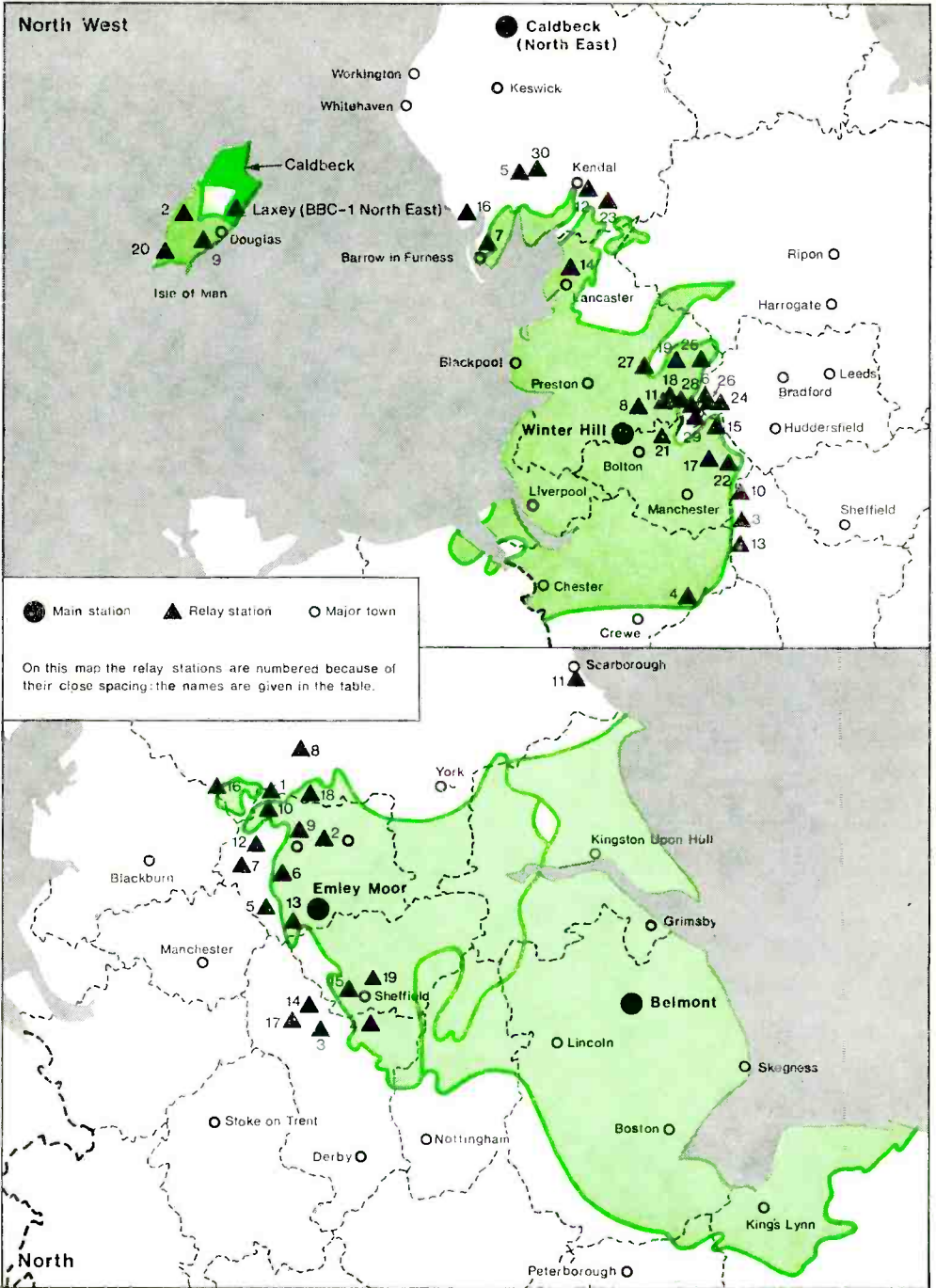
625-line television	Channel BBC 1	BBC 2	IBA	*Fourth Channel	Aerial group	Polari- zation	Max. vision erp (kW)
South-west							
Beacon Hill	57	63	60	53	C/D	H	100
Dartmouth	51	44	41	47	B	V	0.1
Caradon Hill	22	28	25	32	A	H	500
Combe Martin	39	45	49	42	B	V	0.1
Gunnislake	40	46	43	50	B	V	0.04
Ilfracombe	58	64	61	54	C/D	V	0.25
Ivybridge	39	45	42	49	B	V	0.5
Kingsbridge	40	46	43	50	B	V	0.2
Okehampton	39	45	49	42	B	V	0.1
Penaligon Downs	39	45	49	42	B	V	0.1
Plympton	58	64	61	54	C/D	V	2
St. Austell	55	62	59	65	C/D	V	0.1
Tavistock	57	63	60	53	C/D	V	0.1
Fremont Point (Channel Is.)	51	44	41	47	B	H	20
Alderney (Channel Is.)	58	64	61	68	C/D	V	0.1
Les Touillets (Channel Is.)	56	48	54	52	C/D	H	2
Huntshaw Cross	55	62	59	65	C/D	H	100
Redruth	51	44	41	47	B	H	100
Helston	58	64	61	54	C/D	V	0.01
Isles of Scilly	21	27	24	31	A	V	0.5
St. Just	58	64	61	54	C/D	V	0.25
Stockland Hill	33	26	23	29	A	H	250
Beaminstor	55	62	59	65	C/D	V	0.02
Bridport	51	44	41	47	B	V	0.1
St. Thomas (Exeter)	51	44	41	47	B	V	0.25
Tiverton	40	46	43	50	B	V	0.1
Weymouth	40	46	43	50	B	V	2
West							
Mendip	58	64	61	54	C/D	H	500
Bath	22	28	25	32	A	V	0.25
Bristol Ilchester Crescent	40	46	43	50	B	V	0.5
Bristol Kings Weston Hill	45	48	42	52	B	V	1
Cerne Abbas	22	28	25	32	A	V	0.11
Chalford	21	27	24	31	A	V	0.125
Cirencester	33	26	23	29	A	V	0.25
Marlborough	22	28	25	32	A	V	0.1
Porlock (1978)	40	46	43	52	B	V	0.025
Seagriv Court (Swindon)	44	51	41	47	B	V	0.0025
Stroud	48	45	42	52	B	V	0.5
Westwood	40	46	43	50	B	V	0.1

* not yet in service

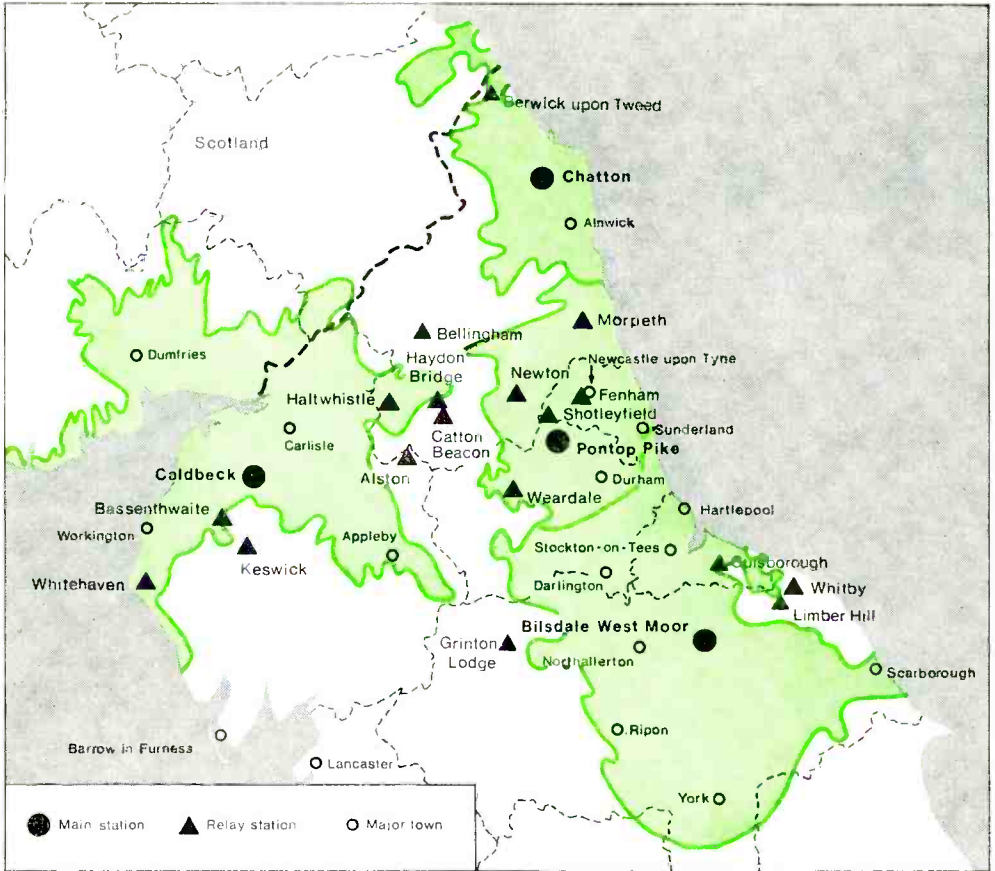
North-west and North

625-line television	Channel BBC 1	BBC 2	IBA	*Fourth Channel	Aerial group	Polari- zation	Max. vision erp (kW)
North-west							
Winter Hill	55	62	59	65	C/D	H	500
1 <i>Bacup</i>	40	46	43	53	B	V	0.25
2 <i>Beary Peak</i> (I.O.M.)	40	46	43	50	B	V	0.25
3 <i>Birch Vale</i>	40	46	43	53	B	V	0.25
4 <i>Congleton</i>	51	44	41	47	B	V	0.2
5 <i>Coniston High Man</i>	21	27	24	31	A	V	0.09
6 <i>Cornholme</i>	58	64	61	54	C/D	V	0.05
7 <i>Dalton</i>	40	46	43	53	B	V	0.025
8 <i>Darwen</i>	39	45	49	42	B	V	0.5
9 <i>Douglas</i> (I.O.M.)	68	66	48	56	C/D	V	2
10 <i>Glossop</i>	22	28	25	32	A	V	0.25
11 <i>Haslingden</i>	33	26	23	29	A	V	10
12 <i>Kendal</i>	58	64	61	54	C/D	V	2
13 <i>Ladder Hill</i>	33	26	23	29	A	V	1
14 <i>Lancaster</i>	31	27	24	21	A	V	10
15 <i>Littleborough</i>	21	27	24	31	A	V	0.5
16 <i>Millom Park</i>	22	28	25	32	A	V	0.25
17 <i>North Oldham</i>	21	27	24	31	A	V	0.04
18 <i>Oakenhead</i>	51	44	41	47	B	V	0.1
19 <i>Pendle Forest</i>	22	28	25	32	A	V	0.5
20 <i>Port St. Mary</i> (I.O.M.)	58	64	61	54	C/D	V	0.25
21 <i>Ramsbottom</i>	48	66	56	68	C/D	V	0.08
22 <i>Saddleworth</i>	52	45	49	42	B	V	2
23 <i>Sedbergh</i>	40	46	43	50	B	V	0.5
24 <i>Todmorden</i>	39	45	49	42	B	V	0.5
25 <i>Trawden</i>	57	63	60	67	C/D	V	0.2
26 <i>Walsden</i>	57	63	60	67	C/D	V	0.05
27 <i>Whalley</i>	40	46	43	53	B	V	0.05
28 <i>Whitewell</i>	57	63	60	67	C/D	V	0.08
29 <i>Whitworth</i>	22	28	25	32	A	V	0.05
30 <i>Windermere</i>	51	44	41	47	B	V	0.5
North							
Belmont	22	28	25	32	A	H	500
Emlay Moor	44	51	47	41	B	H	870
1 <i>Addingham</i>	40	46	43	50	B	V	0.023
2 <i>Beecroft Hill</i>	55	62	59	65	C/D	V	1
3 <i>Calver Peak</i>	39	45	49	42	B	V	0.25
4 <i>Chesterfield</i>	33	26	23	29	A	V	2
5 <i>Cop Hill</i>	22	28	25	32	A	V	1
6 <i>Halifax</i>	21	27	24	31	A	V	0.5
7 <i>Hebden Bridge</i>	22	28	25	32	A	V	0.25
8 <i>Heyshaw</i>	57	63	60	53	C/D	V	0.5
9 <i>Idle</i>	21	27	24	31	A	V	0.25
10 <i>Keighley</i>	58	64	61	54	C/D	V	10
11 <i>Oliver's Mount</i> (Scarborough)	57	63	60	53	C/D	V	1
12 <i>Oxenhope</i>	22	28	25	32	A	V	0.2
13 <i>Ripponden</i>	58	64	61	54	C/D	V	0.06
14 <i>Shatton Edge</i>	53	58	48	54	C/D	V	1
15 <i>Sheffield</i>	31	27	24	21	A	V	5
16 <i>Skipton</i>	39	45	49	42	B	V	10
17 <i>Tideswell Moor</i>	56	63	60	66	C/D	V	0.25
18 <i>Wharfedale</i>	22	28	25	32	A	V	2
19 <i>Wincobank</i> (Sheffield)	55	62	59	65	C/D	V	0.002

* not yet in service



North East (see table opposite)



Northern Ireland (see map opposite)

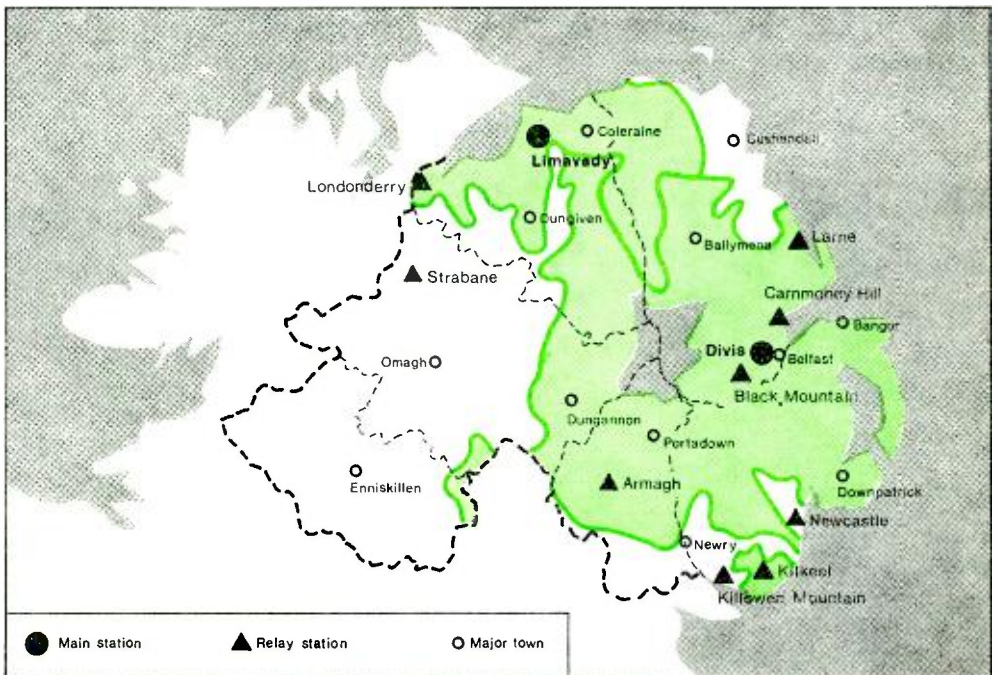
625-line television	Channel BBC 1	BBC 2	IBA	*Fourth Channel	Aerial group	Polarization	Max. vision erp (kW)
Divis	31	27	24	21	A	H	500
Armagh	39	45	49	42	B	V	0.2
Black Mountain	39	45	49	42	B	V	0.025
Carnmoney Hill	40	46	43	50	B	V	0.02
Kilkeel	39	45	49	42	B	V	0.5
Killowen Mountain	31	27	24	21	A	V	0.15
Larne	39	45	49	42	B	V	0.5
Newcastle	55	62	59	65	C/D	V	1
Limavady	55	62	59	65	C/D	H	100
Londonderry	51	44	41	47	B	V	3.2
Strabane	39	45	49	42	B	V	2

* not yet in service

North-east

625-line television	Channel BBC 1	BBC 2	IBA	*Fourth Channel	Aerial group	Polarization	Max. vision erp (kW)
Bilsdale West Moor	33	26	29	23	A	H	500
Limber Hill	40	46	43	50	B	V	0.05
Guisborough	57	63	60	53	C/D	V	0.05
Grinton Lodge	40	46	43	50	B	V	0.025
Whitby	55	62	59	65	C/D	V	0.25
Caldbeck	30	34	28	32	A	H	500
Bassenthwaite	52	45	49	42	B	V	0.16
Haltwhistle	55	62	59	65	C/D	V	2
Keswick	21	27	34	31	A	V	0.12
Laxey (I.O.M.)	58	64	61	54	C/D	V	0.025
Whitehaven	40	46	43	50	B	V	2
Chatton	39	45	49	42	B	H	100
Berwick-upon-Tweed	21	27	24	31	A	V	0.04
Pontop Pike	58	64	61	54	C/D	H	500
Alston	52	45	49	42	B	V	0.4
Bellingham	21	27	24	31	A	V	0.05
Catton Beacon	40	46	43	50	B	V	0.14
Fenham	21	27	24	31	A	V	2
Haydon Bridge	51	44	41	47	B	V	0.1
Morpeth	22	28	25	32	A	V	0.044
Newton	33	26	23	29	A	V	2
Shotleyfield	22	28	25	32	A	V	0.2
Weardale	44	51	41	47	B	V	1

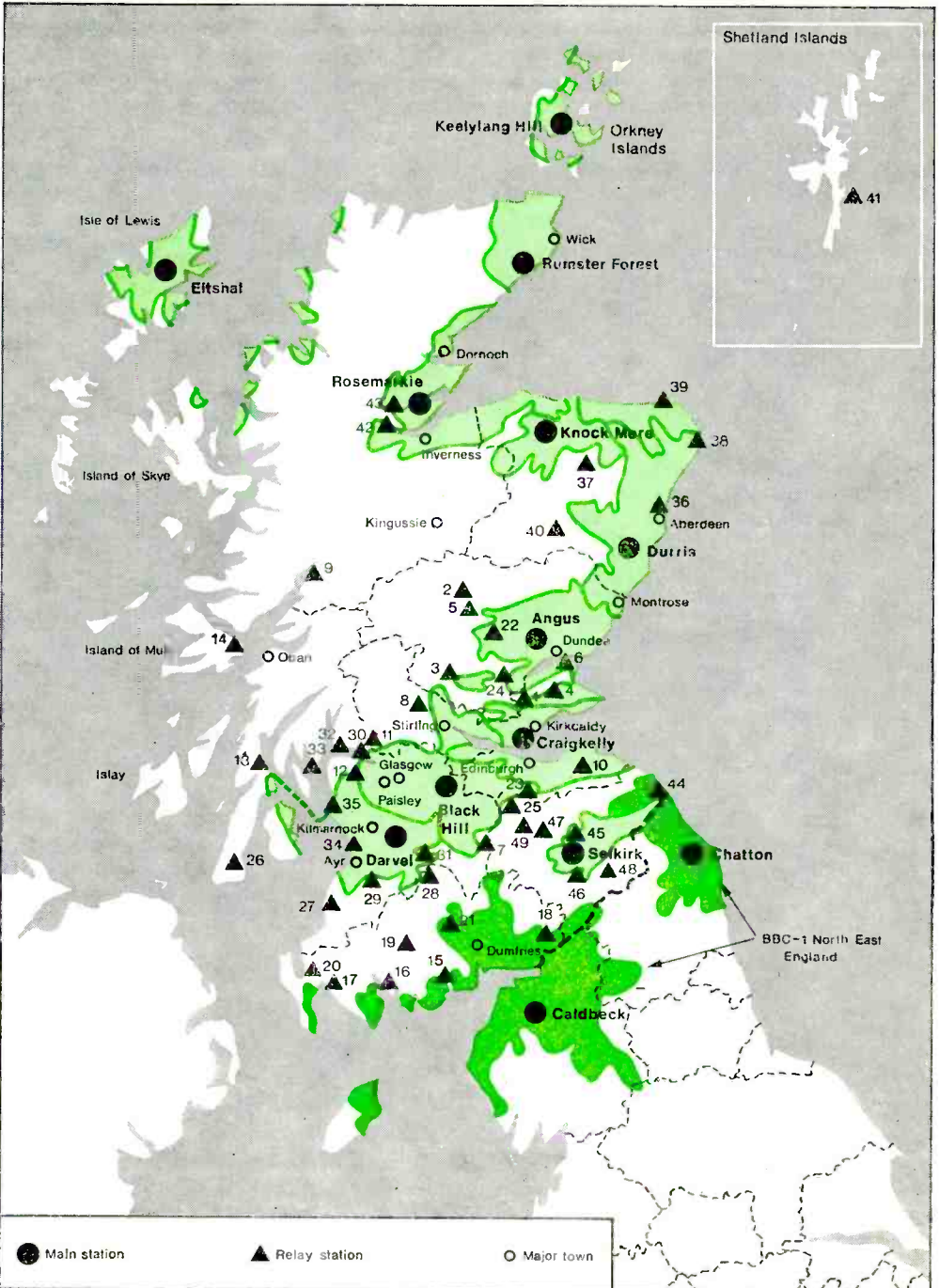
* not yet in service.



Scotland

625-line television	Channel BBC 1	BBC 2	IBA	*Fourth Channel	Aerial group	Polari- zation	Max. vision erp (kW)
Angus	57	63	60	53	C/D	H	100
1 <i>Auchtermuchty</i>	39	45	49	42	B	V	0-05
2 <i>Blair Atholl</i>	40	46	43	50	B	V	0-05
3 <i>Crieff</i>	33	26	23	29	A	V	0-1
4 <i>Cupar</i>	51	44	41	47	B	V	0-02
5 <i>Pitlochry</i>	22	28	25	32	A	V	0-15
6 <i>Tay Bridge</i>	51	44	41	47	B	V	0-5
Black Hill	40	46	43	50	B	H	500
7 <i>Biggar</i>	22	28	25	32	A	V	0-5
8 <i>Callander</i>	22	28	25	32	A	V	0-1
9 <i>Cow Hill</i>	40	46	43	50	B	V	0-065
10 <i>Haddington</i>	58	64	61	54	C/D	V	0-02
11 <i>Killlearn</i>	65	62	59	55	C/D	V	0-5
12 <i>Kilmacolm</i>	21	27	24	31	A	V	0-032
13 <i>South Knapdale</i>	57	63	60	53	C/D	V	1-45
14 <i>Torosay</i>	22	28	25	32	A	V	20
<i>Caldbeck (BBC 1 NE England)</i>	30	34	28	32	A	H	500
15 <i>Barskeoch Hill</i>	55	62	59	65	C/D	V	2
16 <i>Cambret Hill</i>	44	51	41	47	B	H	16
17 <i>Glenluce</i>	58	64	61	54	C/D	V	0-015
18 <i>Langholm</i>	57	63	60	53	C/D	V	0-025
19 <i>New Galloway</i>	33	26	23	29	A	V	0-1
20 <i>Stranraer</i>	57	63	60	53	C/D	V	0-25
21 <i>Thornhill</i>	57	63	60	53	C/D	V	0-5
<i>Chatton (BBC 1 NE England)</i>	39	45	49	42	B	H	100
<i>Craigkelly</i>	31	27	24	21	A	H	100
22 <i>Dunkeld</i>	51	44	41	47	B	V	0-1
23 <i>Penicuik</i>	58	64	61	54	C/D	V	2
24 <i>Perth</i>	39	45	49	42	B	V	1
25 <i>West Linton</i>	33	26	23	29	A	V	0-025
<i>Darvel</i>	33	26	23	29	A	H	100
26 <i>Campbeltown</i>	57	63	60	53	C/D	V	0-05
27 <i>Girvan</i>	55	62	59	65	C/D	V	0-25
28 <i>Kirkconnel</i>	58	64	61	54	C/D	V	0-25
29 <i>Lethanhill</i>	57	63	60	53	C/D	V	0-25
30 <i>Millburn Muir</i>	39	52	42	49	B	V	0-25
31 <i>Muirkirk</i>	51	44	41	47	B	V	0-1
32 <i>Rosneath</i>	58	64	61	54	C/D	V	10
33 <i>Rothsay</i>	22	28	25	32	A	V	2
34 <i>Troon</i>	58	64	61	54	C/D	V	0-02
35 <i>West Kilbride</i>	51	44	41	47	B	V	0-35
<i>Durris</i>	22	28	25	32	A	H	500
36 <i>Balgownie</i>	40	46	43	50	B	V	0-04
37 <i>Gartly Moor</i>	58	64	61	54	C/D	V	2-2
38 <i>Peterhead</i>	55	62	59	65	C/D	V	0-1
39 <i>Rosehearty</i>	51	44	41	47	B	V	2
40 <i>Tulloch</i>	55	62	59	65	C/D	V	0-07
<i>Eitshal</i>	33	26	23	29	A	H	100
<i>Keclylang Hill</i>	40	46	43	50	B	H	100
41 <i>Bressay</i>	22	28	25	32	A	V	10
<i>Knock More</i>	33	26	23	29	A	H	100
<i>Rosemarkie</i>	39	45	49	42	B	H	100
42 <i>Auchmore Wood</i>	22	28	25	32	A	V	0-1
43 <i>Fodderry</i>	57	63	60	53	C/D	V	0-12
<i>Rumster Forest</i>	31	27	24	21	A	H	100
<i>Selkirk</i>	55	62	59	65	C/D	H	50
44 <i>Eyemouth</i>	33	26	23	29	A	V	2
45 <i>Galashiels</i>	51	44	41	47	B	V	0-1
46 <i>Hawick</i>	33	26	23	29	A	V	0-05
47 <i>Innerleithen</i>	58	64	61	54	C/D	V	0-1
48 <i>Jedburgh</i>	51	44	41	47	B	V	0-16
49 <i>Peebles</i>	22	28	25	32	A	V	0-1

* not yet in service

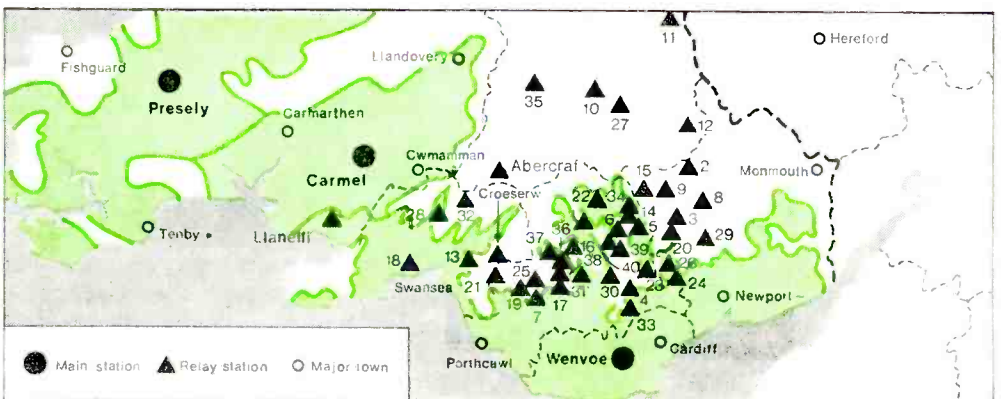
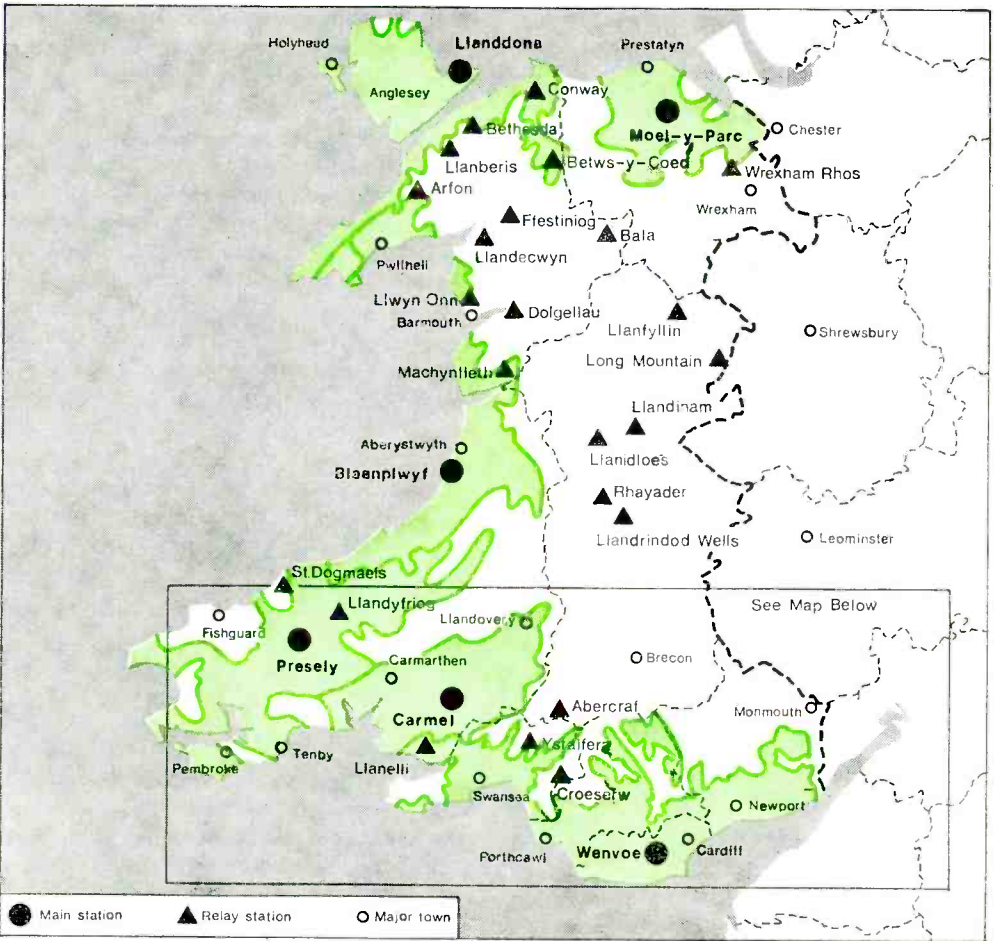


Wales

625-line television	Channel			*Fourth	Aerial	Polari-	Max. vision
	BBC Wales	BBC 2	IBA	Channel	group	zation	erp (kW)
Blaenplwyf	31	27	24	21	A	H	100
Llandinam	44	51	41	47	B	V	0.25
Llanfyllin	22	28	25	32	A	V	0.125
Llanidloes	22	28	25	32	A	V	0.005
Long Mountain	58	64	61	54	C/D	V	1
Machynlleth	57	63	60	53	C/D	V	0.02
Carmel	57	63	60	53	C/D	H	100
Abercraf	22	28	25	32	A	V	0.125
Llandrindod Wells	39	45	49	42	B	V	2.25
Llanelli	39	45	49	67	E	V	0.1
Rhayader	33	26	23	29	A	V	0.1
Ystalfera	39	45	49	42	B	V	0.05
Llanddona	57	63	60	53	C/D	H	100
Arfon	51	44	41	47	B	V	3.2
Bethesda	57	63	60	53	C/D	V	0.025
Betws-y-Coed	21	27	24	31	A	V	0.5
Conway	40	46	43	50	B	V	2
Ffestiniog	22	28	25	32	A	V	1.2
Llandecwyn	58	64	61	54	C/D	V	0.3
Llanberis	22	28	25	32	A	V	0.04
Moel-y-Parc	52	45	49	42	B	H	100
Bala	33	26	23	29	A	V	0.2
Wrexham-Rhos	39	—	67	—	E	V	0.2
Presely	46	40	43	50	B	H	100
Croeserw	58	64	61	54	C/D	V	0.12
Dolgellau	55	62	59	65	C/D	V	0.024
Llandyfriog	22	28	25	32	A	V	0.11
Llwyn Onn	22	28	25	32	A	V	0.05
St. Dogmaels	33	26	23	29	A	V	0.015
Wenvoe	44	51	41	47	B	H	500
1 Aberdare	21	27	24	31	A	V	0.5
2 Abergavenny	39	45	49	42	B	V	1
3 Abertillery	22	28	25	32	A	V	0.28
4 Abertridwr	57	63	60	53	C/D	V	0.05
5 Bargoed	21	27	24	31	A	V	0.3
6 Bedlinog	21	27	24	31	A	V	0.01
7 Blackmill	22	28	25	32	A	V	0.01
8 Blaenavon	57	63	60	53	C/D	V	0.15
9 Blaina	40	46	43	50	B	V	0.1
10 Brecon	58	64	61	54	C/D	V	1
11 Clyro	51	44	41	47	B	V	0.16
12 Crickhowell	21	27	24	31	A	V	0.15
13 Cwmafan	21	27	24	31	A	V	0.07
14 Deri	22	28	25	32	A	V	0.05
15 Ebbw Vale	55	62	59	65	C/D	V	0.5
16 Ferndale	57	63	60	53	C/D	V	0.08
17 Gilfach	21	27	24	31	A	V	0.05
18 Kilvey Hill	33	26	23	29	A	V	10
19 Llangeinor	55	62	59	65	C/D	V	0.15

continued on following page.

* Not yet in service.



Wales

625-line television	Channel BBC Wales	BBC 2	IBA	*Fourth Channel	Aerial group	Polari- zation	Max. vision erp (kW)
20 <i>Llanhilleth</i>	39	45	49	42	B	V	0·03
21 <i>Maesteg</i>	22	28	25	32	A	V	0·25
22 <i>Merthyr Tydfil</i>	22	28	25	32	A	V	0·125
23 <i>Mynydd Bach</i>	58	64	61	54	C/D	V	0·25
24 <i>Mynydd Machen</i>	33	26	23	29	A	V	2
25 <i>Ogmore Vale</i>	57	63	60	53	C/D	V	0·1
26 <i>Pennar</i>	40	46	43	50	B	V	0·1
27 <i>Pennorth</i>	33	26	23	29	A	V	0·05
28 <i>Pontardawe</i>	58	64	61	68	C/D	V	0·05
29 <i>Pontypool</i>	21	27	24	31	A	V	0·25
30 <i>Pontypridd</i>	22	28	25	32	A	V	0·5
31 <i>Porth</i>	40	46	43	50	B	V	0·08
32 <i>Rheola</i>	55	62	59	65	C/D	V	0·1
33 <i>Rhondda</i>	33	26	23	29	A	V	4
34 <i>Rhymney</i>	57	63	60	53	C/D	V	0·15
35 <i>Sennybridge</i>	40	46	43	50	B	V	0·08
36 <i>Taffs Well</i>	55	62	59	65	C/D	V	0·02
37 <i>Ton Pentre</i>	58	64	61	54	C/D	V	0·08
38 <i>Tonypandy</i>	55	62	59	65	C/D	V	0·02
39 <i>Treharris</i>	56	48	52	68	C/D	V	0·05
40 <i>Ynys Owen</i>	55	62	59	65	C/D	V	0·08

* not yet in service

405-line television

England							
405-line television	Channel	Polarization	Maximum effective radiated power (kW)	405-line television	Channel	Polarization	Maximum effective radiated power (kW)
London & South-east				South-west			
Crystal Palace	1	V	200	Les Platons	4	H	1
<i>Bexhill</i>	3	H	0.15	North Hessary Tor	2	V	15
<i>Eastbourne</i>	5	V	0.05	<i>Bude</i>	4	V	0.1
<i>Hastings</i>	4	H	0.015	<i>Okehampton</i>	4	V	0.04
<i>Hungerford</i>	4	H	0.025	<i>Sidmouth</i>	4	H	0.03
<i>Newhaven</i>	8	V	0.05	Redruth	1	H	10
<i>Rye</i>	3	H	0.05	<i>Bodmin</i>	5	H	0.01
Oxford	2	H	0.65	<i>Isles of Scilly</i>	3	H	0.02
Swingate (Dover)	2	V	1.5	North-west			
<i>Canterbury</i>	5	V	0.03	Winter Hill	12	V	125
<i>Folkestone</i>	4	H	0.04	<i>Douglas (I.O.M.)</i>	5	V	3
Midlands				<i>Kendal</i>	1	H	0.025
Sutton Coldfield	4	V	100	<i>Morecambe Bay</i>	3	H	5
<i>Churchdown Hill</i>	1	H	0.25	North			
<i>Hereford</i>	2	H	0.05	Belmont	13	V	20
<i>Northampton</i>	3	V	0.1	<i>Skegness</i>	1	H	0.06
East				Holme Moss	2	V	100
Peterborough	5	H	1	<i>Scarborough</i>	1	H	0.5
<i>Bedford</i>	10	H	3	<i>Sheffield</i>	1	H	0.05
<i>Cambridge</i>	2	H	0.1	<i>Wensleydale</i>	1	V	0.02
Tacolneston	3	H	45	North-east			
<i>Aldeburgh</i>	5	V	0.025	Pontop Pike	5	H	17
<i>Manningtree</i>	4	H	5	<i>Richmond</i>	3	V	0.045
South				<i>Weardale</i>	1	H	0.15
Rowridge	3	V	100	<i>Whitby</i>	4	V	0.04
<i>Brighton</i>	2	V	0.4	Sandale	4	H	30
<i>Ventnor</i>	5	H	0.01	West			
<i>Weymouth</i>	1	H	0.05	Wenvoe	5	V	100
West				<i>Barnstaple</i>	3	H	0.2
Wenvoe	5	V	100	<i>Bath</i>	6	H	0.25
<i>Barnstaple</i>	3	H	0.2	<i>Marlborough</i>	7	H	0.025
<i>Bath</i>	6	H	0.25	<i>Swindon</i>	3	H	0.2
<i>Marlborough</i>	7	H	0.025				
<i>Swindon</i>	3	H	0.2				

Northern Ireland			Maximum effective radiated power (kW)	Scotland			Maximum effective radiated power (kW)
405-line television	Channel	Polarization		405-line television	Channel	Polarization	
Divis	1	H	35	Kirk o' Shotts	3	V	100
Ballycastle	4	H	0.05	Ashkirk	1	V	18
Brougher Mountain	5	V	7	Ayr	2	H	0.05
Kilkeel	3	H	0.025	Campbeltown	5	V	0.5
Larne	3	H	0.05	Dundee Law	2	V	0.01
Londonderry	2	H	1.5	Forfar	5	V	5
Maddybenny More	5	H	0.02	Girvan	4	V	0.02
Newry	4	V	0.03	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
				Kintlochleven	1	V	0.005
				Melvaig	4	V	25
				Oban	4	V	3
				Penifler	1	H	0.025
				Skriaig	3	H	12
				Sandale	6	H	70

Wales (BBC Wales)			Maximum effective radiated power (kW)
405-line television	Channel	Polarization	
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

Some parts of North and East Wales are served by the 405-line BBC 1 service from Holme Moss (channel 2V) or Sutton Coldfield (channel 4V).

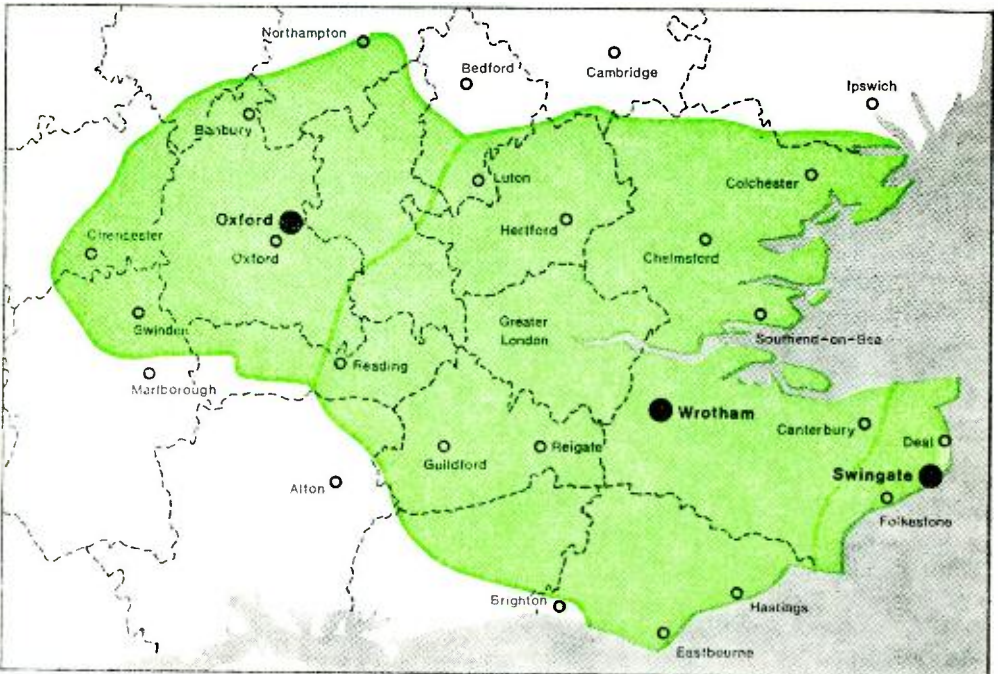
Vhf radio

Notes

All transmissions are horizontally polarized.
 (s) – Transmits stereophonic programmes.

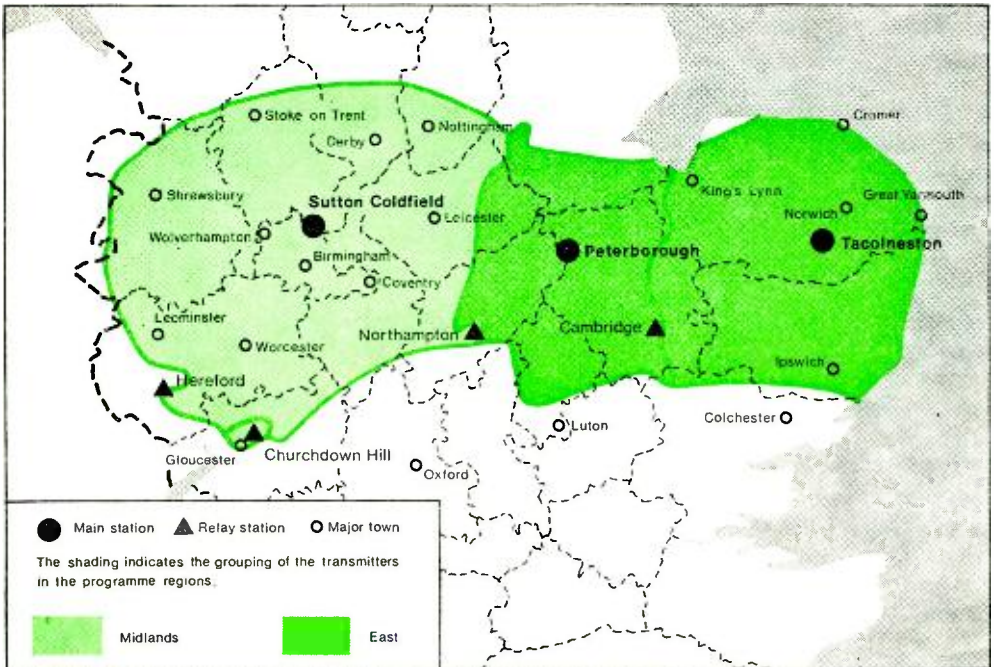
England London & South East

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4	
Oxford	89.5 (s)	91.7 (s)	93.9 (s)	22
Swingate	90.0 (s)	92.4 (s)	94.4 (s)	7
Wrotham	89.1 (s)	91.3 (s)	93.5 (s)	120



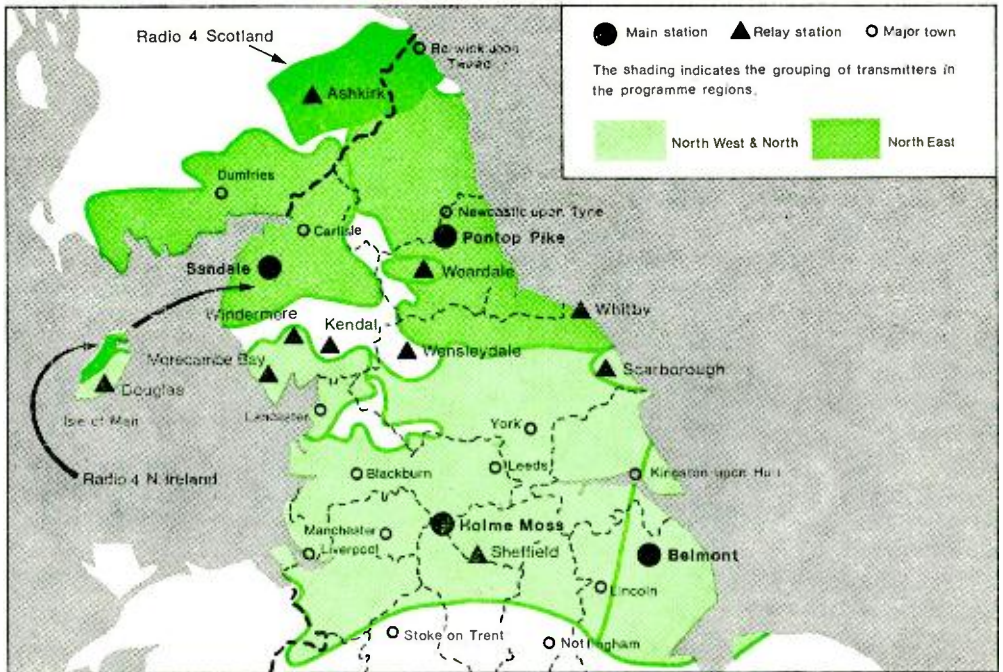
Midlands & East

Vhf radio		Frequency (MHz)			Maximum effective radiated power (kW)
		Radio 1 & 2	Radio 3	Radio 4	
Midlands	Sutton Coldfield	88.3 (s)	90.5 (s)	92.7 (s)	120
	Churchdown Hill	89.0 (s)	91.2 (s)	93.4 (s)	0.025
	Hereford	89.7 (s)	91.9 (s)	94.1 (s)	0.025
East	Peterborough	90.1	92.3	94.5	20
	Cambridge	88.9	91.1	93.3	0.02
	Northampton	88.9 (s)	91.1 (s)	93.3 (s)	0.06
	Tacolneston	89.7 (s)	91.9 (s)	94.1	120



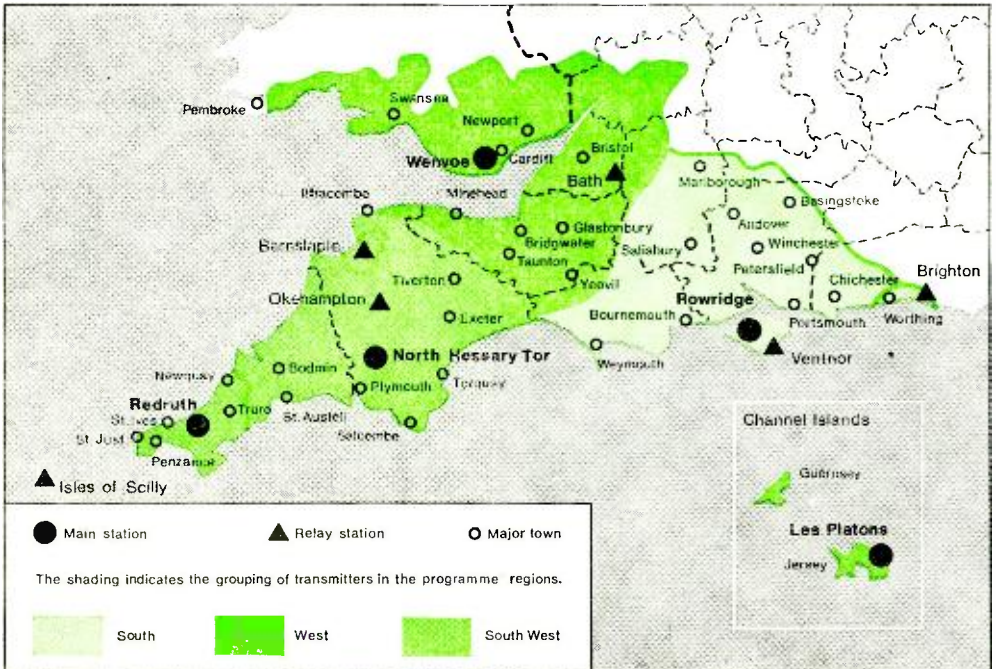
North-west, North & North-east

Vhf radio		Frequency (MHz)			Maximum effective radiated power (kW)
		Radio 1 & 2	Radio 3	Radio 4	
North-west	Holme Moss	89.3 (s)	91.5 (s)	93.7 (s)	120
	Douglas (I.O.M.)	88.4	90.6	92.8	6
	Kendal	88.7 (s)	90.9 (s)	93.1 (s)	0.025
	Morecambe Bay	90.0 (s)	92.2 (s)	94.4 (s)	4
	Windermere	88.6 (s)	90.8 (s)	93.0 (s)	0.02
North	Belmont	88.8 (s)	90.9 (s)	93.1 (s)	8
	Holme Moss	89.3 (s)	91.5 (s)	93.7 (s)	120
	Scarborough	89.9 (s)	92.1 (s)	94.3 (s)	0.025
	Sheffield	89.9 (s)	92.1 (s)	94.3 (s)	0.06
	Wensleydale	88.3 (s)	90.5 (s)	92.7 (s)	0.025
North-east	Pontop Pike	88.5 (s)	90.7 (s)	92.9 (s)	60
	Weardale	89.7 (s)	91.9 (s)	94.1 (s)	0.1
	Whitby	89.6 (s)	91.8 (s)	94.0 (s)	0.04
	Sandale	88.1 (s)	90.3 (s)	94.7 (s)	120



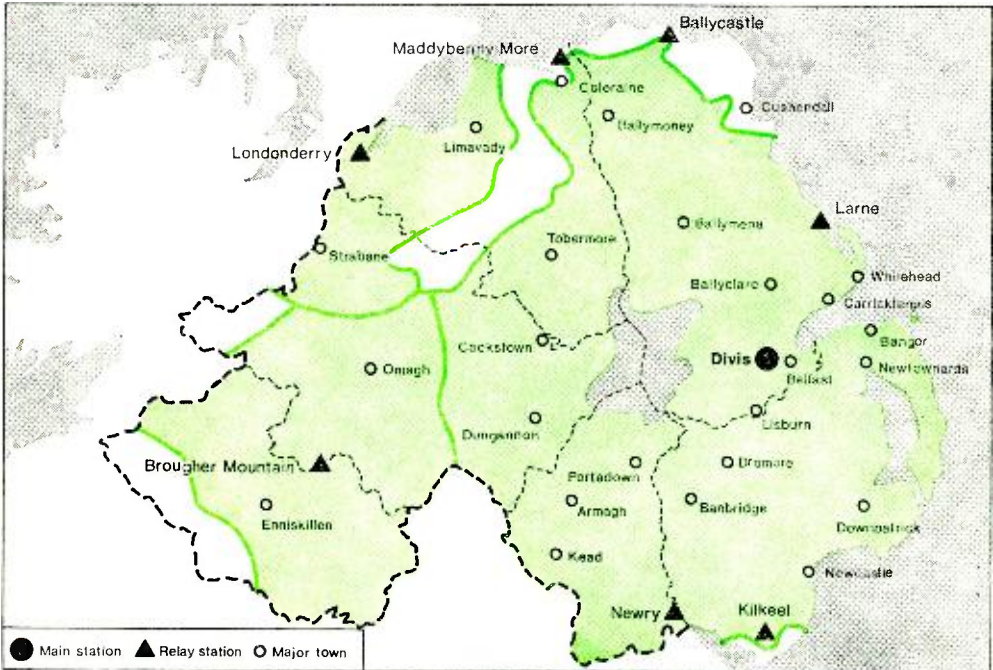
South, West & South-west

Vhf radio		Frequency (MHz)			Maximum effective radiated power (kW)
		Radio 1 & 2	Radio 3	Radio 4	
South	Rowridge	88.5 (s)	90.7 (s)	92.9	60
	Brighton	90.1 (s)	92.3 (s)	94.5	0.15
	Ventnor	89.4 (s)	91.6 (s)	93.8	0.02
West	Wenvoe	89.95 (s)	96.8 (s)	92.125 (s)	120
	Bath	88.8 (s)	91.0 (s)	93.2 (s)	0.035
South-west	Les Platons	91.1	94.75	97.1	1.5
	North Hessay Tor	88.1	90.3 (s)	92.5	60
	Barnstaple	88.5 (s)	90.7 (s)	92.9 (s)	0.15
	Okehampton	88.7	90.9 (s)	93.1	0.015
	Redruth	89.7	91.9 (s)	94.1	9
	Isles of Scilly	88.8	91.0 (s)	93.2	0.02



Northern Ireland

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4	
Divis	90.1 (s)	92.3 (s)	94.5 (s)	60
Ballycastle	89.0 (s)	91.2 (s)	93.4 (s)	0.04
Brougher Mountain	88.9 (s)	91.1 (s)	93.3 (s)	2.5
Kilkeel	88.8 (s)	91.0 (s)	93.2 (s)	0.025
Larne	89.1 (s)	91.3 (s)	93.5 (s)	0.015
Londonderry	88.3	90.55	92.7	13
Maddybenny More	88.7 (s)	90.9 (s)	93.1 (s)	0.03
Newry	88.6	90.8	93.0	0.03



Scotland

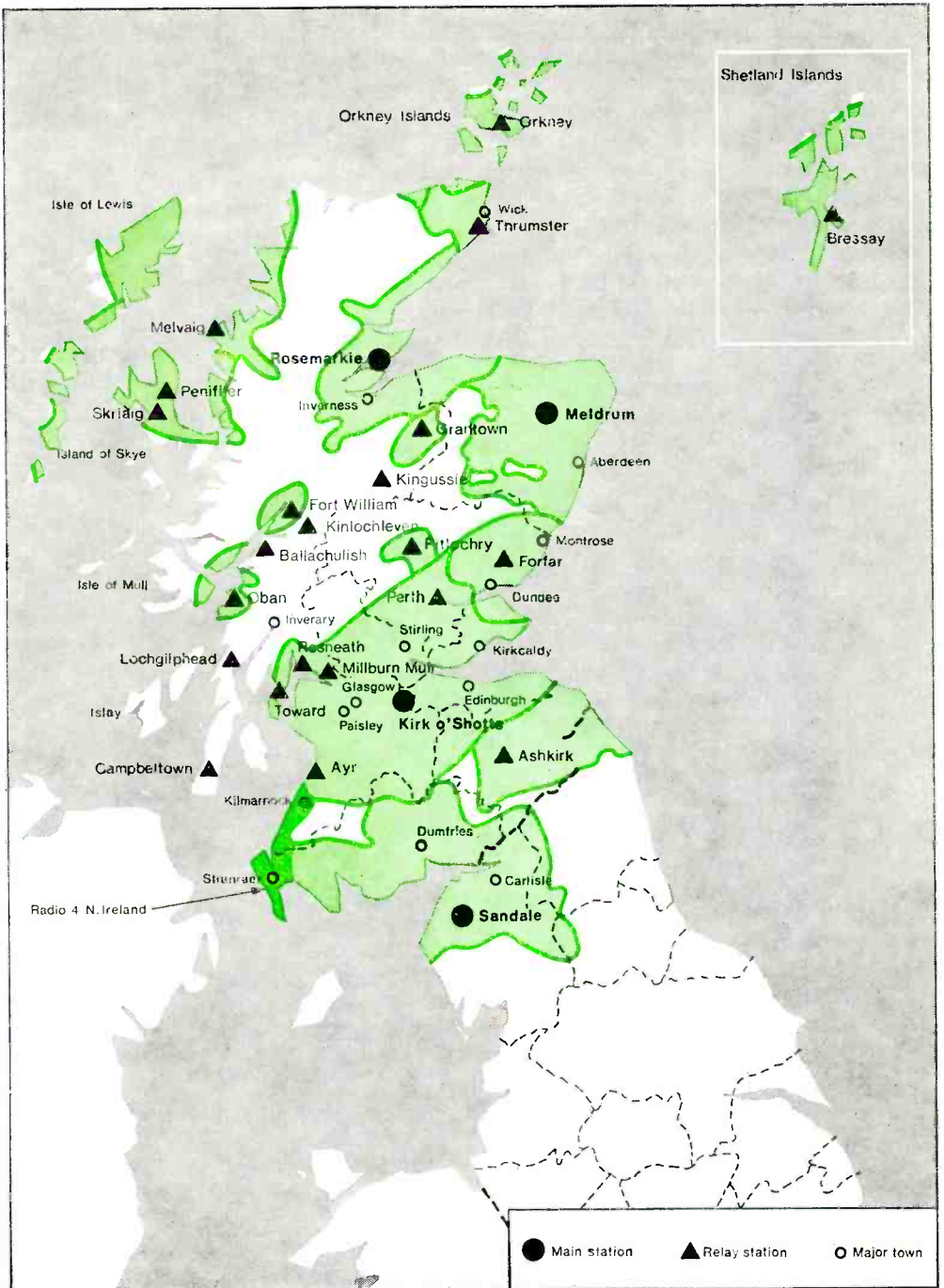
Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Scotland	
Kirk o' Shotts	89.9 (s)	92.1 (s)	94.3 (s)	120
Ashkirk	89.1 (s)	91.3 (s)	93.5 (s)	18
Ayr	88.7 (s)	90.9 (s)	93.1 (s)	0.055
Campbeltown	88.6 (s)	90.8 (s)	93.0	0.035
Forfar	88.3 (s)	90.5 (s)	92.7 (s)	10
Lochgilthead	88.3 (s)	90.5 (s)	92.7 (s)	0.01
Millburn Muir	88.8 (s)	91.0 (s)	93.2 (s)	0.025
Perth	89.0	91.2	93.4	0.015
Pitlochry	89.2	91.4	93.6	0.2
Rosneath	89.2 (s)	91.4 (s)	93.6 (s)	0.025
Toward	88.5 (s)	90.7 (s)	92.9 (s)	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 (s)	90.3 (s)	92.5	120

* carries Radio Aberdeen

† carries Radio Highland

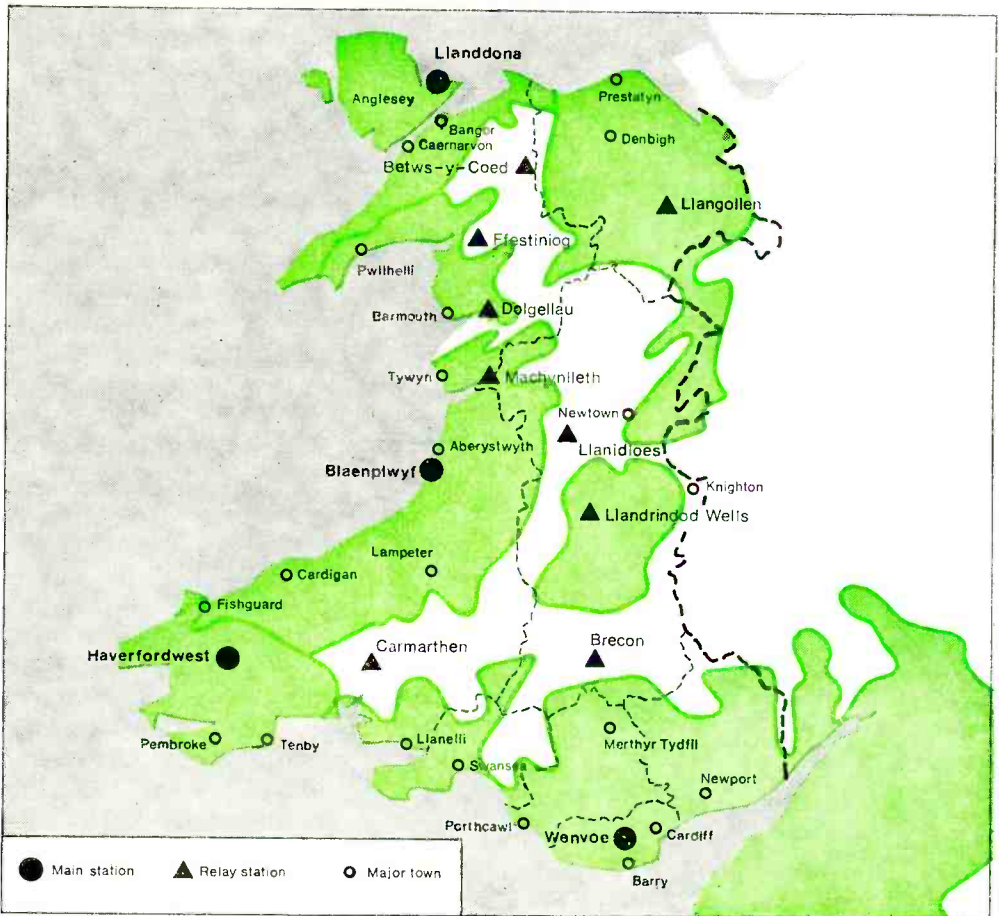
‡ carries Radio Shetland

¶ carries Radio Orkney



Wales

Vhf radio	Frequency (MHz)			Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Cymru	
Blaenplwyf	88.7	90.9	93.1	60
Dolgellau	90.1	92.3	94.5	0.015
Efestiniog	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 (s)	96.8 (s)	94.3 (s)	120
Brecon	88.9 (s)	91.1 (s)	93.3	0.01
Cardmarthen	88.5 (s)	90.7 (s)	92.9 (s)	0.01
Llandrindod Wells	89.1 (s)	91.3 (s)	93.5 (s)	1.5
Llanidloes	88.1 (s)	90.3 (s)	92.5 (s)	0.005



Lf and mf (long and medium wave) radio until 23 November 1978*

Radio 1	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
Bournemouth	1,484	202	2	Bournemouth and Poole District
Brighton	1,214	247	1	Brighton and Worthing
Brookmans Park	1,214	247	50	London and parts of South-east England
Burghead	1,214	247	20	Moray Firth area
Droitwich	1,214	247	30	Midland counties
Fareham	1,214	247	1	Southampton, Portsmouth, Isle of Wight
Hull	1,214	247	0.15	Hull
Lisnagarvey	1,214	247	10	} Parts of Northern Ireland
Londonderry	1,214	247	0.25	
Moorside Edge	1,214	247	50	South Lancashire & South Yorkshire
Newcastle	1,214	247	2	Tyneside
Plymouth	1,214	247	1	Plymouth
Postwick	1,214	247	1	East Norfolk, North Suffolk
Redmoss	1,214	247	2	Aberdeen
Redruth	1,214	247	2	Redruth and Camborne district
Torquay	1,484	202	0.5	Torbay, Newton Abbott, Totnes
Tywyn	1,214	247	0.5	Cardigan Bay area
Washford	1,214	247	60	Parts of South Wales
Westerglen	1,214	247	40	Central Scotland

Radio 2

Main transmission

Droitwich	200	1,500	400	Most of British Isles
-----------	-----	-------	-----	-----------------------

Auxiliary transmissions

Dundee	1,484	202	2	Dundee area
Edinburgh	1,484	202	2	Edinburgh
Glasgow	1,484	202	2	Glasgow area
Redmoss	1,484	202	2	Aberdeen area

Radio 3

Main transmission

Daventry	647	464	150	Within a radius of about 100 miles of Daventry, Northants.
----------	-----	-----	-----	--

Auxiliary transmissions

Dundee	1,594	188	0.25	Dundee area
Edinburgh	647	464	2	Edinburgh area
Exeter	647	464	0.5	Exeter area
Glasgow	647	464	2	Glasgow area
Newcastle	647	464	2	Newcastle area
Plymouth	647	464	0.5	Plymouth area
Redmoss	647	464	2	Aberdeen area
Redruth	647	464	1	Redruth area
Swansea	647	464	1	Swansea area

* See page 218

Lf and mf (long and medium wave) radio until 23 November 1978*

Radio 4	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
England National				
Barrow	1,052	285	2	Barrow district
Bartley	692	434	10	South Hants, South Wiltshire
Bexhill	1,052	285	2	Eastbourne, Hastings and Bexhill district
Brighton	692	434	2	Brighton district
Brisco (Carlisle)	1,052	285	2	Carlisle area
Brookmans Park	908	330	140	London and South-east England
Clevedon	908	330	20	Somerset, South Gloucestershire
Cromer	692	434	2	North-east Norfolk
Droitwich	1,052	285	150	Midland counties
Folkestone	1,052	285	1	Folkestone district
Hull	908	330	2	Hull district
Moorside Edge	692	434	300	Lancashire, Yorkshire, N Nottinghamshire, N.Derbyshire, N.Lincolnshire, Cheshire, E.Clwyd (Wales)
Postwick	1,052	285	7.5	Norwich area
Ramsgate	692	434	2	Ramsgate district
Redruth	908	330	2	Camborne and Redruth district
Scarborough	908	330	2	Scarborough district
Stagshaw	908	330	100	N.E.England and Border area
Start Point	1,052	285	100	S.Cornwall, S.Devon, Dorset, Isle of Wight
Stockton	1,052	285	2	Teesside and Darlington area
Swindon	1,340	224	0.5	Swindon
Whitehaven	692	434	1.3	Whitehaven district
England South-west				
Barnstaple	683	439	2	Barnstaple-Bideford district
Exeter	989	303	1	Exeter, Exmouth
Plymouth	1,457	206	1	Plymouth district
Redruth	755	397	2	Camborne and Redruth district
Torquay	854	351	1	Torbay
Northern Ireland				
Belfast	719	417	0.5	Belfast area
Londonderry	719	417	0.25	Londonderry area
Radio Ulster				
Lisnagarvey	1,340	224	100	Most of Northern Ireland
Londonderry	1,340	224	0.25	Londonderry district
Radio Scotland				
Burghead	809	371	100	Moray Firth area
Dumfries	809	371	2	Dumfries district
Redmoss	809	371	5	Aberdeen area
Westerglen	809	371	100	Central Scotland
Wales				
Penmon	881	341	10	N.Wales
Tywyn	881	341	5	W.Wales
Washford	881	341	70	S.Wales
Wrexham	881	341	2	Wrexham district

* See page 218

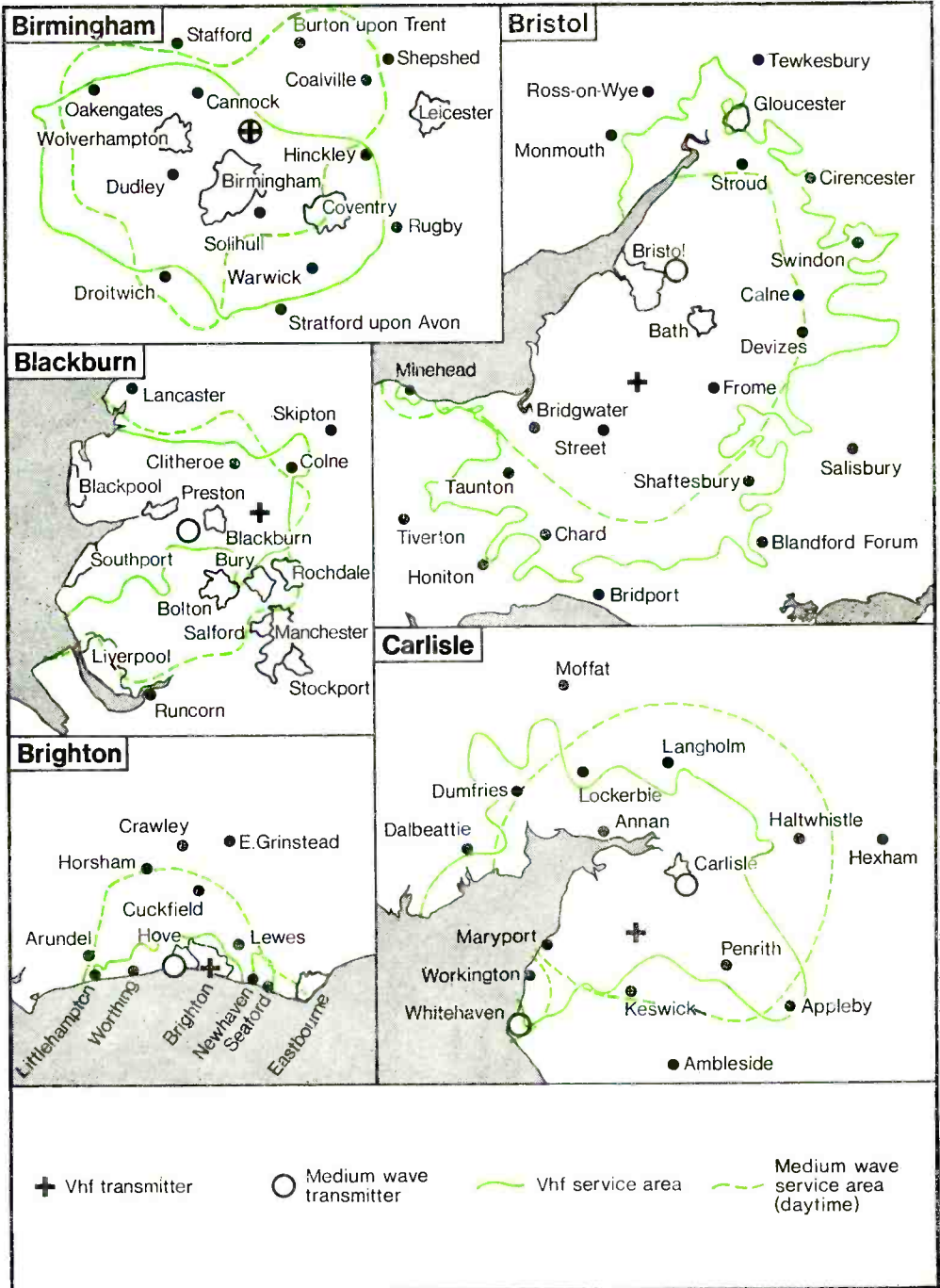
BBC local radio transmitting stations: mf (medium wave) and vhf

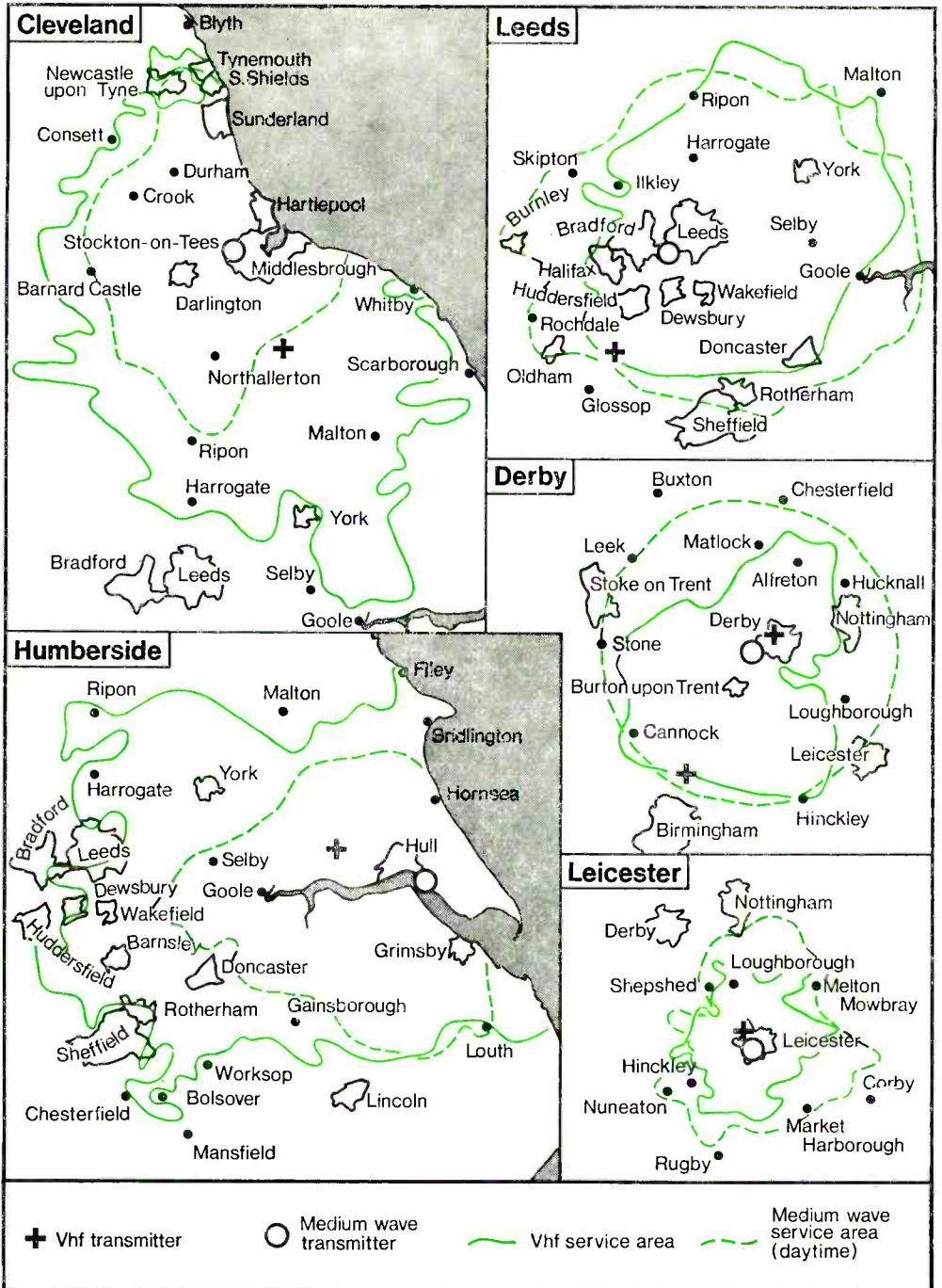
	Mf			Vhf		
	†Frequency (kHz)	Wavelength (metres)	Power (kW)	Frequency (MHz)	Effective radiated power (kW)	Polarization*
Radio Birmingham	1,457	206	10	95.6	5.5	H
Radio Blackburn	854	351	0.5	96.4	1.6	S
Radio Brighton	1,484	202	1	95.3	0.5	H
Radio Bristol	1,546	194	5	95.5	5	H
Radio Carlisle (main)	755	397	1	95.6	5	H
<i>Whitehaven relay</i>	1,457	206	0.5	—	—	—
Radio Cleveland	1,546	194	1	96.6	5	H
Radio Derby (main)	1,115	269	0.5	96.5	5.5	S
<i>Derby relay</i>	—	—	—	94.2	0.01	V
Radio Humberside	1,484	202	2	96.9	4.5	H
Radio Leeds	1,106	271	1	92.4	5.2	S
Radio Leicester	1,594	188	0.5	95.1	0.3	S
Radio London	1,457	206	50	94.9	16.5	H
Radio Manchester	1,457	206	5	95.1	4.2	S
Radio Medway	1,034	290	0.5	96.7	5.6	H
Radio Merseyside	1,484	202	2	95.8	7.5	S
Radio Newcastle	1,457	206	2	95.4	3.5	H
Radio Nottingham	1,520	197	0.25	95.4	0.3	S
Radio Oxford	1,484	202	0.5	95.2	4.5	H
Radio Sheffield (main)	1,034	290	1	97.4	5.2	S
<i>Sheffield relay</i>	—	—	—	88.6	0.03	H
Radio Solent (main)	998	301	1	96.1	5	H
<i>Bournemouth relay</i>	1,594	188	0.25	—	—	—
Radio Stoke-on-Trent	1,502	200	0.5	96.1	2.5	H

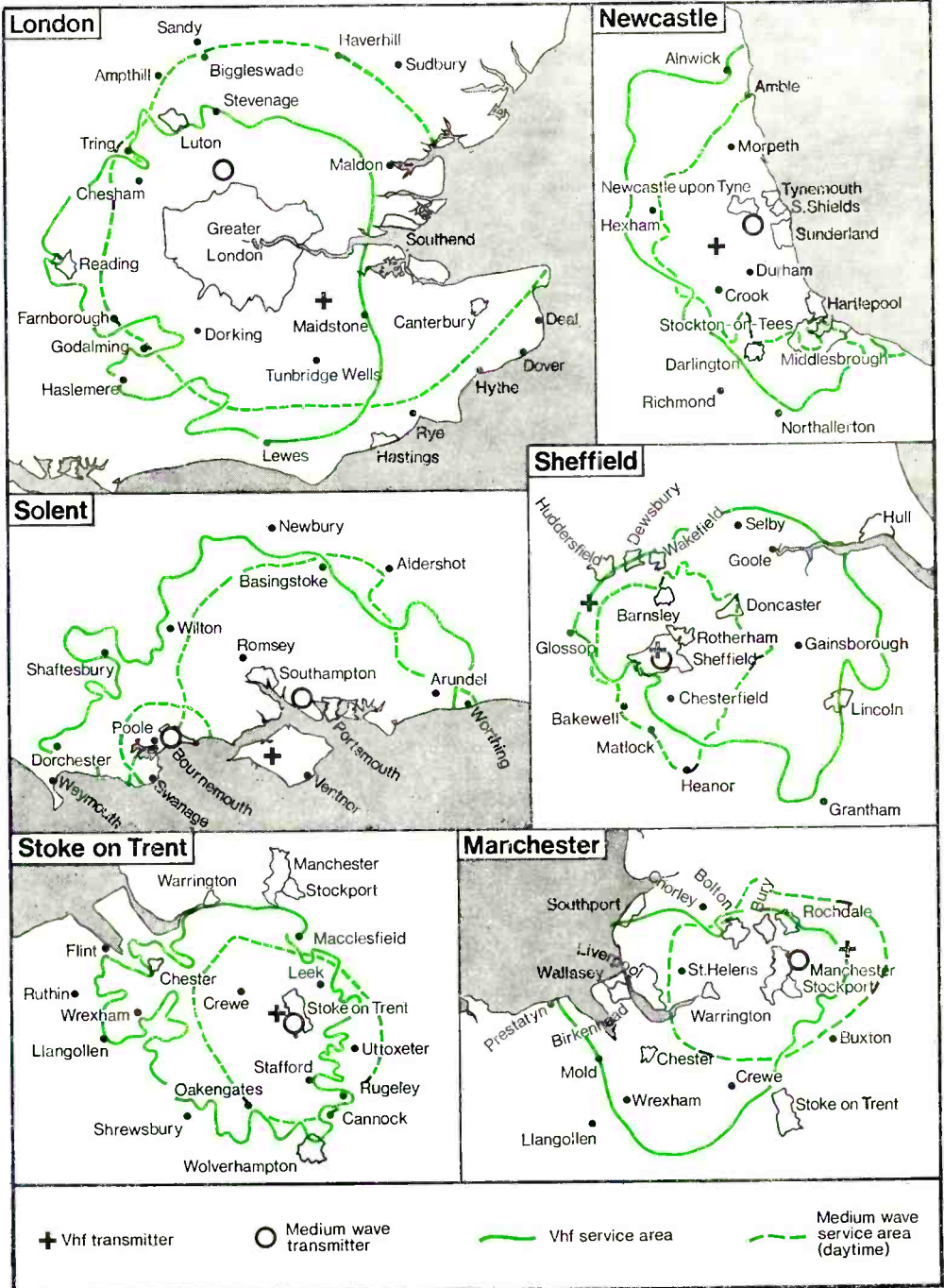
*H – Horizontal, S – Slant, V – Vertical

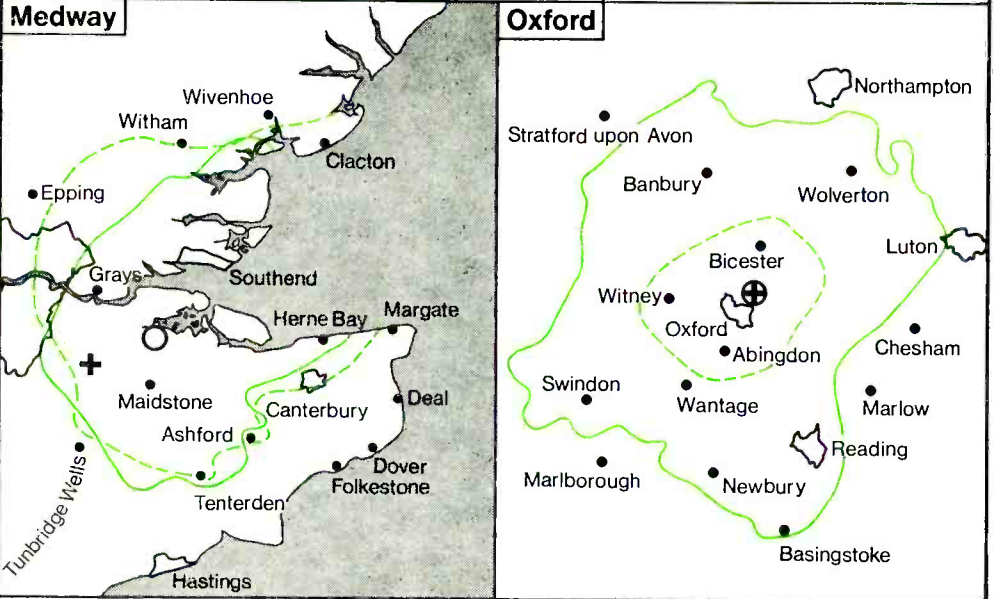
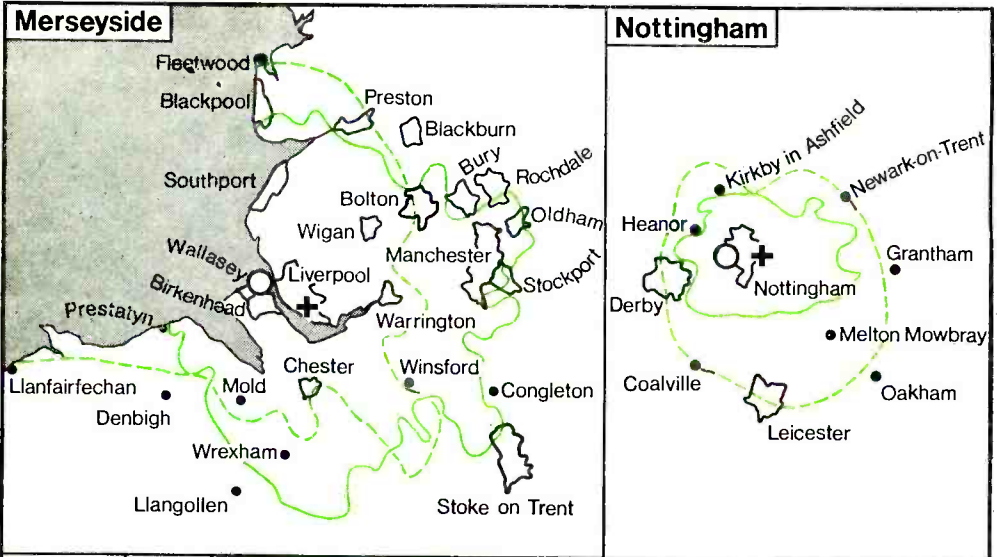
† These frequencies will change (in most cases only slightly) on 23 November 1978. See page 218

The maps on the following four pages show the vhf and daytime medium-wave coverage for each of the 20 BBC local radio stations.









+ Vhf transmitter O Medium wave transmitter — Vhf service area - - - Medium wave service area (daytime)

General information

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 five years. The Governors work through a permanent 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 its studios and outside broadcasting points and its transmitting stations, 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. Subject to the law of the land and to the obligations laid down in, or arising from, the Charter and the Licence and Agreement, the BBC is accorded full independence in the conduct of its day-to-day programme and other activities.

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 final 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, had great potential. 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 Secretary of State for the Home Department (who in March 1974 assumed responsibilities exercised by the Ministry of Posts and Telecommunications before its dissolution). 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 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 Secretary of State certain powers in relation to programmes.

Under Clause 13 (4) of the Licence, the Secretary of State:

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 enables the Government or Parliament to have the last word on issues in which their views and those of the Corporation might be in conflict. It confers on the Government a formally absolute power of veto over BBC programmes. However, in practice, this has always been treated as a reserve power and the Corporation has enjoyed, and enjoys, complete freedom in the handling of its programme activities.

The policy from which this freedom derives dates back to the time before the first

Royal Charter was granted. Sir William Mitchell-Thomson (later Lord Selsdon), who, as Postmaster General, was responsible for the establishment of the Corporation at the end of 1926, expressed the view that measures of domestic policy should be left to the free judgment of the BBC. This policy was approved by the House of Commons at the time, was reaffirmed in a resolution of the House of Commons in 1933 and has been endorsed by successive Ministers on numerous occasions. The Prime Minister, the Rt Hon James Callaghan, MP, said at the opening of the new BBC Headquarters in Manchester on 18 June 1976: 'In this country it is the broadcasting organisations which are responsible for programme content. Sometimes your decisions and actions give me pain and I find myself having to explain to overseas countries, when they are hurt by what you say about them, that the Government does not control you. Even when I have convinced them of this they still think the Government could do something to stop you if it had the will. I then go on to say that, domestically, you and we sometimes have differences but that none of these differences has ever disturbed the fundamental principle that the influential medium of broadcasting is free from political control and will so remain.'

The BBC's obligations

Apart from the formal power of veto which it confers on the Secretary of State, 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 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 of programmes. 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 peoples, places, things 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 Secretary of State, 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 was designed as a safeguard against 'subliminal' advertising or indoctrination.

In the same Memorandum, the Secretary of State 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. 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 are all, 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 acknowledgement 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 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 overseas listeners – the External Services – are financed by a Grant-in-Aid from the Treasury, i.e. by the taxpayer.

Under the Charter, the Corporation 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.

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 con-

fusing 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 twenty 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 judgment.

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 circumstances may be reversed.

The statement about the BBC's impartiality needs one footnote: impartiality does not imply an Olympian neutrality or detachment from those basic moral and constitutional beliefs on which the nation's life is founded. The BBC does not feel obliged for example to appear 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 in its presentation of controversial issues.

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 standard 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.

Broadcasting & advisory councils

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. The Charter also makes provision for the setting up in certain circumstances (which as yet have not arisen) of a similar Broadcasting Council for Northern Ireland. At present there is a Northern Ireland Advisory Council appointed by the BBC.

The Broadcasting Councils have as their main functions to control the policy and content of those programmes in the radio and 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 likewise a National Governor for Northern Ireland who also serves as Chairman of the Northern Ireland Advisory Council.)

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.

Advisory councils and committees

The BBC's Charter requires it to appoint a General Advisory Council and Advisory Councils in Northern Ireland and in each of its regions in England. The Charter also empowers the BBC to '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.' The BBC has taken full advantage of these powers, over the years, and it currently appoints advisers to serve on 54 advisory bodies. The majority of these bodies have a lengthy history, in broadcasting terms, but additions to their number during the past decade have reflected the developing needs of the broadcasting services. In 1964, for example, a small group of distinguished scientists and technologists was established for the purpose of consultation on programme matters relating to science and technology; in 1965, when the BBC began broadcasting vernacular programmes for immigrants, a Programmes for Immigrants Advisory Committee (now called the Asian Programmes Advisory Committee) was set up; in 1971, in response to the increasing public interest in the results of research into the effects of television, an Advisory Group on the Social Effects of Television was established; in 1975 the BBC appointed an Archives Advisory Committee under the Chairmanship of Lord Briggs. And in 1976 there was established a Consultative Group on Industrial and Business Affairs with Sir Frank Figgures as

Chairman. A local Radio Council has also been appointed to serve in each area of the BBC's 20 local radio stations.

The General Advisory Council was established in 1934 by the BBC, on its own initiative, in order to 'secure the constructive criticism and advice of representative men and women over the whole field of its activities.' The BBC hoped, at the same time, that members of the Council 'would use their influence in helping towards a fuller understanding of the BBC's problems and policy on the part of the general public.' The 1937 Charter, as a result of a recommendation in the Report of the Ullswater Committee which had approved the BBC's action, empowered the Corporation to appoint advisory committees on any matters connected with the broadcasting service. The requirement to appoint a General Advisory Council was included later, in the Charter granted in 1952, which provided also for the formation of the National Broadcasting Councils, in place of the then existing Advisory Councils, for Scotland and Wales. The Regional Advisory Councils, which were formally brought into existence under the Charter of 1947, were re-organised in 1970 following the creation of eight English regions.

Constitutional documents

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 judgment 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 £10 m. for temporary banking accommodation and up to £20 m. 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.

1973 In March the Government announced its intention to extend the duration of the current BBC Charter (and also of the Television and Sound Broadcasting Acts by which the IBA is governed) by an additional five years, ending in July 1981.

1974 The new Labour Government declared soon after taking office in March that the Charter would be extended by an additional three years, ending in July 1979. Shortly afterwards a Committee on the Future of Broadcasting was set up under Lord Annan. In April the Government transferred the functions exercised by the Minister of Posts and Telecommunications in relation to broadcasting to the Secretary of State for the Home Department. In June a supplemental Royal Charter was granted in order to take into account the transfer of functions to the Secretary of State (*Cmnd 5721*).

1976 A supplemental Royal Charter was granted, extending the Charter period for three years ending in July 1979. (*Cmnd 6581*).

The text of the Royal Charter (*Cmnd 2385*) and the text of the Licence and Agreement (*Cmnd 4095*) appear on page 334.

Organisation & output

The Television Service

The two BBC national television networks, BBC 1 and BBC 2, complement each other, so as to give the viewer a choice, reflecting subjects of interest both to the majority and to the many minorities which make up the audience. The BBC's policy is to provide a wide range of original television material and encourage writers, artists and producers to create new work for the medium.

The programmes

Transmissions

The Controllers of BBC 1 and BBC 2 are each responsible for the overall pattern and style of their own networks. Their planning of the transmission schedules must relate to the tastes and viewing patterns of the audience at all times of the day. It must also take account of fixed points such as continuing types of programmes (like news broadcasts), as well as outside events on fixed dates (like sporting fixtures). The Managing Director, Television is responsible to the Director-General and the Board of Governors for the efficient operation of the Television Service in management and editorial terms. His responsibilities include the allocation of the delegated television budget to the two networks and their supporting services as well as the co-ordination of their output. He is supported by the Deputy Managing Director, Television whose specific responsibilities include long-term planning and capital investment in resources in London and the National and English Regions.

The programmes which are finally seen on the screen have been chosen from among many offered by the programme makers, who are grouped into a number of departments which in the main correspond to programme types, and which may be in London or in other centres in the British Isles. Every year each pro-

ducer suggests the programmes that he would like to make, describing their contents and what he expects them to cost. The heads of these departments then decide which programmes to offer to the two networks for the following year. The Controllers select programmes according to their content and in relation to the final network transmission pattern which they wish to achieve. Of course the production of these programmes is inevitably subject to the cost and availability of resources. At the same time the controllers consider what repeats and bought programmes they wish to include in the year's output.

Production

The production process will vary depending on the kind of programme: a play starts with a script, so first this will be written and probably revised many times until both author and producer are satisfied that it achieves what they want and can be produced effectively and economically. Any factual programme requires intensive research, often for many months, before the script can be written – expert advisers have to be consulted, their views considered, and sometimes reconciled. All programmes which are based on a script, and many others as well, need thorough rehearsal before they can be recorded, or performed live. A play, for example, may have three weeks rehearsal with the actors only, before it reaches the studio or location for rehearsal with cameras, sound and lights.

Programmes may be made in the studio or on location, and with electronic or film cameras. They may be made in studios in London, or on location anywhere in the world. Wherever the actual shooting is done the process is fundamentally the same. The performers or participants must be chosen, scenery and costumes must be designed, furniture and hand props must be selected and sometimes made, wigs must be ordered and fitted, make-up decided upon. Abroad there are customs regulations to

consider for the transport of equipment, costumes and film; and there are questions of insurance. Contact with the police has always to be made for their help in avoiding nuisance and controlling sightseers.

The resources which go into any programme are provided by many people, who in the BBC are grouped into servicing departments. The BBC's Engineering Division provides the equipment and people in the studios and on location for electronic production: the cameras, the electronic control units, the lighting equipment, the videotape recording machines, the sound booms and microphones, sound recording machines, the links by landline or radio to transmitters, the transmitters themselves, and all the people to man them.

There is a large film department providing film cameramen, sound operators, editors with their cutting rooms, dubbing theatres (where speech, music and sound effects are mixed 'in sync' with pictures) and an enormous film library. Gathered together as the Design Group are creative departments employing professional designers who produce the sets, costumes, make-up, graphics and visual effects for the programmes. Other departments are concerned with the construction of scenery and with the rapid process of setting up and dismantling scenery and properties in the studios.

The production departments

The work of producing the programmes is entrusted to a number of groups and departments who specialise in different types of output, often with very different methods and time scales of production. Each department has its own staff of editors, producers and directors. All the departments make programmes for both BBC 1 and BBC 2.

The **Current Affairs Group** is responsible for a high proportion of television service output, above all for its topical programmes.

The **Television News Department** supplies the nationally broadcast news bulletins to both

networks as well as being responsible for the regular reports on Parliamentary affairs. It also produces, from time to time, documentary reports.

Drama Group has three separate departments each specialising, though not exclusively, in a different style of output. One department is responsible for producing single plays, another for serials, such as the classics and a third produces series.

The **Light Entertainment Group** has two departments, Variety and Comedy. The latter produces programmes ranging from situation comedy to offbeat humour.

The **Outside Broadcasts Group** is responsible for all televised sport, both live commentaries on sporting events and the regular sports programmes. It also produces outside broadcast entertainment programmes and is responsible for covering non-sporting events such as state occasions.

There are four departments creating features and documentaries. **General Features** produces a wide range of programmes from topical items to historical series, regular programmes, and special programmes.

Music and Arts Department covers the arts on an international scale, in both documentary form and in the performance of opera, ballet and music.

Documentary Programmes Department produces filmed documentaries covering social, political and historical issues throughout the world.

Children's Programmes Department is concerned to provide children with the best of many kinds of programme.

Four specialised branches of output are each organised in separate departments: **Religious Programmes, School Broadcasting, Further Education and Open University Productions.**

The **Community Programme Unit** produces *Open Door* and *Write On*.

Finally, there is **Presentation Department** which is editorially responsible for the super-

vision of the transmission operation; for the promotion of programmes on the screen and for network identification; for programme announcements and public service information, including the weather forecasts; and for running the Television Duty Office, which handles telephone enquiries from viewers. The department is also responsible for the production of a number of programmes.

The production centres

At the BBC Television Centre in Wood Lane there are seven colour studios, two special colour studios for news programmes and two small studios used by the Presentation Department. There is an international commentary area where the production of incoming international programmes is co-ordinated and which is also used by overseas commentators for outgoing programmes. This complex can be linked by satellite to any area in the world and is the technical clearing house for the BBC's Eurovision programme links. There are two other colour television studios at Lime Grove; and the Television Theatre at Shepherds Bush is used for programmes with studio audiences. Film operations are based at the BBC Television Film Studios at Ealing.

Outside London there are production centres in Bristol, Birmingham and Manchester whose function is to provide programmes for transmission on the network. The production centres in Belfast, Cardiff and Glasgow also provide programmes for the network as well as transmitting their own programmes for Northern Ireland, Wales and Scotland. In addition, there are regional television studios in Leeds, Newcastle, Norwich, Plymouth, Southampton, Edinburgh and Aberdeen, and smaller studios for news contributions in Hull, Nottingham, Bangor, Brighton and Dundee.

Management of resources

The method the BBC has adopted to make the most efficient and economical use of its re-

sources is to work within a predetermined plan for every year's programme output. Every programme, before it can be accepted for production, has to provide an analysis of its needs. These costs, in terms of both time and money, are estimated according to 'rates for the job' which are agreed for each resource for every financial year. The requests for each resource are fed into the BBC's computer, which sorts and analyses the requirements and matches them to the available resources. Known as the Television Management Information System, this method of aiding pre-planning and of then reporting actual costs after the event against the planned budgets is the most sophisticated broadcasting cost control system anywhere in the world. With its help BBC Television is able to make maximum use of its resources, and its studio productivity is exceptionally high.

BBC Radio

Network radio

The BBC's national radio service broadcasts through four networks: Radios 1, 2, 3 and 4, providing the listener with a wide and immediate choice and catering for all tastes and interests – whether it be for pop or serious music, light entertainment or drama, talks or features.

As well as its general programme services of information and entertainment, BBC radio provides more specialised educational services in its broadcasts to schools on Radio 4 vhf and its adult education programmes, largely on Radio 3 medium wave. The BBC also has an agreement with the Open University to provide up to 30 hours of radio time a week; these broadcasts are on Radio 3 vhf and Radio 4 vhf. Until extra vhf channels can be set up, part of the general radio service is thus available only on medium wave, while the vhf is devoted to

education, and the listener should have a set capable of receiving long wave, medium wave and vhf transmissions.

BBC Radios 1 and 2

BBC Radio's service of popular music broadcasting is on Radios 1 and 2, two networks each with its own style which come together at certain times. Radio 1 is the pop channel, while Radio 2 covers all aspects of middle-of-the-road music. Taken together, they account for nearly 80 per cent of radio listening. Both networks carry a continuing up-to-date service of news summaries, news flashes, weather reports and information about road conditions, with the co-operation of the Automobile Association and police forces throughout the country. Radio 2 also carries four shipping forecasts a day on 1500 m.

In its 10th anniversary year the popularity of Radio 1 is still unchallenged. As well as its pop music the network includes series on pop stars and trends, special concerts, and a twice-daily news and current affairs programme.

Radio 2 is also the main sports network, carrying commentaries on major events, and a regular service of sports news; while in the early evenings on weekdays it offers music programmes catering for a wide variety of specialised or minority interests such as jazz, big band music, theatre music, folk, and country music. Comedy shows also feature prominently at the week-ends.

BBC Radio 3

Radio 3 sets out to offer a comprehensive service for all listeners who care about serious music of any kind, as well as to provide a catholic cultural channel for the diffusion of ideas and the presentation of the dramatic and fine arts. It also carries news bulletins at certain points of the day.

Over 100 hours a week of serious music broadcasting enables the BBC to do justice to every musical taste. The network's policy is

also to commission new works for radio and to present masterpieces of world theatre. There are regular poetry programmes, and eight hours a week of speech content also include programmes on scientific or philosophical subjects, together with information and criticism in the fine arts.

BBC Radio 4

Radio 4 is the main service of speech programmes, including news and current affairs. It is the principal channel of national news and comment, with a special responsibility to present them in a comprehensible and authoritative style. Main News bulletins are broadcast every hour from 7 am to 7 pm, and together with current affairs magazine sequences occupy nearly a third of the network's time on the air. In addition the network offers regular coverage of Parliament and programmes by the BBC's correspondents and reporters at home and abroad.

Programmes of general entertainment include over 20 hours a week of plays and readings, comedy shows and panel games, and music programmes, together with orchestral concerts for which the network joins Radio 3 at certain times. There are daily magazines and specialised programmes dealing with topics such as consumer affairs, science, the environment, natural history, motoring, gardening and antiques; and phone-in programmes. There are also the more demanding programmes on world affairs, politics and social issues.

Programme organisation

Under the Managing Director, Radio, the Director of Programmes is responsible for programme policy and output in all four networks. Editorial responsibility for the networks, which includes choice of programmes, and planning the sequence in which they are broadcast, is vested in three Controllers (one for Radios 1 and 2, and one each for Radios 3 and 4); each

of these is also responsible, through a Presentation Editor, for the continuity of operation of his network, including all announcements, news reading and programme promotion.

The production of the programmes is undertaken by specialised output departments. All their expenditure is closely controlled by systems introduced in the past few years; this has enabled Radio to reduce its programme cost per hour without loss of standards.

The **Drama Department** supplies the networks with the full range of radio plays, dramatised features and serial readings.

The **Talks and Documentaries Department** provides programmes on the arts and sciences, world affairs, the environment and poetry.

The **Current Affairs Group** provides all the main daily current affairs sequences and the Current Affairs Magazine Programmes Department produces a range of other magazines including phone-in programmes.

The **Sport and Outside Broadcasts Department** handles all the sports programmes on radio, including the supply of sports news to other programmes; also non-sporting events such as Trooping the Colour.

The **Religious Broadcasting Department** is responsible not only for broadcasting services of worship but also for talks and other programmes with a religious basis.

The **Recording Services Department** provides programmes from two separate units: The Archive Features Unit produces programmes based on recordings in the BBC's Sound Archives, and also contributes documentary programmes on Radio 3 and Radio 4; the Gramophone Programmes Unit supplies Radio 3 and Radio 4 with a wide range of programmes based on gramophone records of music.

The **Light Entertainment Department** provides radio entertainment shows of many kinds, including situation comedy, satire, quiz and panel games.

The **Music Programmes Department**, part of

Music Division, is responsible for programmes of serious music not on gramophone records; they include performances for broadcasting, relays of public concerts and operas, and talks about music.

The **Radio 1 Music Department** and **Radio 2 Music Department** provide the whole musical content of their respective networks, using both BBC recordings and commercial gramophone records – the latter department also supplies the lighter music programmes broadcast on Radio 3.

The **School Broadcasting Department** and **Further Education Department** supply the radio component of the BBC's educational broadcasting service.

Finally, the **Radio News Department**, responsible to Editor, News and Current Affairs, provides all networks with news bulletins, news summaries, and reports on Parliament.

Local radio

BBC Local Radio began in 1967 with eight stations. A further 12 were added in 1970, and the BBC has just completed plans to expand the system to a total of 65 stations throughout England. The plans depend, of course, upon government approval and the economic climate, but when implemented would make local radio available to virtually everyone in the country.

The output of the four radio networks is directed at listeners who share comparatively specialised interests. The output of each local station, on the other hand, is directed at all those who belong to the community served by that individual station. If the BBC as a whole provides 'public service' radio, BBC local stations narrow the definition to 'community service' radio, and within that framework offer the widest range of broadcasting topics and

styles. Each station is free to choose its own programme policy: there is no central direction. But given that common aim of community service it is inevitable that family resemblances should have developed between the stations. While a great deal of music can of course be heard on BBC local radio, the output of each station is founded on speech. Each newsroom provides a full service of local news and information. Each staff education producer is responsible for programmes of adult and further education and, very often, in conjunction with the local authority, for a wide range of school programmes that meet local needs.

Each station makes great use of such broadcasting devices as the 'phone in' to give as many members of the community as possible direct access to the microphone. Each station with a noticeable immigrant population carries special programmes for them, very often in the immigrant's home language.

Typical programmes that illustrate this community approach are Radio London's *Black Londoners* for Africans and West Indians living in the capital; and Radio Manchester's *Counter Measures* in which the station works with the Greater Manchester Council Consumer Services Department to provide listeners with consumer advice appropriate to the locality. At Radio Stoke, *Read On* makes use of the Staffordshire dialect to help adults learn to read; at Radio Carlisle, councillors and staff of local district councils have the opportunity to prepare their own programme on local government affairs – *A Matter of Minutes*.

The manager of each station is helped to determine the appropriate programme policy for his area by a Local Radio Council, made up of local people with a keen sense of what Lord Annan calls 'the great possibilities' of local radio. Individual members of a council are not representative of particular interests, but taken together, the membership reflects the whole community, and interprets to the

manager its needs and aspirations. Nominations for membership may be made by listeners and appropriate local organisations. On occasions, stations advertise council vacancies 'on-air' and in the press.

Scotland

BBC Scotland exists to provide television and radio programmes reflecting the range of Scottish interests and tastes both to the audience in Scotland and to the wider audience of the BBC's nationwide networks. Responsibility for policy and the content of BBC Scotland's television and radio programmes lies with the Broadcasting Council for Scotland. The Council comprises a Chairman (who is also the National Governor for Scotland on the BBC's Board of Governors) and 12 members. Advisory Committees provide specialist guidance in specific areas of broadcasting: agriculture, appeals, Gaelic, music (with a piping sub-committee) and religion. The School Broadcasting Council for Scotland is an autonomous body which co-operates with its counterparts in sponsoring BBC educational programmes.

About 400 hours of television programmes made in Scotland are broadcast to BBC Scotland viewers in a year, and a further 100 hours a year are contributed to the BBC 1 and BBC 2 networks. On Radio Scotland, the total Scottish output is now just short of 50 hours a week with a further 15 hours a week produced for listeners in the BBC Highland and BBC Radio Aberdeen areas.

BBC Highland, which started broadcasting in 1976, provides over 10 hours a week in Gaelic and English for listeners on vhf throughout the Highlands and Islands, while BBC Radio Aberdeen provides a similar service with an average of five hours per week to listeners in the Grampian Region, Caithness,

Orkney and Shetland. In May 1977 BBC Scotland started their Radio Orkney and Radio Shetland services, a new concept in British broadcasting staffed only by two people. It is anticipated that phone-ins and local services of information and news will be the mainstay of these two community stations.

The television studios at Edinburgh and Aberdeen and Studio B in Glasgow have had their colour camera complement increased during the year. Edinburgh now has three, Aberdeen two, and Studio B, Glasgow three colour cameras. Also, colour film processing and telecine facilities have been provided in Aberdeen. In the main production centre in Glasgow a fourth video tape recording machine was brought into operation, and planning proceeds for the provision of a new Studio B. Two community radio studios on Orkney and on Shetland have been opened, each staffed by two producers and each broadcasts some two and a half hours a week. This is the first time that such an operation has been undertaken by the BBC.

The BBC Scotland and BBC 2 television services are being spread throughout Scotland and 95 per cent of the population now live within the area of first class service. Many others use long range reception to obtain a slightly poorer standard, whilst some communities have joined together to instal master aerial and cable distribution systems. There are still some areas which receive the English version of BBC 1. For those in South-west Scotland, we plan to make the change to BBC Scotland programmes towards the end of 1978. The coverage of the vhf radio services still stands at 98 per cent of the population, but signal measurement surveys are taking place in many parts of Scotland to determine where best to place additional transmitting stations. The first of these could be in operation in 1979.

For the future, BBC Scotland is proceeding with another television studio to be built within

the existing Glasgow complex. This studio, when completed, will house all news and current affairs programmes plus certain strands of output in sport, Gaelic and religion. The major developments of studio facilities, both radio and television, in Edinburgh to match the increasing political importance of Scotland's capital city continues. Detailed plans for a new Broadcasting House have now been prepared so that construction may proceed with a target completion date of 1981/82.

Wales

BBC Wales is faced with the challenging task of providing radio and television services in two languages. It has the largest output of programmes of all the BBC 'regions'.

Radio broadcasting is divided between programmes in Welsh with an average weekly output of 35 hours and those in English amounting to 24 hours a week.

In a major step forward at the beginning of 1977 two services, Radio Wales (in English) and Radio Cymru (in Welsh), were consolidated on the medium wave and vhf respectively. The separate identities of the two services are, for the time being, most apparent in the early morning: complete separation – which is envisaged as extending continuously right through the day until, perhaps, 7.00 pm – is a matter for gradual development over the next few years. This objective was supported in the recommendations made by the Committee on Broadcasting Coverage (Chairman, Sir Stewart Crawford) in its report in 1974. It was further recognised as the best solution to the frustrations caused by attempting to make the two languages exist within a single service in the Report of the Committee on the Future of Broadcasting (Chairman, Lord Annan) in 1977.

Both Committees also recommended the use, in Wales, of the spare uhf network (the Fourth Channel) to provide a separate television service in which Welsh language programmes would be given priority. At present, BBC Wales television programmes – seven hours a week in Welsh and five in English – are transmitted on uhf and vhf networks based on BBC 1. Use of the fourth channel will overcome many of the problems associated with BBC Wales' task of providing television services in a country where two languages exist. The implementation of the proposal to use the Fourth Channel in Wales is subject to, and awaits, the financial approval of the Government.

Responsibility for the policy and content of BBC Wales programmes is vested in the Broadcasting Council for Wales whose 11 members are broadly representative of the main areas of Welsh life. The BBC's National Governor for Wales is the Chairman of the Council. Four advisory bodies guide the work of BBC staff in certain specialised fields: the School Broadcasting Council for Wales, the Welsh Religious Advisory Committee, the Welsh Appeals Advisory Committee and the Welsh Agricultural Advisory Committee.

The Controller is the senior member of the BBC Wales staff. There are three main departmental heads, those of programmes, programme services and engineering, and administration. The staff numbers about 900. The BBC Welsh Symphony Orchestra gives many concerts each year from the concert hall at Broadcasting House or from public halls in various centres.

The headquarters of BBC Wales is at Broadcasting House, Llandaff. This modern, purpose-built studio complex houses radio, administration, engineering, the newsroom and a general purpose television studio. The opening of this new colour studio at Llandaff in March 1974 marked the conclusion of the first stage of a development planned so that in due

course television operations, which have so far been accommodated elsewhere in Cardiff, will become fully integrated at Broadcasting House. The second stage of the development began in April 1975 with the start of work on an additional office block (now completed) and continued with the start of work, in March 1977, on a major television studio and ancillary areas which are scheduled to come into service in the autumn of 1979. Two mobile colour television outside broadcast units are based at Llandaff.

There is a radio studio centre at Bangor in North Wales which also houses a small television studio with a colour camera and monochrome film facilities. There are unattended radio studios at Wrexham, Aberystwyth, Carmarthen and Swansea.

The provision of adequate reception in Wales is made difficult by the hilly nature of much of the terrain. Four medium-wave transmitters and 13 vhf/fm transmitters bring radio to virtually the whole of Wales although reception on medium wave deteriorates during hours of darkness. About 89 per cent of the population are served by the vhf transmitters and some 70 per cent are able to receive stereo transmissions from Wenvoe and certain of its relay stations.

A chain of 19 vhf 405-line transmitters provides BBC Wales television to 75 per cent of the population. Under the uhf 625-line development plan, several scores of transmitters will be needed to provide most of Wales with BBC Wales television and BBC 2. The addition of 14 new relay stations during 1977 brought uhf 625-line coverage up to 93 per cent of the population.

Northern Ireland

BBC Northern Ireland operates from a main base at Broadcasting House in central Belfast. This houses all the radio facilities and a small

colour television studio used mainly for news and current affairs programmes. A new office block has been added on the same site bringing almost all programme staff for the first time under one roof, with immediate access to studios and production facilities. Larger television productions are handled in a converted exhibition hall some two miles away. With a floor area more than four times that at Broadcasting House it is the largest television studio in Ireland. The hall is used on a drive-in basis by the region's colour OB unit. Full studio lighting has been installed and such facilities as make-up and dressing rooms, a band room, extensive scenery dock and a canteen service for staff and artists. There is also a small radio studio and a resident producer in Londonderry.

Regional television output amounts to a little over 6.5 hours a week, about half of which is news and current affairs material, together with religious broadcasts, school programmes, documentaries, light entertainment and music, and programmes about the arts, sport and farming. Radio output contains the same elements plus a proportion of drama programmes by local writers, who are also commissioned to write documentaries and a wide variety of scripts for the Northern Ireland schools service. All radio drama and various other programmes are produced for the national networks. The Music Department contributes significantly to the musical life of the Province, but a substantial proportion of its 140 hours of broadcasting a year is for the national radio networks. All the BBC Northern Ireland Orchestra's programmes are in stereo.

Radio Ulster which began on 1 January 1975 has an output of about 40 hours a week. Much of it relates to matters unconnected with the troubles and embraces a wide range of programmes. They include the arts, religion, consumer advice, sport, comprehensive coverage of news and current affairs and popular music and discussion programmes such as *Taste of Hunni*.

The BBC has 17 transmitter stations in Northern Ireland which between them make BBC 1 and the radio services on medium wave and vhf available to 99 per cent of the population. Reception of BBC 1 and BBC 2 in colour, now available to more than 87 per cent of the population, is being extended as rapidly as conditions allow. Five new low power fill-in stations have been brought into service in the last 12 months and these bring BBC 1 and BBC 2 to small pockets of population where reception has been very difficult. All the vhf radio networks, including much of the local output of music, have been available in stereo since May 1976 with the exception of the Londonderry area where technical problems have to be overcome before the stereo service can be extended there.

The English Regions

There are eight BBC regional television stations in England: at Newcastle, Leeds, Manchester, Norwich, Birmingham, Southampton, Bristol and Plymouth. Each fulfils an essential part of the BBC's national broadcasting role, in that they are concerned to reflect the life of the region in which they are situated not only to the people of that region but also to the nation since they feed the BBC's central newsrooms and most importantly make nightly contributions to the programme *Nationwide*. It is the BBC's committed policy to encourage the development of regional broadcasting, and in the long-term the intention is to expand these stations' present output which now consists of a daily 25-minute news magazine and two weekly programmes of general interest, as well as a short sports programme on Saturdays. The addition of a second weekly programme has already proved popular with regional audiences who have increased in numbers

since the new strand came on the air from an initial 2.5 million to peaks of 6.5 million.

The main source for the reflection of English provincial life on the BBC's main channels is the work of the three network production centres in Manchester, Birmingham and Bristol which make both radio and television programmes for transmission on the BBC networks throughout the United Kingdom.

The Manchester centre, whose new premises were officially opened by the Prime Minister on 18 June 1976, produces light entertainment programmes, current affairs and feature programmes for television. It also has ambitions to regenerate tv drama. Its radio output has already boomed and it has been responsible for two complete *Weekends* for Radio 3 – the Austrian and the Northern. It also has two orchestras of distinction in differing musical fields – the BBC Northern Symphony Orchestra and the BBC Northern Radio Orchestra.

Birmingham produces drama for the networks; recent successes include the successful series which evolved from an original 75-minute film *Gangsters* together with a dozen or so plays in the *Second City Firsts* series. The name of the building Pebble Mill has now become nationally known through the daily lunchtime 45-minute live programme mounted from the entrance hall and called *Pebble Mill*. It too has spawned other programmes – notably the live late evening entertainment series *Saturday Night At the Mill* – which has attracted international artists to appear. Birmingham is also the chief centre for agricultural programmes, and the Asian Programmes Unit is also based there. Mainstay of its radio output is, of course, *The Archers*.

Bristol has continued to build on its worldwide reputation for Natural History programmes, and has explored new techniques in the use of infra-red cameras for night transmission – notably in the week of BBC 1 nightly visits to a badger set.

Bristol's parish in the field of natural history

is, literally, the world. It has also developed documentary work from its General Programmes Unit. In Radio *Any Questions and Down Your Way* continue, though there is regret that one thing which will not continue is the Bristol orchestra – the Academy of the BBC.

The External Services

Organisation & output

The External Services are an integral part of the BBC. They operate under the same Royal 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 operation 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 BBC External Services broadcast to the world in English and 38 other languages for a total of 704 hours a week. There are transmissions in 17 languages to Europe and in 21 languages to countries beyond Europe. There is also the World Service, on the air in English for 24 hours each day.

The programmes originate mainly from 52 studios in Bush House, London headquarters of the External Services, and are carried round the world on 76 transmitters, 46 of them in the UK and 30 on relay bases overseas. The output is summarised on page 137. In addition to these transmissions the External Services supply many programmes in recorded form to overseas radio stations.

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. Broadcasters and journalists of many different nationalities work together to produce a wide variety of programmes.

Programme operations

Over 3,000 hours of work on transmissions and recordings is done in Bush House every week by studio managers in the Programme Operations department. They are responsible for the sound balance, mixing, recording and editing of External Services programmes, and they handle transmissions contributing to eight networks round the clock.

Further support services to the programme production departments are provided by a bookings unit, a gramophone library which stocks over 10,000 commercial records and BBC effects records, and a recorded programmes library which stores English language tapes, and handles the arrangements for despatching over 800 tapes every week to other radio organisations and to the BBC relay bases overseas.

The European Services

The *French Language Service* broadcasts a total of 42 hours a week, comprising 26½ hours to Africa, 19¼ to Europe and 3½ hours simultaneously to both areas. The French and German Services broadcast a weekly 45-minute combined programme to West Europe.

The *German Language Service* broadcasts 24½ hours a week to German-speaking countries in Europe. In addition to news bulletins and commentaries, it puts out from Monday to Friday two editions of a current affairs magazine comprising BBC despatches from all over the world, as well as programmes dealing with international developments and all aspects of life in Britain. It also produces, in close coordination with the French Languageservice, two weekly programmes on European affairs,

one being a round-up of latest developments, and the other a study in depth of subjects pertinent to community countries. Several thousand items each year are taken by German-speaking stations for rebroadcasting purposes.

The *East European Service* broadcasts in Russian, Belgian, Romanian and in Serbo-Croat and Slovene (for Yugoslavia). The *Central European Service* broadcasts in Polish, Hungarian, Czech and Slovak. Listeners to these services live in closed societies in which the media are state-controlled, and the services therefore concentrate on news bulletins and objective comment about world and British affairs. In addition, specialist programmes explore significant developments in British theatre, cinema, literature, music, sport, science technology and trade.

The *Finnish Service* (which is included in the *Central European Service* for administrative reasons) broadcasts news and current affairs with a larger proportion of programmes about Britain with emphasis on science, technology, trade and tourism.

The *South European Service* broadcasts in Italian, Spanish, Portuguese (to Portugal and Africa), 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. Radio stations in seven countries receive a regular service of London-dated despatches and whole programmes in six languages (including Catalan), at a current rate of some 2,000 items or over 200 hours of broadcasting time a year.

The World Service

The BBC World Service broadcasts in English for 24 hours each day. It is a complete radio service, unique amongst the world's external broadcasting services in providing not only news and every kind of talks programme, but also sport, drama, light entertainment and music in continuous transmission addressed

to all parts of the world and to all who can understand English. The round-the-clock world-wide service is supplemented at appropriate peak listening times by additional streams of programmes specially designed for audiences in Africa and South Asia.

The World Service carries live coverage of major international events while maintaining a daily schedule of over 50 news broadcasts a day. Although news is the staple, the whole spectrum of life in Britain is brought to the microphone: *The World Service* presents the best of classic and contemporary drama each week and draws on great works of English literature for its regular readings and dramatised serials. The active musical life of Britain is fully reflected and the weekly concerts of orchestral music include regular visits to London's Royal Albert Hall during the Promenade Concert Season.

Major sporting events are covered, there are programmes about developments in science, technology and agriculture, and a good deal of time is devoted to the promotion of British exports. Radio stations around the world rely on World Service to supplement their own international coverage not only on special occasions but with daily relays of BBC news, sport and other programmes. The 1100 GMT, 1300 GMT and 1600 GMT World News bulletins, for example, are each relayed by some 20 stations around the world. In all there are some 3,000 separate rebroadcasts each week of individual programmes by radio stations in about 50 countries.

The Overseas Services

The *African Service* broadcasts world news bulletins, topical commentaries, features, export promotional material and magazine programmes of an educational nature in Hausa for West Africa, Somali for the Horn of Africa and Swahili for East Africa.

The *African Service* also produces English programmes which are included in the World

Service as alternative programmes for Africa.

Many African radio stations rebroadcast BBC African Service programmes which are despatched to them on tape. The Script Service for Africa sends English scripts to 70 recipients every week for translation by African broadcasting services.

The *Arabic Service* is on the air for nine hours daily. It reaches a large audience in the Middle East, the Gulf and North Africa. In addition to seven news bulletins a day and three news summaries, listeners can hear a varied range of output, including talks, features, music, drama and variety programmes. Contributions come from all parts of the Arab world.

The *Eastern Service* broadcasts daily in Persian, Urdu, Hindi, Bengali and Burmese. There are also three transmissions a week in Tamil, and three in Nepali.

The kernel of these transmissions is news, with topical magazine programmes providing background and analysis to current developments in Britain, Asia and the world, but programmes about cultural, scientific, business and sporting matters also feature.

The *Far Eastern Service* broadcasts to South-East Asia and the Far East in Chinese (Standard Chinese and Cantonese), Japanese, Indonesian, Malay, Thai and Vietnamese. There are three transmissions daily in Standard Chinese, Indonesian and Vietnamese; two transmissions daily in Japanese, Cantonese and Thai and one in Malay. Radio stations throughout South-East Asia and the Far East relay and rebroadcast many of the transmissions. The Far Eastern Service also supplies radio tapes in several languages to local stations.

The *Latin American Service* broadcasts programmes in Spanish and Portuguese to the 19 republics of the area. There are news bulletins, current affairs commentaries, programmes about British life/science, industry and technology. Both the Spanish and Brazilian services are extensively rebroadcast.

The *Overseas Regional Services* mount special operations for rebroadcasting in countries of the English-speaking world, notably 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. There are transmissions to the Falkland Islands, to Malta in Maltese, to Canada in French and to Mauritius in French and English. English language programmes are pre-recorded and distributed world-wide under the *Topical Tapes* label.

Broadcasting news to the world

The BBC External Services broadcast about 250 news programmes every 24 hours. In English or in translation they reach many millions of listeners all over the world either direct or through rebroadcasts by local stations. In addition to bulletins of world news there are bulletins of news about Britain, radio newsreels comprising despatches by correspondents, reviews of the British press and sports news. There is also a twice-daily news programme in which most of these elements are combined in a half-hour sequence. All these programmes are prepared by a newsroom which, with an editorial staff of well over 100, is the biggest in the BBC and one of the largest in the world.

English by Radio and Television

The function of this department of the External Services is to teach English to learners outside Britain through radio, television and a wide range of audio-visual publications.

English by radio lessons are broadcast to all parts of the world with explanations in English and some 30 other languages in the External Services. Between 250 and 300 radio stations in well over 100 countries broadcast these and other specially prepared BBC English by Radio

lessons on their local air through recordings supplied from London.

The department also produces English by Television programmes which are sold to television stations and to numerous educational establishments in some 90 countries. Twelve series have been made to date and are now available on film and also on video-cassette.

A substantial proportion of the cost of the English by Radio and Television operation is met by income from sales of published courses, film and video, which are marketed by a network of BBC English by Radio and Television agents in some 50 countries.

Industry and exports

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 conveys 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.

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 is passed on to manufacturers.

The BBC maintains close contact with the Department of Trade and Industry, the British Overseas Trade Board, and other export and industrial agencies and welcomes enquiries

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 the

Export Liaison Unit,
BBC External Services, Bush House,
London, WC2B 4PH.

Transcription Services

A transcription is a recording of a radio programme for rebroadcasting by other stations. BBC Transcription Services select from the cream of BBC radio programmes and make them available to overseas broadcasters. The BBC is pre-eminent among international transcription services due to the unrivalled range of content and quality in the programme catalogue. Each year 500 hours of first-class radio programmes of all types are issued and in some countries the Transcription Services' catalogue is the only real source for radio drama, documentaries and light entertainment.

Every day of the year BBC Transcriptions can be heard on stations in over 100 countries in all five continents, spreading the prestige of British artists, performers and programme-makers world-wide and earning valuable foreign currency in subscriptions and sales. The majority of Transcription programmes are distributed on long-playing disc and more topical magazine programmes on tape (Topical Tapes).

The technical and recording standards of Transcription Services are very high and all music output – whether serious, light or rock – is in either stereo or matrix quadraphony.

Topical Tapes

Topical Tapes, edited and produced by Overseas Regional Services in collaboration with Transcription Services, who distribute them, are regular weekly programmes in English

especially designed for rebroadcasters. Fourteen regular series cover world affairs, science, sport, development, money, education and the arts. Each week over 330 radio tapes are air-mailed direct to over 80 radio organisations and distributors. A number of programmes are specially designed for rebroadcasters in the Third World on development themes, offering specialised advice and information.

Topical Tapes are used either in whole or part in more than 60 countries, including nearly 200 stations in the USA. The cost of tape and airmail is recovered from users.

The Monitoring Service

The Monitoring Service's function is to report upon the contents of selected broadcasts from foreign radio stations. This activity, which began just before the outbreak of the Second World War, has been found from experience to provide valuable information about events and attitudes abroad not always so readily or so economically available from other sources. This is particularly so in the case of countries from which, either for geographical or political reasons, normal reporting is difficult.

The Service provides to BBC newsrooms and government departments a round-the-clock teleprinted news service which supplements news agencies' and correspondents' reports. It also supplies, through its daily publication, the *Summary of World Broadcasts*, much detailed political and economic information and reports upon propaganda trends and developments. These are of particular interest to political analysts and to those agencies, including the BBC External Services, whose task it is, in the British interest, to correct falsehoods and inaccuracies and make good omissions in the picture of current affairs presented in bewildering variety by the radios of the world.

By no means all of the broadcasts which it is desired to monitor can be heard in the UK. The Service has therefore established over the years a number of outposts overseas which file trans-

slated and edited copy back to headquarters by teleprinter. More significant, however, is its long-standing exchange agreement with the US Government's monitoring agency, the Foreign Broadcast Information Service (FBIS). This agreement dates back to wartime. In effect the two organisations have divided up the world between them and exchange the full product of their monitoring by means of a fast teleprinter network, thereby providing – at a great reduction in cost to both services – regular and methodical coverage of 120 countries in over 50 languages.

The Monitoring Service is financed by a Treasury grant-in-aid, made because the information it provides is considered essential by the UK overseas information services and Government departments. Subscribers include foreign and Commonwealth governments, news agencies and newspapers, universities and research institutes, industrial and commercial organisations with overseas interests, and private individuals. Particulars of subscriptions to these publications and to the weekly *World Broadcasting Information* on international broadcasting developments can be obtained from the

Head of the Monitoring Service,
Caversham Park, Reading RG4 8TZ.

Back issues of monitoring reports since their inception in September 1939 are available on microfilm from University Microfilms which also markets current issues of the *Summary of World Broadcasts* weekly on micro-fiches. Enquiries should be addressed to **University Microfilms International**, 18 Bedford Row, London WC1R 4EJ.

External Services engineering

The External Services use a total of 76 transmitters, 47 of them at sites in the UK and 33 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. The signals from the BBC's transmitters in the UK are reinforced by seven relay stations in strategic positions round the world.

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

The Eastern Relay Station serves India, Pakistan, Afghanistan, Iran, the Arabian Peninsula and the Gulf area. It operates on medium waves with a maximum power of 1,500 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 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 to serve West, Central and South Africa and South and Central America. It carries the World Service, African Service, French and Portuguese Language Services for Africa, and the Latin American Service. The newly constructed Caribbean Relay Station, operated jointly with Deutsche Welle, relays BBC Latin American and World Service programmes to Central, South America and Central and North America. It uses two 250 kW and one low power short-wave transmitters. The World Service and African Service are also relayed by a low-power vhf transmitter in Lesotho.

The World Service can be heard on medium waves in the East Mediterranean area on 227, 417 or 470 metres, in Pakistan on 428 metres, and in Western India, Pakistan, the Gulf area on 213 metres, reception being best during darkness. Listeners in Europe can hear the BBC External Services on 232 metres and 276

metres medium-wave with transmissions in English, Central and Southern European languages, French and German.

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

Certain kinds of programme are centrally organised in the BBC, so that one division or group of departments may serve both radio and television, and, as required, the external services. This is so arranged that there can be devolution of responsibility for production combined with economy in the use of resources and the achievement of a common BBC policy. The provision of news is an example to which all these factors apply. They also apply in varying degrees to political and parliamentary broadcasting, to music output and concert promotion, to educational broadcasting and to religious programmes. These sectors of BBC programme output are now described.

News & current affairs

In radio and television there are four main groups concerned with news and current affairs: Radio News and the Radio Current Affairs Group, both located in Broadcasting House, Television News at Television Centre and the Television Current Affairs Group at the Lime Grove studios in Shepherds Bush. Though housed separately and organised differently, these departments share a common policy and common standards, which are maintained through their responsibility to the Director

of News and Current Affairs, who is in turn directly responsible to the Director-General, the BBC's Editor-in-Chief.

The BBC's output in news and current affairs is constantly under review. The Director, News and Current Affairs, holds a weekly meeting in which the senior executives discuss current and future problems. The meeting acts as a forum for issues which affect the policy and standards of news reporting and current affairs coverage throughout the BBC. The minutes of this meeting act as a guide to editorial principles and practice and are widely circulated to editors and producers.

The BBC subscribes to the major international and domestic news agencies and their material is available to all news and current affairs outlets. This international and domestic coverage from outside sources is substantially augmented by the BBC's own news gathering systems. Overseas there are 18 full-time foreign correspondents and a world-wide network of freelances. In the UK the BBC has specialist correspondents covering a number of subjects such as political and diplomatic affairs, industry, agriculture, economics and defence; this coverage has been strengthened by the establishment of three correspondents' posts, based in Scotland, to reflect the importance now attached to devolutionary developments. Their task is to cover political, industrial and energy affairs. In addition a new post has been created covering community relations. The BBC's own regional and local radio newsrooms provide a further and growing source of information flowing into the network newsrooms.

The traffic is two-way. At Broadcasting House, the General News Service desk acts as an internal news agency for collating overseas and domestic news and distributing it on an internal teleprinter network to the appropriate location, be it in London, regional television or local radio. The unit operates 24 hours a day, and also initiates coverage of London events of interest to provincial stations.

Alongside this input of factual information Television News operates a worldwide system for the collection of visual information. This is achieved by means of the BBC's own reporters and camera crews, through a daily delivery of overseas film and videotape from the Visnews and CBS international agencies, and through a daily news exchange with the Eurovision network. Twenty-five countries participate in the exchange of news pictures through Eurovision, which takes place three times a day. The exchange is engineered from a technical centre in Brussels, and each of the member organisations takes turns in acting as editorial co-ordinator. The Eurovision system is linked in turn with Eastern Europe, Asia and South America for further exchanges. Television News draws on all these sources of information and has contracts for the supply of still photographs to supplement those of its own staff photographers. In addition the satellite system gives fast access to coverage for overseas broadcasts.

News and current affairs are the departments chiefly concerned with political broadcasting. Radio news has the responsibility of providing daily reports on the proceedings of Parliament and in 1975 conducted the experiment of broadcasting direct from the House of Commons. These and other political programmes are described in the following section.

Political & 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 10 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 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.

Some years later, in 1947, an agreement was reached 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* (*printed in full on page 279*).

Party political broadcasts

As well as leaving the BBC free to produce programmes on political topics, the agreement provides for broadcasts by party spokesmen, and each year a limited amount of broadcasting time is offered by the BBC to the political parties.

The broadcasting authorities (the BBC and IBA) and representatives of the leading political parties agree annually on the detailed arrangements, the number and length of broadcasts allocated to each party being determined by a formula based on the number of votes cast for the party at the previous general election. These broadcasts are known as party political broadcasts. The BBC has no editorial responsibility for their content; subjects, speakers and content 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 on television and one on radio. In addition to the series of national network broadcasts, the Scottish and Welsh national parties have since 1965 been allocated party political broadcasts in Scotland and Wales respectively.

Ministerial broadcasts

The agreement with 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, when the Prime Minister, or one of his more 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 this second case 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 to a spokesman nominated by the Opposition to broadcast on successive evenings in budget week. These budget broadcasts take place both on radio and television.

Other broadcasts by MPs

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 elections: party election broadcasts

The arrangements for party election broadcasts during a general election are agreed before hand by a committee comprising political parties and the broadcasting authorities (the BBC and IBA). At a general election broadcasting time is made available to the political parties for election broadcasts in radio and television. The committee decides how the time shall be allocated. Other parties not included in these arrangements may qualify for a broadcast if they have 50 or more candidates in the field on Nomination Day. The government of the day customarily speaks first and last.

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 since 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. In practice the 1969 Act has not imposed any new legal restriction on straight political reporting and, by setting definite anterior time limits for all kinds of elections, it has removed any doubt about the length of an electoral period.

Reports of Parliament in Session

The BBC has always looked to Parliament as a major 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 on 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 aspects 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* is now a weekly feature in the *Newsday* programme on BBC 2 depicting the

background to the British political scene. On BBC 1 current affairs programmes frequently deal with parliamentary affairs.

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 many special programmes.

Broadcasting from 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.

In July 1971, the House of Commons 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. In October 1972 the House of Commons again debated a proposition that there should be a further experiment in the public broadcasting of its proceedings by radio and television. The motion was defeated by 191 votes to 165 on a free vote.

In May 1974 Mr Phillip Whitehead, MP,

succeeded in introducing a Bill under the Ten Minute Rule, designed to establish a broadcasting unit under the control of Parliament to prepare radio and television broadcasts for an experimental period. The Second Reading of this Bill did not, however, take place.

In February 1975, the Government introduced a Motion asking the House of Commons to authorise public experiments in sound and television broadcasting. The television experiment was rejected by 275 votes to 263; the radio experiment was approved by 354 votes to 182. The four-week experiment took place from 9 June to 4 July, both the BBC and the IBA participating.

The experiment eventually led to a debate in the House of Commons after which on 16 March 1976 the following motion was carried: 'that this House supports the proposal that public sound broadcasting of its proceedings should be arranged on a permanent basis'. A similar motion was passed in the Lords without a division.

A committee of both Houses was then set up to implement the wishes of Parliament. Unfortunately accommodation problems have greatly delayed the hoped for start, and early in 1978 would now seem to be the most realistic date for the commencement of regular broadcasting from Westminster.

Aide Mémoire

1. In view of its executive responsibilities the Government of the day has the right to explain events to the public, or seek co-operation of the public, through the medium of broadcasting.
2. Experience has shown that such occasions are of two kinds and that different arrangements are appropriate for each.
3. The first category 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 will provide suitable opportunities for such broadcasts within the regular framework of their programmes; there will be no right of reply by the Opposition.

4. The second category relates to more important and normally infrequent occasions, 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 seek the co-operation of the public in connection with such events.

5. The BBC will provide the Prime Minister or Cabinet Minister with suitable facilities on each occasion in this second category. Following such an occasion they may be asked to provide an equivalent opportunity for a broadcast by a leading Member of the Opposition, and will in that event do so.

6. When the Opposition exercises this right to broadcast, there will follow as soon as possible, arranged by the BBC, a broadcast discussion of the issues between a Member of the Cabinet and a senior Member of the Opposition nominated respectively by the Government and Opposition but not necessarily those who gave the preceding broadcasts. An opportunity to participate in such a discussion should be offered to a representative of any other party with electoral support at the time in question on a scale not appreciably less than that of the Liberal Party at the date of this *Aide Mémoire*.

7. As it will be desirable that such an Opposition broadcast and discussion between Government and Opposition should follow the preceding broadcast with as little delay as possible, a request for the necessary facilities by the Opposition should reach the BBC before noon on the day following the Ministerial Broadcast. This will enable the BBC to arrange the Opposition broadcast and the discussion as soon as possible.

8. Copies of the scripts of these broadcasts will be supplied to the Leaders of the Government, the Opposition and of other parties when they participate.

9. These arrangements will be reviewed annually.

(With effect from 25th February, 1969)

Music

The BBC broadcasts more than 50 hours of different kinds of music each day. A high proportion is live and much of it is originated by the BBC, which maintains 11 of its own orchestras and also promotes numerous public concerts. Much the largest part of the total output is broadcast on the domestic radio services.

Radio

Most of the BBC's 'serious' music is broadcast on Radio 3. This category of output represents a massive investment over many years, having consistently been one of the BBC's prime commitments as a public service broadcasting system. The BBC's music policy has remained constant and is based upon the aims of excellence of performance, enterprise in presentation and variety of content.

The BBC also accepts a responsibility to present new kinds of music, to make the unfamiliar more familiar and to help to develop more catholic tastes: for example, to push back the frontiers in time through first-class performances of pre-classical music, and on the other hand to encourage the work of composers of the present day. It is also one of the

few organisations regularly to commission new works.

The music is produced from various sources: live relays from concert halls and opera houses in this country and other parts of Europe (and occasionally from outside Europe), performances by the BBC's own orchestras and choirs, studio recitals, gramophone records and recordings from overseas radio stations. The BBC maintains four symphony orchestras: the BBC Symphony Orchestra based in London with Pierre Boulez and Charles Mackerras as Chief Guest Conductors; the Northern Symphony Orchestra (Manchester) under Raymond Leppard; the Scottish Symphony Orchestra (Glasgow) under Anton Rickenbacher and the Welsh Symphony Orchestra (Cardiff) under Boris Brott.

The BBC Music Division together with the Gramophone Programmes Unit, is responsible for most of the output of serious music. The Music Division is also responsible for orchestral management and for the promotion of public concerts – and this includes the planning and direction of the season of Promenade Concerts. More recently the division has accepted responsibility for the promotion of the Robert Mayer Concerts.

The Promenade Concerts

The Proms, started in 1895 under Sir Henry Wood, have been organised and financed by the BBC since 1927. In promoting these concerts the BBC aims to recover through ticket sales sufficient to cover its costs, excluding the cost of house orchestras and staff. All the concerts are broadcast live in stereo on Radio 3 (and some simultaneously on Radio 4), many are broadcast in the World Service and some of them on BBC Television.

The Proms have become a huge musical festival and a very special broadcasting event. In 1977 there were 55 concerts with 38 conductors, 30 orchestras and ensembles and more than 100 soloists in a repertory spanning 500

years from Josquin des Prés to three BBC Jubilee commissions. In celebration of the Queen's Silver Jubilee the season began with three concerts of British music.

Popular Music

Pop music of all kinds is to be found chiefly on Radio 1, which concentrates on the current hits and new releases in the daytime, and at other times, notably at the weekend and in the late evening on weekdays, broadcasts the more 'progressive' music, often in stereo.

Middle-of-the road music, with a wide appeal, is the basis of Radio 2 output, particularly during the daytime. There is also much of interest specialised or minority tastes in the evening, if never quite enough to satisfy everybody; for example, jazz, big band music, folk and country music, operetta, and popular classics are well represented.

An important contribution to Radio 2 music comes from BBC house orchestras. The BBC Concert Orchestra, with 54 players, is probably best known for *Friday Night Is Music Night*, though it is adaptable enough to be heard in opera on Radio 3 as well. The BBC Radio Orchestra, which frequently breaks down into smaller units to record different kinds of music, holds a key position in Radio 2 programmes. The Midland Radio Orchestra, the Scottish Radio Orchestra, the Northern Radio Orchestra, and the Northern Ireland Orchestra all contribute in their distinctive styles. Radio 2 promotes an annual Festival of Light Music at the Royal Festival Hall and also collaborates with member organisations of the European Broadcasting Union in the co-production and exchange of popular music programmes.

Television

The Music and Arts Department of BBC Television is responsible for producing a wide range of music programmes on BBC 1 and BBC 2 – opera, ballet, concerts, recitals, documentaries, conversations, and *Face The Music* – the music quiz.

BBC 2 provides considerable flexibility of scheduling from the three-hour live transmission of the Queen's Jubilee Gala at the Royal Opera House Covent Garden, to recitals of only a few minutes' duration.

BBC 1 on the other hand can introduce a large and often new audience to music, with popular series like *Andre Previn's Music Night*, or *The Sunday Prom*, and also through documentary films in the *Omnibus* series, which have this year ranged from the Santa Fé Festival to portraits of contemporary composers and performers.

Links with international broadcasting operations are continually being developed and this year marked the first live relay of a full length opera from La Scala Milan. The new series *The Lively Arts In Performance*, as well as reflecting major musical events in this country like the Edinburgh International Festival, or the Royal Concert, also screens the best of foreign music productions, and among the most successful programmes of the last year were *Madame Butterfly* conducted by Herbert von Karajan, the Stuttgart Ballet in Cranko's version of *Eugene Onegin*, and the Dance Theatre of Harlem.

Music and Arts Department and Radio 3 have continued their collaboration on simultaneous broadcasts in stereo. In 1977 a BBC Symphony Orchestra concert from the Fairfield Hall, Croydon, and three Promenade concerts were relayed live on BBC 2 and Radio 3. Other simultaneous transmissions were a recording of *Capriccio* from the 1976 Glyndebourne Festival and popular programmes of jazz from the Newcastle and Camden Festivals.

Sight and Sound In Concert has also broken new ground in simultaneous broadcasts of pop music with Radio 1.

Most of the light and popular music on BBC Television is produced by the Light Entertainment or Presentation Department. Their output includes series featuring individual singers of different styles, country and western music and folk, as well as regular programmes like *Top of the Pops* and *The Old Grey Whistle Test*.

BBC orchestras, choirs and conductors

BBC Symphony, players
 Chief guest conductors: 101
 Michael Gielen and Charles Mackerras

BBC Northern Symphony, 70
 Raymond Leppard

BBC Scottish Symphony, 68
 Anton Rickenbacher

BBC Welsh Symphony, 66
 Boris Brott

BBC Concert, 54
 Ashley Lawrence

BBC Radio 56

BBC Midland Radio, 32
 Norrie Paramor

BBC Northern Ireland, 30
 Eric Wetherell

BBC Scottish Radio, 32
 Brian Fahey

BBC Northern Radio, 22
 Brian Fitzgerald

London Studio Players 19

BBC Singers, singers 28
 John Poole

BBC Northern Singers, up to 48
 Stephen Wilkinson

BBC Symphony Chorus

The BBC Symphony Chorus started life as the National Chorus in 1928. It is the only amateur choir to broadcast regularly and performs an uniquely interesting repertoire under its conductor, Brian Wright. One of the main objects of its formation was the performance of works not usually attempted by other choral societies – and this purpose has been well maintained.

Auditions (*see page 293*) are arranged at various times during the year for amateur singers who wish to become members of the BBC Symphony Chorus.

BBC Singers

This is the BBC's permanent professional choir and it broadcasts regularly a wide repertoire of choral music under John Poole, chorus director, and guest conductors. The choir sings frequently with the BBC orchestras.

Educational broadcasting

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

Almost every school is equipped to receive radio broadcasts and 94 per cent are equipped for television. The extent of schools' use of broadcasts is approximately as follows:
 Percentage of schools in the UK using:

	<i>radio</i>	<i>television</i>
Primary schools	96%	90%
Secondary schools	69%	76%

School radio is used mainly in recorded form in secondary schools, and both recorded and off-air in primary schools. Schools television is

used off-air in primary schools which as yet have few video recorders, but increasingly in video recorded form in secondary schools; nearly 80 per cent of the larger secondary schools have video recorders. Recording enables schools to use programmes more extensively at their own convenience.

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 add knowledge and skill in conventional curriculum areas; notable examples are those in reading, mathematics, foreign languages, and science.

But of 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. An effectively used broadcast is preceded by preparation by the teacher with his pupils, and leads to imaginative and active follow-up work. The teachers' notes and pupils' pamphlets that accompany most educational broadcast series are intended to encourage and facilitate such preparation and follow-up by providing supporting information in word and picture and suggesting activities to exploit more fully the material of the broadcasts.

Resources both of air-time and of money are scarce, and the radio and television departments seek to avoid uneconomic overlap and to use each medium in the areas where it can most effectively contribute to education in schools and colleges. 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 guided by the School Broadcasting Council for the United Kingdom (*see page 82*).

Schools broadcasts are planned in series, each with a defined educational aim and target audience. In 1977-78 there are some 140 separate series of which 100 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.

Further Education

Further education broadcasts in radio and television are intended for adults of all ages, sometimes in formal classes in further education colleges, evening institutes and other educational institutions, but more often in their homes. 'Educational broadcasts' differ from the educative 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 dressmaking and cooking to cricket and canoeing. Among the vocational output are series for teachers, social workers, and nursing. Major projects include Adult Literacy and Trade Unions Studies.

During 1977-78 BBC Further Education is providing over 100 radio and television series. In addition, Scotland is providing three series

on subjects of special interest to its audience and Wales is providing two series. Many further education series are supported by printed publications and other materials, by text books, pamphlets, gramophone records or cassettes, and where study groups are planned there are notes for group leaders.

In this field the BBC is helped by an advisory body, the Further Education Advisory Council (see page 54).

Educational broadcasts available for sale

BBC Enterprises make school and further education television series available on 16mm film for sale or hire. 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 modern language series in French, German and Spanish.

Open University

The Open University is a system of higher education for adults involving a partnership between the BBC and the Open University – an independent teaching and degree-awarding university. The BBC produces and broadcasts programmes for Open University students in a close working relationship with the University. During 1978 the University is offering over 100 courses or part-courses to more than 50,000 students.

The Department of Education and Science pays a grant to the Open University from which the BBC finances its production programmes. Students pay a proportion of tuition fees, the cost of summer schools, set books and other expenses to the University. Details are available from the **Admissions Office, The Open University, PO Box 48, Walton Hall, Milton Keynes MK7 6AB.**

The radio and television programmes for courses occupy 26 hours of radio time and 35½ hours of television time each week for 34

weeks of the year. They are followed by many thousands of interested listeners and viewers, in addition to Open University students.

Religious broadcasting

The Religious Broadcasting Department produces programmes for both television channels, all four domestic radio services and the World Service.

The extent of religious broadcasting has increased with the BBC's general output, but more important than quantity is the development over the years of the variety and range of programmes. The talks and religious services which constituted the whole output in the early days are still there but they are now supported by programmes of discussion and argument. Concern about general moral and social issues has resulted in programmes like *Speakeasy* on Radio 1 and similar discussion programmes on television. Another important development has been the religious magazine programme *Sunday* on Radio 4 which brings religious news to a large audience. More recently *Everyman* on BBC 1 has begun to do the same thing for television. Both these programmes aim to be international in scope.

All these diverse broadcasts are in many different ways designed to fulfil the broad aims of religious broadcasting: to reflect the worship, thought and action of the principal religious traditions in Britain, recognising that those traditions are mainly, though not exclusively, Christian; to present to viewers and listeners those beliefs, ideas, issues and experiences in the contemporary world which are evidently related to a religious interpretation or dimension of life, and to meet the religious interests, concerns and needs of those on the fringe of, or outside, the organised life of the Churches.

The broadcasting of worship forms a substantial part of the religious department's work, especially in radio. The *Daily Service*, every weekday morning on Radio 4, is central here. Almost always it is a live broadcast from All Souls', Langham Place (the parish church of the BBC), and is taken by members of Religious Broadcasting staff, the music being provided by the BBC Singers. This programme, one of the oldest in broadcasting, holds a large and appreciative audience, a fair part of which makes a point of listening daily. On Sunday mornings there are services on Radio 4 and later on Radio 2 and there are also television services on BBC 1.

Over the years there has been a number of attempts to devise worship programmes specially for broadcasting, making full use of the techniques of radio and television, and not simply relaying what is going on in a church. *The People's Service* on Radio 2 has been an outstandingly successful example of this in radio but *Meeting Place* on BBC 1 has, in recent months, served the same basic intention. Much still remains to be done in this field and ideas for the future are abundant.

There is substantial regional broadcasting in Scotland, Wales and Northern Ireland. In all three areas what is taken from the network is supplemented by programmes specially made for home consumption. There is, for example, large radio coverage of the General Assembly of the Church of Scotland as well as more ordinary fare such as Scottish editions of *Thought for the Day* and *Songs of Praise*. In Wales there are programmes for English speaking Welshmen as well as a large number of religious programmes in the Welsh language. In Northern Ireland, too, there are programmes specially designed for the Province.

The World Service of the BBC, not ordinarily heard by listeners at home, also carries religious programmes daily. Many of them are acts of worship – a brief daily service and a much

longer one on Sunday, there are also occasional series of talks by contributors of distinction. There is also a 15-minute religious magazine called *Report on Religion*.

All these programmes are made by religious department producers who now number over 40. Under the general direction of the Head of Religious Broadcasting the broadcasts are planned and supervised by two heads of programmes, one each for radio and television. Producers generally work in one medium or the other though a few of the regional staff make programmes for both. About half the producers are clergy and represent all the major denominations but the number of laymen has been increasing in recent years.

In matters of religious policy the BBC is advised by the Central Religious Advisory Committee and similar committees in the national regions. CRAC, as it has long been called, consists of 29 members of whom 24 represent the main Churches in the United Kingdom – the Church of England, the Church of Scotland, the Church in Wales, the Baptist, Methodist, United Reformed Churches and the Roman Catholic Church. The other five members are chosen for their personal qualities and concern for religious broadcasting rather than as denominational representatives. The Committee meets twice a year and reviews programmes recently shown as well as discussing policy questions arising out of them. It also considers progress reports written by the Head of Religious Broadcasting and papers on special aspects of the work given by members of religious broadcasting staff.

Programme policy: principles & practices

At a time of special concern over moral issues and crimes of violence, broadcasting organisations need to consider even more carefully than usual whether any of their programmes may have harmful social effects.

The BBC has for many years given guidance on principles and practice to its programme-makers. It has published notes on these for producers – including some drafted with the approval of its Advisory Group on the Social Effects of Television – and it has commissioned research. Recently, the BBC recommended the setting up of a Broadcasting Research Trust with an extensive brief (*see page 289*).

In a year when broadcasting has come under such close scrutiny it is timely to reiterate some of the major points covered in the BBC's code of principles and practices and the thinking behind them.

The BBC has a self-imposed obligation as a public service broadcasting organisation to act responsibly and with fairness. Its policies for programme makers have evolved over many years and provide basic guidelines. These are neither inflexible rules, insensitive to changing social conditions, nor ambiguous generalities. What they try to offer is precise, straightforward guidance to producers. They are commonsense safeguards which operate in a system of discussion and reference upward where decisions over editorial judgment have to be made.

Violence

Violence in television programmes is one of the most controversial areas. The BBC's Code on the Use of Violence in Television Programmes came into operation in 1960. In 1972 it was expanded into *A Note of Guidance on the Portrayal of Violence in Television Programmes*, which is in operation now. The Note was issued by David Attenborough, then Director of Programmes, Television after discussion

with the members of the BBC's Advisory Group on the Social Effects of Television formed in 1970. Here are some of the main points:

In deciding whether violence should be used the basic aim must be to sharpen and not to blunt the human sensitivities of the viewer. The portrayal of violence must neither stir up unnecessary anxiety nor lead people to believe it is a readily acceptable solution to problems. Yet to exclude all scenes of violence would be to falsify the picture of life presented.

There is a procedure by which programmes before 9 pm are assumed to be viewable by children – programmes after that time may, and sometimes do, contain material not limited in that way. However, significant numbers of children do watch in the late evening. While the BBC cannot accept exclusive responsibility towards them, producers should have regard to their presence, and therefore portray violence only when warranted and then only to the degree to which it is justified. Warnings are given about material likely to disturb some sections of the audience.

Emotional arousal as a result of violence appears to decrease with decline in realism for example, in Westerns and cartoons and the further events are away from reality the less likely they will disturb children. It is important that 'good' characters should not perform actions which might appear cruel to child audiences, however honourable their intentions. There is evidence that children more readily copy the 'bad' actions of good characters than those of bad characters.

It is commonsense to avoid setting examples of harmful behaviour which can easily be copied, such as the use of knives or broken bottles in fights, or the locking up of 'prisoners' in outhouses, empty rooms or cellars. The details of manufacture of weapons should not be given, especially when materials may be close at hand in the home. This guideline also applies to adult audiences. Details of fights

should not be dwelt upon.

A legitimate part of storytelling is to chill the spine, but these devices may be undesirable; the use of background music or extreme optical effects to produce sudden shock – the use of irrational creatures such as witches in a realistic setting rather than in fantasy – the selection of images which could produce nightmares such as over-detailed portrayal of death and of frightening close-ups.

For teenagers, the prime danger may be thought to lie in the provision of an inadequate range of stereotypes with which they can choose to identify. A variety of images should be available and any attempt to make violence an essential characteristic of manliness, for example, should be avoided.

The objects of violence should be considered carefully: violence towards defenceless objects is more disturbing than violence towards, for example, the man who can defend himself. Children and animals can generally be regarded as defenceless. On occasions women also, but care should be taken to avoid regarding women as stereotypes of defencelessness. The impact of colour television should be considered.

Real-life violence

There are special problems concerning violence which is shown in News and Current Affairs programmes. Two questions should be faced: what purpose is to be served by the use of the material and is that purpose sufficiently important to outweigh the objections which such violence may evoke in some of the audience? An excess of violence may dull the senses of the viewer and induce a reaction which is at odds with his attempts at understanding. For example, pictures of public executions do not necessarily help in the understanding of the realities of governments in particular countries. All that such pictures may achieve is the provision of spectacle not available in this country. Whenever possible the viewer is owed an explanation of the violence he is shown. In the

early evening news bulletins seen by children, an attempt should be made to set events in some kind of context, offering a measure of comment and interpretation.

Taste and standards

Guidelines covering material that might be considered offensive in other areas relating to sex, nudity, bad language or the treatment of any subject in an explicit or gratuitous way which offends normal standards of decency – these are more difficult to establish or codify. Taste and standards hold different meanings for different people. But certain basic assumptions are held. In June 1964 in a letter to the Postmaster General, Lord Normanbrook, then Chairman of the BBC Board of Governors, wrote: 'The Board accepts that, as far as possible, the programmes for which they are responsible should not offend against good taste or decency, or be likely to encourage crime and disorder, or be offensive to public feeling.

Another basic premise is that BBC programmes, broadly and necessarily inhabit a 'middle ground'. This is because of the awareness that the audience consists for the most part of families in their own homes, often in the case of television watching in a family group. While there is no subject that cannot be handled, the way it is handled is crucial. It means that in the treatment of sexual matters, for instance, the BBC is simply not free to adopt the same standards and conventions as can commonly be observed in the cinema, club-entertainments, the theatre or in books.

A study by the BBC for its General Advisory Council *Taste and Standards in BBC Programmes* was published in 1973. Here are some of the guidelines in this area:

If it is accepted that with proper safeguards it is right for television and radio to encourage writers to approach contemporary life in a contemporary way, the resultant problems can be compounded by the gratuitous portrayal of explicit sexual behaviour and gratuitous use of

bad language. There are occasions when nudity appears with complete naturalness in a particular sequence. But its use can be the better defended if the 'currency' of nudity has not been debased by gratuitous use.

Safeguards also include the placing of a programme at a time and in a recognizable series about which the audience can reasonably have formed expectations. Some of the protests about plays on sexual themes arise from embarrassment because they breach the conventions operating within a particular family. By ensuring that audiences are given reasonable fore-knowledge of what programmes contain, either through advance publicity or announcements on the air, it is possible to lessen strong effects. None the less, drama to be seen or heard at home must accept restraints which do not necessarily apply to the theatre or cinema.

Use of language

The use of swear words is undergoing a process of social change, but the BBC regards their gratuitous use in a script – perhaps to give force to lines or situations otherwise lacking in it – as indefensible. Such intended use displays a lack of understanding of the audience and attempts to conceal what is a failure on the writer's part.

Turning to editorial control, 'Taste and Standards' points out that a producer is called upon under the system to refer upwards, if there is a dispute with a writer or in times of uncertainty. If necessary, a problem can go from the Head of a Department to the Director-General who is in effect Editor-in-Chief.

News and Current Affairs

Standards in news programmes on radio and television observe common basic principles. Total accuracy is a major aim. So is fairness. The BBC's obligation of impartiality precludes any editorialising of the news. In effect, the BBC cannot take sides and this in turn calls for fair representation of all the information available for inclusion in a particular item. News reporting must have regard for the law, whether on

defamation, for example, or race relations.

Outside such basic principles other questions of judgment occasionally provoke comment. For instance, the choice of lead items. Part of the explanation is the distinct nature of radio or television news bulletins. Nobody can dictate to a reader of a newspaper which story to read first but in broadcast news one particular item has to come first. The treatment of items regarded as sensational can pose particular problems for broadcasters. In exceptional cases restraints are prescribed because of the nature of the crime involved. In this context the evidence in the Moors murders case and the Manson case were either omitted or reported on in the briefest terms.

Warnings and restraints

In the BBC's Memorandum to the Annan Committee on Programme Policies (1974) the BBC explained the concept of such restraint. 'We do not report a case merely because we know that the more squalid aspects of human behaviour have a perennial fascination for many people. We must never use crime as audience bait. Warnings are also given against over-reporting crime and against giving unsavoury details that might cause offence, particularly bearing in mind that children might form a part of the audience.'

Another well-established part of the BBC's editorial responsibility relates to the reporting of accidents and disasters. The central purpose is to prevent the audience suffering unnecessary alarm and anxiety by giving maximum details. When possible, names of casualties are not given over the air before relatives know of what has happened.

On the subject of race, there is an acceptance of obligation under the Race Relations Act to observe the spirit not just the letter of the Law. The BBC's watchful concern is not to embitter race relations by the unfair addition of a 'race tag' to the reporting of a story in which race or colour is an incidental not

an essential factor.

The maintenance of standards in current affairs programmes can present complex problems. Producers have an obligation to observe the need for balance either within one programme or in related programmes. They again, must avoid putting a BBC point of view. The standard to be achieved is the maximum amount of information to the public which is consistent with the fair expression of conflicting interests. The producer then has a responsibility to ensure that his programme does not aggravate differences, and the vehemence with which people hold opposing views is not exploited to make public entertainment. The verbal punch-up which generates heat but no light may be described as 'good radio' or 'good television' but it may not always be of any service to anyone – including the audience at home.

Documentaries

The labelling of a programme or series is crucial in the making of a documentary. It is essential that the nature and purpose of every programme should be made clear to everybody. Not only must the audience know they are watching a documentary, as opposed to a play or dramatisation, they must know exactly what it sets out to do. If it is a personal view of the presenter or reporter, it must say so. If it is dramatised and uses actors it must say so and more than once in the programme itself, in presentation, press publicity and in Radio Times. These basic concepts are laid out in a note on *Principles and Practice in Documentary Programmes* drawn up by Richard Cawston (Head of Television Documentary Programmes), in consultation with a group of people experienced in documentary work (1972).

Among other main points is the necessity to label the ingredients of a programme. The audience must know whether they are watching a reconstruction of an event or the event itself – listening to a public figure or an actor's representation. It has always been a BBC practice

for some contributors within relevant programmes to express their own views at the invitation of the producer. Who would qualify? There is no simple answer. Essentially it must be someone whom the audience can recognise as having a right to express a personal opinion and whom they clearly understand to be doing so as himself and not as the BBC.

In documentaries and feature programmes dealing with specialist subjects the BBC – and not the specialist bodies – has the right to choose contributors. Editorial control in all BBC programmes must remain firmly in the hands of producers through a line of authority that ends with the Board of Governors. In this way, many different views are expressed; the alternative would be a narrow range of views through official speakers.

Research

The accountability of the BBC to the public does not end with codes, principles and guidelines, however comprehensive they may be. The BBC is constantly concerned to keep in touch with the public and its audiences which it does in a variety of ways (see page 290). A continuing programme of research into the social effects of broadcasting is under way.

In 1977 the BBC published a report *Social Research on Broadcasting: Proposals for Further Development* by Professor Elihu Katz, which was commissioned by the BBC. It stemmed from the conviction that broadcasters have a responsibility for the potential effects on society of their programmes and that they should play a significant part in developing research about them. A start has been made by the BBC in implementing the report by directly commissioning a small number of relevant research projects. In the longer term, the BBC has recommended the setting up of a Broadcasting Research Trust, of an international character, to initiate, co-ordinate and fund projects which would be valuable to broadcasters, researchers and audiences alike.

The BBC and the public

The dialogue with the public

The dialogue between the BBC and the public expresses itself in various ways. In some the BBC is studying its audience's reactions, in others the BBC is keeping the audience informed about what it is doing and thinking.

Programme correspondence

Every year the BBC receives over half a million unsolicited letters from viewers and listeners. Many of these are comments on programmes and policy decisions which are passed on to the appropriate departments for study and comments by the programme-makers. All such letters are acknowledged and those which raise a serious point receive a reply. The many telephone calls which the BBC receives about programmes are logged and reported on daily to the network controllers of radio and television. Another important source of 'feed-back' from the audience is the press; newspaper comments about programmes are analysed by all those concerned.

Audience research

Almost 2,500 people – a representative cross-section of the population – are interviewed each day about programmes broadcast on the preceding day. This is one of the main methods used for providing information about audience reaction to programme-planners.

Advisory bodies

There are 54 advisory councils and committees, involving almost 1,000 men and women drawn from all walks of life, who advise the BBC on policy and programme activities. Some of these bodies have specialist advisory functions in the fields of education, religion, music, science, business, agriculture and the social effects of television.

Publicity & information

The BBC's Publicity and Information department is responsible for providing factual information and photographs to the press about broadcasting affairs. Press and publicity officers serve the entire British press and major newspapers overseas. Its printed publicity section produces information leaflets, posters, booklets and the *BBC Handbook*. It has also issued four booklets on major areas of the BBC, these are: *What's Auntie Been Up To?*, dealing with how the licence money is spent and the results achieved; *Serving Neighbourhood and Nation* about the work of BBC Local Radio; *And They Call It the Good Life!* dealing with the Television Service; and *What Do You Think of It So Far?*, general information about the BBC and its links with the public.

Publications

The *Radio Times* finds its way into four million homes and has about 11 million readers. *The Listener* prints what has most significantly been said in the preceding week, its distribution is world-wide and about 40,000 copies are sold each week. Other publications ranging from slender cookery books to volumes of history and science are produced in response to public interest in particular programmes.

Lectures and speeches

Staff drawn from various fields in the BBC frequently give lectures to gatherings of all kinds and also hold various public meetings together with members of the Regional Advisory Councils. This serves a two-fold purpose: speakers describe what they do and why and also listen to the opinions of ordinary viewers and listeners about programmes. A half-hour film entitled *It's Your BBC* has been made for use by lecturers explaining how the BBC uses the licence revenue to provide the television and radio services; it is available free of charge with, if requested, a BBC speaker to accompany

it and answer questions. *All About You: BBC Local Radio*, a 20-minute film, is also available. Details of lectures can be obtained from Secretariat, Room 622, BBC, Broadcasting House, London W1A 1AA; and details about films from Publicity and Information Department, BBC, Room 12, 12 Cavendish Place, London W1A 1AA.

Audience research

The BBC is constantly concerned to keep in touch with the public and the audiences to its various services, devoting considerable time and resources to ensuring that its production and management staff are aware of the response of the audience. All viewers' and listeners' letters are analysed and reported on in detail by a programme correspondence section; opinions in the press throughout the country are also reported on daily; the BBC's 54 advisory committees are able to represent the different points of view of the public in direct dialogue with BBC staff; and an increasing number of programmes involve the audience in one way or another.

Beyond all this, the BBC maintains its own Audience Research Department which is concerned with the systematic measurement of audiences and a continuous assessment of their preferences and opinions.

The biggest single audience research operation is the estimation of audience sizes through sampling representative cross-sections of the population. This is done in the continuous *Survey of Listening and Viewing* in which a sample of the population is interviewed every day of the year. Each day's sample consists of 2,500 people, 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 socio-economic class.

The questions the 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 a year about a million are interviewed) 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.

The end-product of the survey is a daily summary of audiences which lists every programme broadcast nationally (and some transmitted in certain areas only) and estimates the proportion of the population which viewed or listened to each one. 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.

The opinions of audiences are gathered through panels of listeners and viewers, with a total membership of about 6,000. Each week they receive questionnaires about forthcoming broadcasts. They are not asked to vary their normal listening or viewing habits – indeed they are 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 members to rate the programme in different ways and to sum up their reactions using another simple scale. This leads to reaction indices for television programmes and to general evaluations for radio programmes, 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 minorities.

Side by side with these continuous studies the department is 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. 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. 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 with programmes and policy.

The department publishes each year a summary of its main results called the *Annual Review of Audience Research Findings*, obtainable from

BBC Publications, 35 Marylebone High Street, London W1M 4AA (price £1 plus 12p postage).

Information about methods of BBC audience research may be obtained from the **Audience Research Information Desk**, BBC Broadcasting House, London W1A 1AA.

Getting in touch with the BBC

Writing to the BBC

The BBC receives a very large correspondence from listeners and viewers amounting to upwards of half a million letters a year. This figure does not include items sent to particular programmes in response to invitations broadcast on television or radio, which may total as many as 7,000 a day.

Letters about television and radio pro-

grammes, other than those responding to broadcast invitations but including letters of complaint, 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, reference being made to the most senior levels of the BBC in appropriate cases. As far as possible, answers are supplied to enquiries relating to specific items in the programmes. Requests entailing detailed research or lengthy type-written lists cannot normally be met. Scripts can sometimes be provided if available (*see page 305*). The **Programme Enquiry Unit**, also part of this Section, is open during normal working hours – telephone 01-580 4468 – to deal with public queries concerning specific items in radio programmes.

Requests for information on technical matters and for advice on reception of BBC programmes should be sent to:

Head of Engineering Information Department, Broadcasting House, London W1A 1AA.

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 production staff in the programme departments. Letters in other languages are sent to the language services concerned and answered in the same language.

Record requests

Record Requests in the UK should be sent on a postcard to the BBC programme concerned.

In addition to the many request programmes produced for home listeners, there are request programmes put out by the BBC World Service

for listeners overseas. Separate editions, broadcast at suitable times, give world-wide coverage.

Different programmes cater for different musical tastes – light classics, melodic standards and pop music. Overseas listeners are advised by airmail of the time and date of the playing of their requests.

Listeners wishing to send a message and have a record played for their friends and families overseas, should write to:

World Service Record Requests, BBC, Bush House, London, WC2B 4PH.

Auditions

Music, drama, and popular music auditions are arranged regularly by Programme Contracts Department 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. 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 their choice, and there is a sight-reading test. Members of the Society attend rehearsals each Friday evening. Written applications should be made to the

Chorus Manager, BBC,
London W1A 1AA.

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

programme departments.

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 (Radio),
BBC, Broadcasting House,
London W1A 1AA.

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, with a stamped addressed envelope, to: **Head of Television Script Unit, BBC Television Centre, Wood Lane, London W12 7RJ.** Notes on *Current Requirements* and on *Writing for Television* are available from the unit, on request.

Typescripts which have a specific local interest may be submitted to the appropriate BBC regional office.

Serious music scores for radio should be addressed to: **Chief Assistant, New Music, BBC, Yalding House, 156 Great Portland Street, London W1N 6AJ.**

Popular and light music scores for radio should be addressed to **Assistant Head of Radio 2, BBC, Broadcasting House, London W1A 1AA.**

A guide for writers, *Writing for the BBC*, is published by the BBC, price 35p (by post 43p).

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:

Head of Secretariat, BBC,
Broadcasting House, London W1A 1AA,
or the Controller in their own region.

Visitors from overseas should address themselves to:

External Broadcasting Audience Research,
BBC, PO Box 76, Bush House,
London WC2B 4PH.

Tickets for BBC shows

Members of the public who wish to see a radio or television audience show can obtain tickets by writing to the

BBC Ticket Unit, London W1A 4WW.

Applications should be sent a month before the date required, indicating the type of show preferred, and **enclosing a stamped addressed envelope**. It is not possible to guarantee tickets for a particular show but the Ticket Unit does its best to send tickets for shows that they feel the person would appreciate. All applications are acknowledged and tickets are sent a week before the date of the show. In the case of visitors to London it is always advisable for the Ticket Unit to be informed of the London address, and the exact dates of their stay. In the case of London residents there may be a delay for popular shows. Minimum age limits vary according to the type of programme, so children's ages should always be stated.

The types of shows are:

Radio: light entertainment, comedy, panel games and quiz shows, light music, chamber music, symphony orchestra and modern or old-time dancing, popular music.

Television: light entertainment, panel games, comedy, pop (but not *Top of The Pops*), children's programmes.

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, and on a weekly basis since 1926. Up to 1976 nearly £21,000,000 has

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*, usually at 8.45 am on Sunday, or on BBC 1, usually at 6.40 pm on the third Sunday of the month. Special appeals in the event of unforeseen emergencies – for instance, in aid of the victims of an earthquake or flood – are also broadcast, normally on both radio and television. Separate appeals may be broadcast in Scotland, Wales and Northern Ireland.

In selecting appeals for broadcasting, the BBC has the guidance of its Appeals Advisory Committees. In respect of nationally broadcast appeals it is guided by the Central Appeals Advisory Committee; advisory bodies in Scotland, Wales and Northern Ireland carry out the same function for their respective regions (*see page 323* 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, eg. the preservation of the national heritage. Applicants for appeals should write to the
Appeals Secretary,
Broadcasting House, London W1A 1AA.

Community Programme Unit

Central to the Community Programme Unit output is *Open Door* which enables groups, individuals or sections of the community to make their own television programmes, shown on BBC 2. The groups are given technical facilities and professional advice by the Unit's staff, but they decide the style and content of their programmes themselves, subject to limitations of cost and the legal requirements of broadcasting. Details and application forms may be obtained from:

Community Programme Unit,
BBC Television Centre,
Wood Lane, London W12 8QT.

Recent developments of the access and participation principle have increased the Unit's output to include *Write On!* the BBC 1 correspondence-based series to provide access for individual opinion, and *Grapevine*, a self-help programme on BBC 2, again operating on the principle of public participation.

Publicity and press offices

The BBC Publicity and Information Department provides a comprehensive service to the press and the public about programmes and BBC policy. The department issues a range of printed publicity, and produces and distributes photographs to the press and information films for public viewing about the BBC.

Addresses:

Head of Information Division,
12 Cavendish Place,
London W1A 1AA

Publicity Services Manager,
12 Cavendish Place,
London W1A 1AA

Chief Publicity Officer, Television,
Television Centre, Wood Lane,
London W12 7RJ
Tel. 01 743 8000 ext. 3765

Chief Publicity Officer, Radio,
Broadcasting House, London W1A 1AA
Tel. 01 580 4468 ext. 2730

Chief Publicity Officer, External Services,
28 Kingsway, London WC2B 6JR
Tel. 01 240 3456

Enquiries from journalists are dealt with in London by press officers at the following addresses:

12 Cavendish Place, London W1A 1AA
01 580 4468

9 am–6 pm Monday to Friday

Television Centre, Wood Lane, London
W12 7RJ 01 743 8000

9 am–midnight Monday to Friday

10 am–midnight Saturday

11 am–midnight Sunday

Foreign press office

Bush House, Strand, London WC2B 4PH
01 240 3456

10 am–6 pm Monday to Friday

This office looks after overseas journalists and the London correspondents of foreign newspapers. (Visitors should go to Queen's House, 28 Kingsway, London WC2 6JR.)

Outside London press enquiries are dealt with by:

England

Manchester

Information Officer,
New Broadcasting House, Oxford Road,
Manchester M60 1SJ
Tel. 061 236 8444

Birmingham

Information Officer,
Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7QQ
Tel. 021 472 5353

Bristol

Information Officer,
Broadcasting House, 21–33b Whiteladies Road
Clifton, Bristol BS8 2LR
Tel. 0272 32211

Scotland

Press & Promotions Officer,
Broadcasting House, Queen Margaret Drive,
Glasgow G12 8DG, Scotland.
Tel. 041 339 8844

Publicity Assistant,
Broadcasting House, 5 Queen Street,
Edinburgh EH2 1JF, Scotland.
Tel. 031 225 3131

Wales

Information Officer,
Broadcasting House, Llantrisant Road,
Llandraff, Cardiff CF5 2YQ
Tel. 0222 564888

Northern Ireland

Information Officer,
Broadcasting House, 25–27 Ormeau Avenue,
Belfast BT2 8HQ, Northern Ireland.
Tel. 0232 44400

BBC Programmes Complaints Commission

An independent Programmes Complaints Commission was set up by the BBC in October 1971 to consider complaints from the public of unfair treatment in radio and television programmes. The Commissioners are:

Sir Edmund Compton (*Chairman*), **Sir Henry Fisher** and a third Commissioner to be appointed.

The Commissioners serve for three years, have premises of their own outside the BBC and appoint their own staff.

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; they do not extend to general complaints about the nature or quality of programmes.

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 feels unfairly treated by the BBC. 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 of the Governors.

The Commission's address is:

BBC Programme complaints commission,

31 Queen Anne's Gate, London SW1H 9BU.

Tel: 01-839 6894

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 unfit 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 consider and review complaints if:
 - i) a) 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, and 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;
 - or b) the complaint has been raised in writing with the Commission within thirty days of the transmission or the last transmission in a related series of transmissions to which the complaint refers;

and

- ii) the complainant shall have undertaken in writing not to have recourse to the courts of law in connection with his complaint. 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.

Provided, however, that the Commission may consider and review a complaint notwithstanding that the conditions of i) above may not have been fulfilled, if the Commission considers that there are special circumstances which make it proper to do so, and provided further that the Commission may decline to consider and review a complaint notwithstanding that the conditions of i) and ii) above have been fulfilled if the Commission considers that the complaint is frivolous or constitutes an abuse of the procedure for the review of complaints.

- 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 view 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 considers 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.

Licences and licence fees

Licence fees in European countries: July 1977

Country	Sound only		Sound and television <i>monochrome</i>		Sound and television <i>colour</i>	
		£		£		£
Austria	348 Sch.	12.89	1,236 Sch.	45.78	1,236 Sch.	45.78
Belgium	458 B.Fr.	7.63	1,974 B.Fr.	32.90	2,944 B.Fr.	49.07
Denmark	98 D.Kr.	9.70	398 D.Kr.	39.40	664 D.Kr.	65.74
Eire	—	Nil	—	16.00	—	27.00
Finland	—	Nil	180 F.Mk.	26.09	340 F.Mk.	49.28
France	30 Fr.	3.66	162 Fr.	19.75	243 Fr.	29.63
Germany	36 D.M.	9.38	126 D.M.	32.81	126 D.M.	32.81
Italy	3,585 Lire	2.41	21,000 Lire	14.14	—	—
Netherlands	34.50 Fl.	8.41	114 Fl.	27.80	114 Fl.	27.80
Norway	—	Nil	360 N.Kr.	40.45	460 N.Kr.	51.68
Sweden	50 S.Kr.	6.80	235 S.Kr.	31.97	340 S.Kr.	46.26
Switzerland	60 S.Fr.	14.70	120 S.Fr.	29.41	120 S.Fr.	29.41
United Kingdom	—	Nil	—	9.00	—	21.00

Based on information from the European Broadcasting Union.

Broadcasting receiving licences 1927-1977

Licences at 31 March	Total	Issued free for blind persons	Issued for payment	
			Radio only	Radio and television combined
				Monochrome Colour
1927	2,269,644	5,750	2,263,894	
1930	3,092,324	16,496	3,075,828	
1935	7,011,753	41,868	6,969,885	
1940	8,951,045	53,427	8,897,618	
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	10,688,684	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	2,759,303	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
1969	17,959,933	24,966	2,438,906	15,396,642
1970	18,183,719	22,174	2,279,017	15,609,131
1971 (Note 1)	15,943,190			15,333,221
1972	16,658,451			15,023,691
1973	17,124,619			13,792,623
1974	17,324,570			11,766,424
1975	17,700,815			10,120,493
1976	17,787,984			9,148,732
1977	18,056,058			8,098,386
				9,957,672

Notes:

- Owing to industrial action within the Post Office between January and March 1971 the licences in force at 31 March 1971 do not reflect the true licensing position at that date.
- Radio only licences were abolished on 1 February 1971.
- Combined radio and television licences were also abolished on 1 February 1971. From that date television only licences have been issued.
- Dealer's demonstration fee and concessionary licences for residents of old people's homes have been excluded from the figures.

Broadcast receiving licence fees in the United Kingdom 1922–1977

<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
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 July 1971 to £7
<i>Combined tv and radio</i> increased	1 Apr 1975 to £8
<i>Colour tv supplementary</i> increased	1 Apr 1975 to £10
<i>Combined tv and radio</i> increased	29 July 1977 to £9
<i>Colour tv supplementary</i> increased	29 July 1977 to £12
The radio only licence fee was abolished from 1 February 1971.	

Sales & services

BBC Publications

One of the objects of the BBC, as laid down in its Charter, is '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'. The width of these terms of reference is reflected in the variety of BBC Publications.

Radio Times

Published every week in 25 editions, 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. *Radio Times* is on sale at newsagents throughout the British Isles, price 12p or by subscription, at £14.50 per year. Its circulation, the highest for any British periodical, is approximately 3,600,000 with a readership of more than nine and a half millions.

The Listener

Like BBC television and radio, *The Listener* reflects in words and pictures most aspects of contemporary life and thought. Its contents are drawn substantially from broadcast talks and discussions, but it also carries original material relating to broadcasting and the arts. It publishes a monthly supplement giving details of the main music and drama productions to be broadcast on BBC Radio. Distribution is world wide and sales are currently over 40,000 copies a week. *The Listener* is published each Thursday, price 25p, and is obtained from newsagents, or by subscription at £18.10 per year. Full details of all subscription rates are published in the journal or can be obtained from the **Circulation Manager, BBC Publications, 35 Marylebone High Street, London W1M 4AA.**

General publications

The extensive list of publications based on television and radio programmes continues to reflect the diversity of the BBC's broadcast output. The following selection was published during 1977:

The Key to the Universe by Nigel Calder, who explains new discoveries by scientists investigating the origin of the universe and the nature of matter itself.

The Age of Uncertainty by John Kenneth Galbraith, published jointly with Andre Deutsch Ltd., in which this distinguished economist presents a personal view of the economic and social ideas which have influenced the course of world events and the development of our modern industrial society over the past 200 years.

Royal Heritage by Huw Wheldon and J.H. Plumb, a reflection of Britain's royal builders as patrons of art and architecture; and collectors, amongst other things, of furniture, porcelain, jewels, books and scientific instruments.

BC: The Archaeology of the Bible Lands, in which Magnus Magnusson examines the latest archaeological discoveries in the Near East and looks at the development of civilisation and culture throughout the lands of the Old Testament. Published jointly with Bodley Head.

A Detail on the Burma Front by Winifred Beaumont (which was serialised in Radio 4's *Woman's Hour*) describes one woman's role in the Second World War.

Already well established in the field of cookery publications, several new collections of recipes were issued, including *Grace and Flavour* by Michael Smith and *The Pebble Mill Book of Meat* by Ken Hutchings (both from the mid-day Pebble Mill BBC 1 television programme); and the *Look North Cookbook* from Nationwide. New children's books included the *Fourteenth Book of Blue Peter*; *Quiz Kid*, an illustrated quiz book for the pop enthusiast; *Striker: Second Leg* by Kenneth Cope, a sequel,

based on the BBC 1 serial, which continues the story of a boy's football team; and several new books in the *Jackanory* series.

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 adult literacy and other subjects. The books provide the basis for homework and preparation.

(b) Books which, while not essential, provide the student with a permanent record on the theme 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 or statistics. For most of the language series, recordings, with basic dialogue and pronunciation practice, are also available. Details of both programmes and the publications are printed in *Radio Times*.

Further Education publications also cover a great diversity of subject matter and the past year has seen the publication of books to accompany programmes such as *Having a Baby* (Claire Rayner *Answers Your 100 Questions on Pregnancy*), Trueman and Arlott on Cricket, *Other People's Children* – a handbook for child-minders, *Mr Smith's Fruit Garden*, *The Role of the Nurse*, *Next Move* – a series of readings for the adult who has difficulty in reading, *Parosi* – an English language series for Asians, and *Conversazioni* – a series on Italian comprehension.

BBC Publications can be obtained through booksellers or by post from

BBC Publications,

PO Box 234, London SE1 3TH.

A full list of BBC Publications can be obtained from this address by sending a crossed postal order for 11p to cover postage.

Schools publications

At the request of the School Broadcasting Council, numerous publications are issued termly or annually to support the BBC's radio and television broadcasts to schools. Six months in advance of each school year, annual programme documents for primary, middle and secondary schools are sent free to every school in the United Kingdom to help teachers to plan their use of broadcasts, make time-table arrangements and order their publications in good time.

Approximately seven million items are bought by more than 33,000 schools each year. BBC schools publications are provided on a non-profit making basis. Termly timetables for staffroom notice boards are issued free to all schools before each term.

Details of Publications and current series can be obtained from

The School Broadcasting Council (30 B/C),

The Langham, Portland Place,

London W1A 4AA

and the publications direct from

BBC Publications (Schools),

144-152 Bermondsey Street, London SE1 3TH.

BBC Enterprises

BBC Enterprises is a commercially-operated group within the Corporation comprising a number of divisions which operate in home and overseas markets by recording, packaging, selling, hiring out or licensing a carefully selected part of the programme output and associated products or facilities of both BBC Radio and Television. With a steadily increasing annual turnover measured in seven figures, BBC Enterprises' net profit after all staff salaries, accommodation and other operating costs have been paid is reinvested in future programme production.

Television programme exports

BBC Enterprises is one of the world's largest television programme exporters and is able to claim the largest catalogue of available material as well as the most varied range of programming. During a year up to 7,000 hours of programmes are supplied to 90 countries. Television Sales Division conducts its negotiations and technical distribution activities from its London headquarters at Ealing, its offices in Sydney and Toronto, and through its sales representatives travelling overseas. United States and Latin American distribution is handled for Enterprises by Time-Life Television, New York. A special Ealing-based section is geared to handle topical items.

Hire and sale of educational films

Television Sales Division has been operating in the British and overseas non-theatrical markets for many years and can make available more than 1,300 titles for purchase and 600 for hiring by schools, universities, colleges, industrial and other organisations wishing to use BBC Television productions on 16mm films or on videocassette form as visual aids to education and training. Descriptive catalogues, which detail all titles both for purchase and hire, are available from:

Room 504, Villiers House,

The Broadway, Ealing W5 2PA

at a charge of £1.50 for the four catalogues, or 50p for each section, which are:

1. *Health and Social Studies,*
2. *Science and Technology,*
3. *Commerce and Industry,*
4. *Educational Studies.*

Catalogues are also available from BBC Enterprises offices in Sydney and Toronto and from its us distributor Time-Life Multimedia New York.

Film library sales

Another commercial activity handled by Television Sales Division is based on the BBC

Film Library which contains one of the world's largest collections of film. Through this library independent feature film makers, advertising agencies, documentary producers, cine-clubs and any other interested customers throughout the world have access to selected film footage and film sequences in colour or monochrome and to the Newsreel Library, dating back to 1948.

Character merchandising

The Merchandising Division of BBC Enterprises is a licensing agency for all types of merchandise and marketing activities, theatre and cinema productions, publications, etc., based on radio or television programmes and characters. It operates globally not only on behalf of BBC Television but also for many other United Kingdom and overseas producers.

Exhibitions

The Exhibitions Division of BBC Enterprises mounts exhibitions both in the United Kingdom and overseas based on programmes or other BBC activities. There have been costume displays from such programmes as *Elizabeth R* and *The Pallisers* as well as a popular exhibition of special effects from the *Dr Who* series and an exhibition based on the First World War flying series *Wings*.

Facilities

The Facilities Section is able to provide production facilities needed by overseas broadcasters planning to cover news stories, sporting events or international occasions taking place in the United Kingdom. These facilities include the highly sophisticated equipment used for the co-ordination of simultaneous transmissions by Telecommunications Satellites to any part of the world, located in a new international Control and Commentary Area at Television Centre. Details of charges for these facilities are available on request.

BBC Records and Tapes

BBC Records and Tapes produces and markets for sale to the public in the United Kingdom and overseas LPs, singles, cassettes and 8-track cartridges based on BBC radio and television programmes. The catalogue contains over 200 titles on the BBC Records label or Beeb pop label which can be bought through record shops and department stores and includes a wide range of material, from wild life records to music of many kinds.

Addresses

England

BBC Enterprises, Villiers House, The Broadway, Ealing, London W5 2PA

Telephone: 01-743 8000

Telex: 934678 or 935963 (BBC ENTERPS LDN) or 265781 (BBC LONDON)

Cables: TELECENTRE LONDON

BBC Records & Tapes and BBC Merchandising, The Langham, Portland Place, London W1A 1AA

Telephone: 01-580 4468

Telex: 265781

Cables: BROADCASTS LONDON

BBC Film Library Sales

Reynard Mills, Windmill Road, Brentford,

Middlesex TW8 9NF

Telephone: 01-567 6655

Telex: 934678 or 265781

Cables: TELECENTRE LONDON

Australia

BBC Enterprises, Westfield Towers, 100 William Street, Sydney, New South Wales 2011, Australia

Telephone: Sydney 3586411

Telex: BBCORP 20705

Cables: LONCALLING SYDNEY

Canada

BBC Enterprises, PO Box 500, Terminal 'A'

Toronto, Canada

Telephone: 925-3891

Telex: 06 23577

Cables: LONCALLING TORONTO

United States

Time-Life Films, Time & Life Building, 1271 Avenue of the Americas, New York, NY 10020, USA

Telephone: (212) 586-1212

Telex: 232495

Cables: TIME INC NEW YORK

Ceefax

CEEFAX – the BBC's dial-a-page news and information service which allows the viewer to 'See Facts' on his home television screen – has made great strides during the past year.

From being an experimental service with only a handful of viewers, it has burst into prominence and is now available from many high street television dealers at competitive prices.

CEEFAX uses two lines of the ordinary 625-line signal to provide pages of news, travel information, weather maps, sports results, market reports and even recipes and a shopping guide. These are regularly updated by an editorial staff based at Television Centre. At the moment, CEEFAX is updated for 16 hours a day, seven days a week – though the service stays on air throughout all the hours of BBC-tv transmissions.

In order to see CEEFAX, a viewer's set must be equipped with a special decoder. These can be bought either as 'add-on' units to existing television sets, or as new, whole units.

CEEFAX was developed by the BBC's Research Department at Kingswood Warren in 1972, and the first test transmissions began six months later. After trials and talks with the British television manufacturers and the IBA, a common United Kingdom standard was agreed in March 1974 and a final specification was published in September 1976.

Regular CEEFAX bulletins of news and information began on 23 September 1974.

Britain leads the world in these 'teletext transmissions' – a fact which has prompted broadcasters from as far apart as Japan, the United States, Australia, West Germany and Scandinavia to visit the editorial office on the 7th floor of Television Centre to observe the operation.

Some decoders allow the CEEFAX text to be superimposed over the ordinary television picture, and most are arranged so that news

flashes or sub-titles can be inserted into the BBC television picture.

CEEFAX is currently transmitting separate magazines of some 100 pages each on both BBC 1 and BBC 2. Each page carries a header line which includes the date – and an atomically-powered clock. There are facilities for each of the pages in the magazine to carry up to four self-changing sub-pages. This means that a page of football results can be subdivided into four sections which change automatically at fixed intervals.

There are CEEFAX display sets installed in most BBC buildings – and in a number of important centres in London and outside.

The most important features of CEEFAX are *speed* (news can be updated as fast as a sub-editor can type); *choice* (the viewer chooses a page when he wants it); and *recall* (the information is always sitting in the television set during all the hours of television transmission).

BBC Libraries

The BBC needs to maintain for its own operational purposes a number of specialised libraries. The following is a list of the main libraries and sources of information, with notes describing the arrangements which can be made for public access.

Reference Library Service

Reference Librarian:

G.L.Higgins

01-580 4468 Ext. 3747

Deputy Reference Librarian: J.D.Lee

01-580 4468 Ext. 2523

Broadcasting House, London W1A 1AA

Library stock: 155,000 books and pamphlets; 1,000 British and 500 foreign current newspapers and periodicals and extensive back files. Only for use of BBC staff but access to material

about broadcasting may be made available on written application, in which case fees are payable.

Publications: British Broadcasting 1922-1972: a select bibliography, 75p.

Central Reference Library

The Langham

Librarian: J.D.Lee

01-580 4468 Ext. 2523

Senior Enquiry Assistant: B.I.MacDonald

01-580 4468 Ext. 2906

Main collection of general stock. Special collections: drama, film, music and broadcasting.

External Services Library

Bush House, Aldwych, London WC2B 4PH

Librarian: Mrs M.Welch

01-240 3456 Ext. 2280

General stock with emphasis on world affairs and extensive collection of foreign newspapers and periodicals.

Monitoring Service Library

Caversham, Reading

Librarian: Miss J.Pollard

0734 (Reading) 472742

Specialised indexes of political and other prominent personalities throughout the world.

Television Service Library

Television Centre, Wood Lane,

London W12 7RJ

Librarian: A.J.Holt

01-743 8000 Ext. 2540

General stock with emphasis on the visual arts. Illustrations collection.

Engineering Research Department Library

Kingswood Warren, Tadworth, Surrey

Librarian: Mrs E.K.Whelan

Mogador 2361 (from London 604 2361)

Books, periodicals and reports on radio and television engineering and related subjects.

Programme Information Unit

The Langham, Portland Place,

London, W1A 1AA.

Programme Information Officer: Miss J.E.Clark

Script Enquiries: Miss C.B.Reed

01-580 4468 Ext. 4647 or 4033

The unit comprises an index to radio and television programmes and a library of scripts (excluding plays and news bulletins). Accessible to researchers by appointment; a charge is made for this service. For news bulletins, see News Information Service; for play scripts, Radio Drama Play Library and Television Drama Script Library.

Radio Drama Play Library

Broadcasting House, London W1A 1AA

Play Librarian: Miss K.D.Hutchings

01-580 4468 Ext. 3495

Library stock: scripts or microfilm of all the programmes produced by Radio Drama Department: plays, features and poetry programmes from 1922; 45,000 scripts.

The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers by appointment only. A small fee is charged.

Television Drama Script Library

(Television Script Unit)

Television Centre, Wood Lane,

London W12 7RJ

01-743 8000 Ext. 4390

Comprehensive indexes to all drama productions. Copies of television plays can be consulted. By appointment only.

Written Archives Centre

BBC, Caversham Park, Reading RG4 8TZ

Written Archives Officer: Mrs J.M.Kavanagh

0734-472742 Ext. 280

Stock: 75,000 files of correspondence, minutes of meetings, etc.; over 30,000 news bulletins and scripts; press cuttings; pro-

grammes-as-broadcast and other programme information.

These papers relate to the history and development of the BBC at home and abroad from 1922 to 1954, and are a source for social history as well as including material on eminent figures in politics, the arts and broadcasting.

Researchers may consult records personally by prior appointment. Enquiries can be dealt with by correspondence and research undertaken by staff. Charges are made for certain services.

News Information Service

News Information Librarian: G.Whatmore
01-580 4468 Ext. 3797

News and current affairs libraries. Stock of 24 million news cuttings, news indexes, government publications and books. Not open to the public but may be used by *bona fide* researchers on payment of a fee. Other libraries are assisted with news information at the discretion of the unit heads.

Radio Services Unit

Broadcasting House, London W1A 1AA
01-580 4468 Ext. 3200

Press cuttings from British newspapers and magazines, plus Government publications. Index to radio news bulletins. Comprehensive index to shipping since 1940.

External Services Unit

Bush House, Aldwych, London WC2B 4PH
01-240 3456 Ext. 2322

Press cuttings from British newspapers and magazines with closely indexed foreign affairs coverage. Index to BBC External Services news broadcasts.

Television Current Affairs Unit

Lime Grove, Shepherd's Bush,
London W12 7RJ 01-743 8000 Ext. 3460

Press cuttings from British newspapers and magazines.

Television News Unit

Television Centre, Wood Lane,
London W12 7RJ 01-743 8000 Ext. 3241
Press cuttings from British newspapers and magazines. Index to BBC Television news broadcasts.

Music Library

Yalding House, 156 Great Portland Street,
London W1N 6AJ 01-580 4468 Ext. 3598
(General enquiries)

Librarian: Miss M.H.Miller

Library stock: over one million items, including books, scores and parts. Predominantly music for performance, but there is also a music reference library and a music information service.

Primarily the library provides music for BBC broadcasting but will lend for other performances music which is not available from other sources.

Publications: catalogues of chamber music, piano and organ music, songs, vocal scores. Orchestral catalogue in preparation.

Television Music Library

Television Centre, Wood Lane,
London W12 7RJ 01-743 8000 Ext. 4041
Librarian: G.I.Rosser

Library stock: 50,000 manuscripts specially commissioned for BBC Television. Copies of 55,000 popular songs plus published vocal, instrumental and orchestral music.

Library serves musical needs of BBC Television. Not open to public, except in certain cases where material is not available elsewhere.

Popular Music Library

Ariel House, 74A Charlotte Street, London
W1P 1LB
01-580 4468 Ext. 4584
Librarian: Brian Payne

Library stock: 600 reference books, 85,000 manuscript and printed sets of popular light orchestral music, 125,000 songs and piano solos, 10 periodicals. Comprehensive collection on all aspects of popular music from 1800 provides a service to the whole of the BBC in popular and light music. Not open to the public.

Gramophone Library

Broadcasting House, London W1A 1AA

Librarian: Derek Lewis

A collection of commercially-issued gramophone recordings covering both UK and overseas issues of the last 85 years. Present holdings about 1,000,000. Mainly discs (both coarse- and micro-groove) but with some cylinders and cassettes. For BBC programmes purposes only. Not available to other organisations or members of the public.

Sound Archives

Broadcasting House, London W1A 1AA

Sound Archives Librarian: Tony Trebble

01-580 4468 Ext. 3965

Library stock: about 100,000 individually catalogued recordings on disc or tape, covers the whole range of broadcasting, with special collections, including authentic folk and national music, and dialect and accent.

Services: BBC use only, although external researchers are admitted in exceptional cases; all enquirers are referred in the first instance to the British Institute of Recorded Sound, 29 Exhibition Road, SW7 (01-589 6603). Under an agreement with the BBC the Institute may acquire BBC Sound Archives recordings and record BBC programmes off-air for its collection of sound recordings. The Institute is intended to serve as a research centre for recorded sound documents. The Institute is not permitted to allow BBC recordings to be copied or leave the Institute's premises.

Current Recordings Library

Broadcasting House, London W1A 1AA

Organiser: Felicity Catmur

A changing stock of approximately 70,000 tapes containing about 50,000 radio programmes or inserts for programmes in the making. They span the complete range of broadcasting material, mainly BBC produced.

No research facilities available; not open to the public.

Foreign Recordings Library

Broadcasting House, London W1A 1AA

Manager: John Ross-Barnard

01-580 4468 Ext. 2835

Library stock: Mainly programmes and selected music from broadcasting organisations all over the world. Not open to the public.

Television Film & Videotape Library

South Block, Reynard Mills Industrial Estate, Windmill Road, Brentford, Middlesex

Film and Videotape Librarian: Mrs A.Hanford
01-567 6655

Purchase or hire of complete films: R.Crafts, at BBC Enterprises, Villiers House, The Broadway, Ealing, London W5 2PA
01-743 8000 Ext. 394

Purchase of sections of film material:

Film Library Sales

01-567 6655 ext. 235/236

Library stock: selected film programmes, items, newsfilm and other film material produced by the BBC, mainly since 1948; about 300 million feet of film in total. The library also includes information about videotape programme material. Provides a service only for BBC users, but a number of films are available for sale or hire by other organisations or individuals for non-broadcasting purposes, through BBC Enterprises. Also possible to purchase sections of some film material.

BBC Photograph Library

10 Cavendish Place, London W1A 1AA

Librarian: Elisabeth Rezler

01-580 4468 Ext. 5117/8

Library stock: the BBC's main collection of still photographs on broadcasting, dating from 1922; programme production stills, technical photographs and personalities both in colour and black and white. 750,000 monochrome negatives, with prints in stock; 110,000 original colour transparencies.

Services: monochrome photographs supplied free of charge for press use – for publicity for forthcoming and current BBC programmes. Duplicate fees charged for colour. All material available for sale through Photograph Sales. Visits preferably by appointment.

Photograph Sales

10 Cavendish Place, London W1A 1AA

Sales Manager: Brian Clifford

01-580 4468 Ext. 5015 and 3759

Based on the BBC Photograph Library, this unit sells BBC copyright photographs in colour and monochrome of programme productions, personalities, news coverage and other broadcasting subjects. Available to researchers, magazine and book publishers and all who need pictures for commercial use in the UK and overseas.

Central Stills Library

Television Centre, Wood Lane,
London W12 7RJ

Stills Manager: Graham Milloy

01-743 8000 Ext. 4670

Library stock: over 160,000 BBC copyright 35-mm colour transparencies taken by staff and commissioned photographers; and a small collection of black and white agency material. Covers news, sport and current affairs events from 1969; includes a portrait collection of personalities and location shots throughout the world.

Services: the library is available to all BBC Television programmes. The Pictures Research Unit acquires material from outside sources for use in programmes. Photographs are made available for sale through Photographic Sales.

Radio Times Hulton Picture Library

35 Marylebone High Street,
London W1M 4AA

Librarian: Mrs C.Sergides

01-580 5577 Ext. 4621

Library stock: a general historical commercial picture lending library of more than 6,000,000 photographs, drawings, engravings, maps, etc., covering people, places, events and subjects ranging in time from pre-history up to 1957. Mostly black and white, but a proportion of coloured engravings and colour transparencies.

Services: the collection is available to all who require pictures for commercial reproduction. Scale of fees available from the Librarian.

Pronunciation Unit

Broadcasting House, London W1A 1AA

Pronunciation Assistant: Mrs H.C.Wright

01-580 4468 Ext. 4240

The unit provides an advisory service for BBC announcers, newsreaders and other broadcasters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts.

Publications: BBC Pronouncing Dictionary of British Names, 1971; BBC Pronunciation Policy and Practice, 1974.

Transcripts and radio tapes

The BBC does not normally supply transcripts of its programmes, for several reasons. One is the extent of the staff effort that would be required in view of the sheer volume of its output on four radio networks and two television channels, plus many regional and local radio programmes. Moreover the BBC acquires only

the broadcasting rights in much of the material which it uses and legally it is not in a position to make copies indiscriminately for use by third parties without going through the process of getting the consent of all the scriptwriters and speakers involved. Nonetheless, the BBC does try to meet requests for transcripts from those who are involved in a programme particularly when these are required for personal reference purposes only.

Similar considerations apply to requests for tapes of radio programmes, especially in the area of performers' rights. It is, however, possible to meet some requests from those who are involved in programmes. (See also the entries for script libraries above.)

Charges are made for these services. Requests should be made in writing to:

The Transcripts and Tapes Unit,
c/o Secretariat, BBC, Broadcasting House,
London W1A 1AA.

(See also BBC Enterprises for recordings of television programmes and radio tapes.)

International relations

The BBC plays a major role in international broadcasting. Its impact overseas stems partly from the programmes broadcast in 39 languages by its External Services, partly from the sale and re-broadcast of many of its television and radio programmes. But among broadcasters abroad it is also respected for the practical role it plays in the international broadcasting unions, its daily contacts with visitors from all parts of the world and the specialised training and aid which it provides to other broadcasting organisations.

International broadcasting organisations

EBU: The European Broadcasting Union is an association of broadcasting organisations, with 35 active members in 31 countries in Europe

and around the Mediterranean, three supplementary members in one country, and 67 associate members in 43 other countries situated in all parts of the world. It arranges co-operation among broadcasters in programme, technical and legal fields, most notably through the Eurovision network of television programme exchange, and satellite co-ordination of programmes from other continents, such as Olympic Games and other major international sporting fixtures, major political events and linked entertainment programmes. In the course of a year the European Broadcasting Union relays over 68,000 television news items through Eurovision.

Sir Charles Curran, the Board of Governors' Consultant in International Relations Broadcasting matters, is in his final year as President.

CBA: The public service broadcasting organisations of the Commonwealth meet every two years to pool experience and discuss common problems in the editorial and technical fields. This is the main meeting of the Commonwealth Broadcasting Association. The Secretary-General of the CBA and his small staff are housed on BBC premises in London and handle day-to-day matters of Commonwealth co-operation in programmes, training, and technical advice.

ABU: In addition, each year the BBC attends, as an associate member, the General Assembly of the Asian Broadcasting Union.

ITU: The BBC is represented on the UK committees and conferences of the International Telecommunication Union, and on its two permanent consultative committees, the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCITT).

Aid to other broadcasters

The BBC offers extensive assistance to other broadcasting organisations, free from political bias or commercial gain, often with the help of UK Government or other development funds.

Special training courses for foreign broadcasters in radio and television production, broadcasting management, newswriting and engineering subjects are run in the UK, and in some cases, specially tailored training attachments are arranged.

Details of application and enrolment for training courses may be obtained from the **Head of Personnel and Administration**, International Relations, Broadcasting House, London W1A 1AA. Candidates require sponsorship and continuing employment by an overseas television or radio organisation. In certain cases, assistance from the British Government Overseas Development Ministry may help to pay tuition fees, and to cover travelling and living costs.

Visitors

Every year over 3,000 broadcasters and others with specialised interests in broadcasting visit the BBC from all over the world. All of these – apart from engineers and journalists – are initially received by the Liaison Department of International Relations Division which works out detailed programmes for their visits with the help of other BBC departments. Initial contact should be with **Head of Liaison, International Relations**, BBC, Broadcasting House, London W1A 1AA. Tel. 01-580 4486 X5122/5123. Visting journalists and engineers are looked after by External Services Publicity and Engineering Information Departments respectively. Several hundred weeks of study visits are also arranged each year by Liaison Department for foreign broadcasters either after they have attended BBC training courses or in the interest of facilitating exchanges of experience between staff working in similar fields.

Services to foreign broadcasters

One of the functions of International Relations Division is to book radio facilities in Britain for foreign broadcasters, either on a reciprocal

basis or, in the case of most commercial stations, for a stipulated fee. Each year several thousand such bookings are made; they range from complicated outside broadcasts to single short-voiced pieces from unmanned studios.

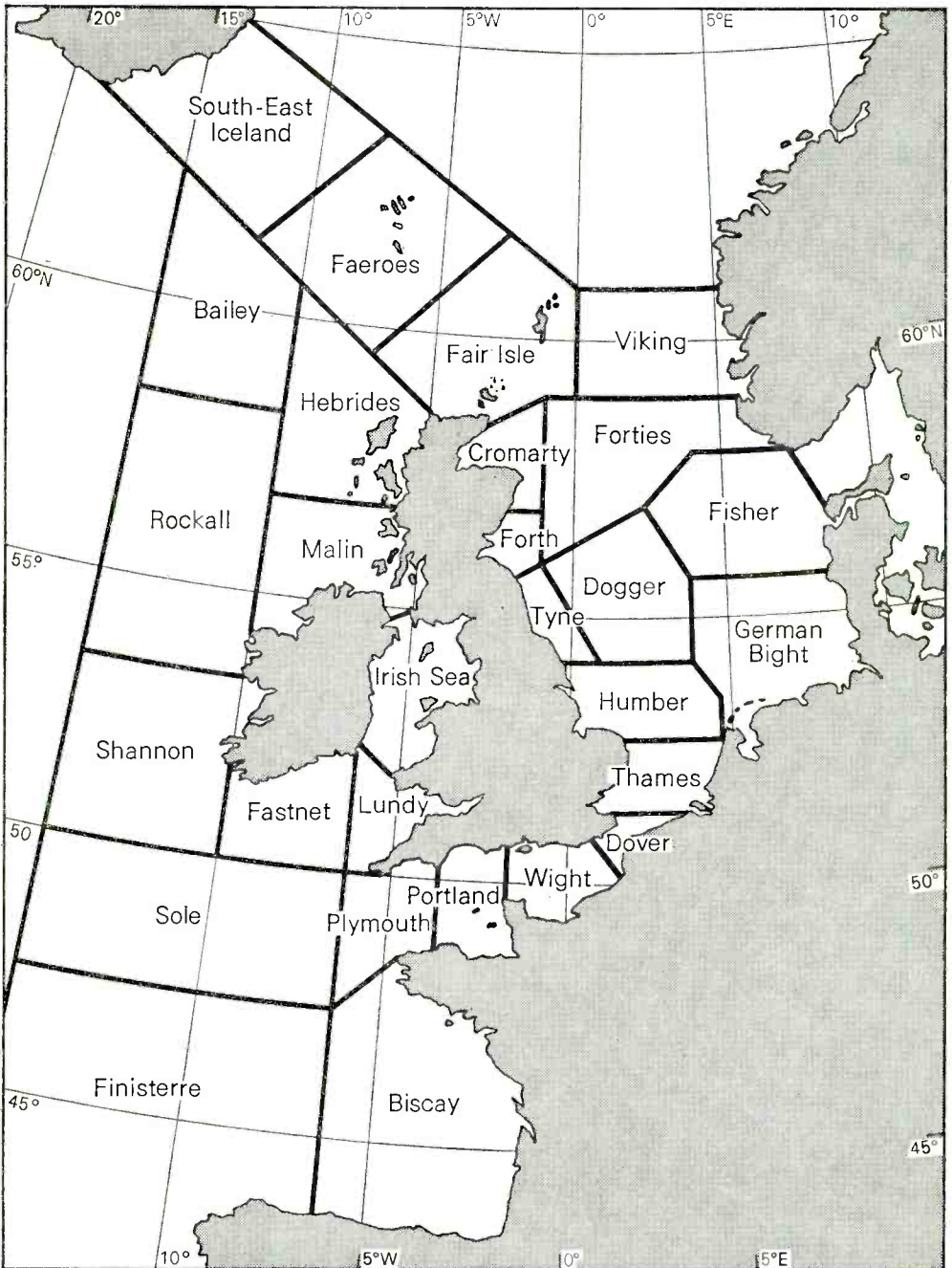
Weather forecasts

The Meteorological Office, which is part of the Ministry of Defence, prepares weather forecasts for BBC radio and television. The Central Forecasting Office supplies most of the bulletins; regional forecasts come from the meteorological offices in the regions concerned. Radio forecasts are either supplied as a text by Meteorological Office staff or are broadcast direct from the studio of the London Weather Centre. Shipping forecasts are broadcast on Radio 2 on 1500 metres (*see map opposite*). Radio 2 is interrupted at the earliest convenient moment for gale warnings and these are repeated, if necessary, on the hour.

Forecasts for inshore waters of the British Isles are broadcast on Radio 4 at 0003.

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. In the case of fog affecting motorways, where conditions are such as to constitute a threat to safety, information is broadcast immediately on both Radio 1 and Radio 2, and as soon as possible on Radio 3 and Radio 4. Each of the other networks then directs listeners to a summary of Motorway Fog Alerts, broadcast on Radio 2 only, following the News Summary on the hour, and repeated each hour as long as the hazard remains.

BBC Television also affords the opportunity for the 'weatherman' (or 'weatherwoman') to present their expert knowledge directly to the



Shipping forecasts: coastal sea areas

Crown copyright by permission of Controller H.M. Stationery Office

viewer. These forecasts, presented by Meteorological Office staff, are of interest both to the specialist and the general audience. A readily understood system of graphics adds a clear visual impression to the spoken description of the expected weather in different parts of the British Isles. For those who take a deeper interest, the likely development of pressure systems and fronts are described with the display of a current analysis Atlantic chart.

Greenwich Time Signal

The Greenwich Time signal normally consists of five short pips followed by a longer one and, for the average listener, all that needs to be remembered is that the exact start of the hour is marked by the start of the final long pip.

Greenwich Mean Time is a time scale based on the diurnal rotation of the Earth on its axis and, for those concerned with the precise scientific measurement of time, suffers from the fact that the mean solar day is gradually increasing in length due to a progressive and irregular decrease in the rate of rotation of the Earth which means that, in effect, the Earth is losing about three thousandths of a second per day as judged by the far more precise time scale established by atomic clocks.

With the time scales thus gradually drifting apart it is necessary to make a correction from time to time by the introduction of either a positive or negative leap-second. All this means is that on certain rare occasions instead of five short pips preceding the longer one there may be either four or six. The start of the long pip will still mark the exact start of the new hour.

The signals are received by land-line from the Royal Observatory Time Station at Herstmonceux, in Sussex, and are broadcast on a world-wide basis throughout the day.

Staff and administration

The BBC employs 25,000 full-time and more than 1,000 part-time staff as follows:

	Men	Women	Total
Full time	16,528	7,925	24,453
Part time	65	1,201	1,266
<i>Total</i>	16,593	9,126	25,719
<hr/>			
Managerial, programme, technical and executive staff			14,812
Secretarial and clerical staff			5,461
Weekly staff including cleaners			4,614
Catering and hostels staff			693
<i>Overseas: Locally recruited staff</i>			139
<i>Total</i>			25,719

(At 31.3.77)

Staff recruitment

It is the BBC's policy to fill vacancies on its permanent staff by competition except in the junior weekly, 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 the competition is opened to outside candidates as well, usually after advertisement in the press. Some traineeships in specialised departments attract graduates with good general aptitudes and others, broadly (but not exclusively) in the 20 to 25 age range; and details of these can be obtained from BBC Appointments Department or Engineering Recruitment Officer, as appropriate.

Programme, editorial and administrative recruitment

Radio and television production posts are advertised whenever vacancies occur. These are normally filled by competition, and comparatively few production vacancies are advertised in the press. When external candidates are to be considered, advertisements are placed in *The Listener*, *The Daily Telegraph* on alternate Wednesdays, and, as appropriate, in specialised publications such as *UK Press Gazette*, *Times Educational Supplement* or *The Stage*. Vacancies outside London are also advertised in the provincial and local press. Journalistic posts are similarly 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
For the clerical, secretarial, and weekly paid categories, applicants should apply to the same address in London or one of the regional centres whose addresses are given on page 316. Applicants should give full particulars of age, education, experience and qualifications stating kind of work in which they are interested.

Engineering recruitment

The operational engineering departments of the BBC, covering Television, Radio, External Broadcasting, Communications and Transmitter Groups, require a number of technical staff each year. Recruits from universities and polytechnics with degrees in electrical engineering, electronics or physics, largely fill the requirements for newly qualified engineers.

In addition, applicants from 18 to 26 years of age can be considered for more junior posts grouped under two main headings: Technical Operators and Technical Assistants.

Each year, graduates with good honours degrees in electrical engineering, electronics or physics are appointed as graduate trainees

in the Research and Designs Departments. Further details of recruitment into the engineering departments and of the graduate traineeships can be obtained from:

The Engineering Recruitment Officer,
BBC, Broadcasting House, London W1A 1AA.

Programme contracts

Most contributors to BBC programmes receive payment which may range from a few pounds for a simple talk to a substantial sum for a star performer in a major series. These fees are assessed and administered by Programme Contracts Department and its radio booking sections, and the Artists Contracts Department in television in London and by the booking authorities in the national regions, and at Manchester, Birmingham and Bristol. Contracts vary according to the nature of the engagement; a straightforward talk or interview may present few complications, while the arrangements for a major television drama series or the Promenade Concerts may require weeks of negotiation with artists' agents, discussing not just the fees but ways and means of fitting in rehearsal, recording and performance schedules for the production with existing commitments elsewhere.

Apart from negotiating and originating about 200,000 contracts each year the Contracts Departments' staff also arrange labour permits for foreign artists, licences and chaperones for children, carry out the general administration of the BBC orchestras and BBC Singers, and, on behalf of BBC Enterprises, administer residual payments and negotiate special fees for those artists and speakers who have taken part in television programmes which the BBC has sold abroad, or BBC Records marketed in this country.

The BBC has a reputation for fair dealing and it tries, within its resources, to offer the

best possible terms and conditions to performers and contributors; these are based on agreements with the relevant unions and associations governing minimum fees and conditions in both radio and television. These bodies include Actors Equity, the Musicians Union, the Incorporated Society of Musicians, the Radiowriters Association and the National Union of Journalists; the BBC is in constant touch with them in the course of the negotiation of agreements and in discussing their interpretation.

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.) Radio and television rights in commissioned music or literary material are acquired in return for agreed fees by direct negotiation with each composer or 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, 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. Agreements with the *Music Publishers' Association* deal with the rates to be paid for the hire of orchestral material and the broadcasting of dramatico-musical works, which are not controlled by the *Performing Right Society*.

The BBC also has an agreement with the *Publishers' Association* and the *Society of Authors*, which provides for stated rates to be paid for a radio broadcast of published material and stage plays. The rates are assessed on a time basis. Certain rates are also agreed for TV use.

Both the *Radiowriters' Association* and the *Writers' Guild of Great Britain* are recognised by the BBC as negotiating bodies for contributors of original radio drama and features and there is an agreement with these bodies relating to specially-written plays, series and serials and dramatisations. On the television side the *Writers' Guild of Great Britain* is the recognised negotiating body. The BBC has four agreements with the Guild relating to specially-written plays, specially-written series and serials, dramatisations and television educational drama. In each case the rights to be acquired by the BBC are laid down, and minimum fees for beginners, and professional

rates for established writers, according to the length of the script are prescribed.

Assessment of fees

Fees for published material and stage plays 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 where agreements have been negotiated with outside bodies the minimum and professional rates referred to above.

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 programmes to be used by overseas broadcasting organisations. For radio programmes overseas rights are generally 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.

Names and addresses

Board of Management

Director-General: J.I.R.Trethowan
Managing Director, External Broadcasting (and Deputy Director-General): G.E.H.Mansell, CBE
Managing Director, Radio: P.H.Newby, CBE
Managing Director, Television: A.D.G.Milne
Director of Engineering: J.Redmond
Director of Finance: H.P.Hughes
Director, Public Affairs: D.J.Webster
Director, News and Current Affairs: R.T.L.Francis
Director of Personnel: M.Bett (from 5.12.77)

Some other senior staff

(the list is not comprehensive).

Chief Assistant to the Director-General: P.H.Scott
Chief Assistant to the Director-General (Regions): D.M.Taylor

External Broadcasting

Controller, Administration: L.G.Thirkell
Controller, European Services: A.Lieven
Controller, Overseas Services: R.E.Gregson, OBE
Controller, English Services: A.S.Kark
Chief Engineer: D.A.V.Williams
Chief Accountant: M.Diamond

Radio

Director of Programmes: D.T.Muggeridge
Controller, Radio 1 and 2: C.J.McLelland
Controller, Radio 3: S.Hearst
Controller, Radio 4: I.J.McIntyre
Controller, Music: R.N.Ponsonby
Controller, Local Radio: M.J.Barton
Chief Engineer: J.D.MacEwan
Chief Accountant: H.Grocock

Television

Deputy Managing Director: R.H.Scott, CBE
Controller, BBC 1: W.F.Cotton, OBE
Controller, BBC 2: A.E.Singer
Controller, Personnel: R.R.Chase
Controller, Programme Services: P.G.A.Ramsay
Controller, Planning and Resource Management: M.Checkland
Chief Engineer: C.R.Longman
Chief Accountant: R.H.Bates

Engineering

Deputy Director: T.B.McCerrick
Assistant Director: P.Rainger
Chief Engineer, Regions: G.W.MacKenzie
Chief Accountant: C.Taylor

Finance

Controller, Finance: G.E.Buck
General Manager, Publications: J.G.Holmes
General Manager, Enterprises: G.B.Perkins
Chief Accountant, Central Finance Services:
E.S.Tungate

Public Affairs

The Secretary: J.F.Wilkinson
Head of Information Division: P.W.Woon
Controller International Relations: N.M.Wilson
Controller, Education: D.Grattan
Head of Religious Broadcasting: The Rev.John Lang
Controller, English Regional Television: M.Alder
Controller, Scotland: H.A.Hetherington
Controller, Wales: O.Edwards
Controller, Northern Ireland: J.Hawthorne

News and Current Affairs

Deputy Director: A.S.Todd

Personnel

Controller Development, Personnel: M.Kinchin-Smith
Controller, Staff Administration: C.R.East
Controller Staff Training and Appointments:
D.K.Ashton

Publications: 35 Marylebone High Street, London
W1M 4AA 01-580 5577
Telegrams and cables: Broadcasts, London
Telex: 265781

Enterprises: Villiers House, The Broadway, Ealing,
London W5 2PA 01-743 8000
Telegrams and cables: Telecentre London
Telex: 934678 BBC ENT.G or 265781 BBC London

Scotland

Broadcasting House, Queen Margaret Drive,
Glasgow G12 8DG 041-339 8844
Edinburgh office: Broadcasting House, 5 Queen
Street, Edinburgh EH2 1JF 031-225 3131
Aberdeen Representative: P.E.B.Chalmers,
Broadcasting House, Beechgrove Terrace,
Aberdeen AB9 2ZT 0224-25233

Wales

Broadcasting House, Llantrisant Road, Llandaff,
Cardiff CF5 2YQ 0222-564888
Head of Production: M. Edwards,
Bryn Meirion, Bangor, North
Wales, LL57 1YU 0248-2214
West Wales Representative: D.John,
Broadcasting House, Llantrisant Road, Llandaff,
Cardiff CF5 2YQ 0222-564888

Northern Ireland

Broadcasting House, 25-27 Ormeau Avenue,
Belfast BT2 8HQ 0232-44400

BBC addresses

London

Headquarters: Broadcasting House, London W1
01-580 4468
Postal address: BBC, London W1A 1AA
Telegrams and cables: Broadcasts, London
Telex: 265781 BBC London

Television: Television Centre, Wood Lane, London
W12 7RJ 01-743 8000
Telegrams and cables: Telecasts, London
Telex: 265781

External Broadcasting: PO Box 76, Bush House,
Strand, London WC2B 4PH 01-240 3456
Telegrams and cables: Broadbrit, London
Telex: 265781

Network production centres

Birmingham

Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7QQ 021-472 5353
Head of Network Production Centre: P.Sidey

Manchester

New Broadcasting House, Oxford Road,
Manchester M60 1SJ 061-236 8444
Head of Network Production Centre:
John Ecclestone (Acting)

Bristol

Broadcasting House, 21-33b Whiteladies Road,
Clifton, Bristol BS8 2LR 0272-32211
Head of Network Production Centre: S.Wyton

Regional television stations*East*

St.Catherine's Close, All Saints Green,
Norwich NR1 3ND 0603-28841
Regional Television Manager: J.Johnston

Midlands

Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7QQ 021-472 5353
Regional Television Manager: M.Hancock

North

Broadcasting Centre, Woodhouse Lane,
Leeds LS2 9PX 0532-41181/8
Regional Television Manager: W.Greaves

North-east

Broadcasting House, 54 New Bridge Street,
Newcastle upon Tyne NE1 8AA 0632-20961
Regional Television Manager: J.Graham

North-west

New Broadcasting House, Oxford Road,
Manchester M60 1SJ 061-236 8444
Regional Television Manager: R.Colley

South

South Western House, Canute Road,
Southampton SO9 1PF 0703-26201
Regional Television Manager: H.H.G.Mason

South-west

Broadcasting House, Seymour Road, Mannamead,
Plymouth PL3 5BD 0752-62283
0752-29201
Regional Television Manager: T.Salmon

West

Broadcasting House, 21-33b Whiteladies Road,
Clifton, Bristol BS8 2LR 0272-32211
Regional Television Manager: J.Dewar

BBC local radio stations*BBC Radio Birmingham*

Pebble Mill Road, Birmingham
B5 7SA 021-472 5141
Manager: Jack Johnston

BBC Radio Blackburn

King Street, Blackburn, Lancs. BB2 2EA
0254-62411
Manager: John Musgrave

BBC Radio Brighton

Marlborough Place, Brighton, Sussex BN1 1TU
0273-680231
Manager: Robert Gunnell

BBC Radio Bristol

3 Tyndalls Park Road, Bristol BS8 1PP
0272-311111
Manager: David Waine

BBC Radio Carlisle

Hilltop Heights, London Road, Carlisle, Cumbria
CA1 2NA 0228-31661
Manager: Tim Pitt

BBC Radio Cleveland

91/93 Linthorpe Road, Middlesbrough,
Cleveland TS1 5DG 0642-48491
Manager: Hal Bethell

BBC Radio Derby

56 St.Helens Street, Derby DE1 3HY 0332-361111
Manager: John Bright

BBC Radio Humberside

9 Chapel Street, Hull HU1 3NU 0482-23232
Manager: Dave Challis

BBC Radio Leeds

Merrion Centre, Leeds LS2 8NJ 0532-42131
Manager: Ray Beaty

BBC Radio Leicester

Epic House, Charles Street, Leicester LE1 3SH
0533-27113
Manager: Owen Bentley

BBC Radio London

35A Marylebone High Street, London W1A 4LG
01-486 7611
Manager: Allen Holden

BBC Radio Manchester

PO Box 90, NBH, Oxford Road, Manchester
M60 1SJ 061-228 3434
Manager: Allan Shaw

BBC Radio Medway

30 High Street, Chatham, Kent ME4 4EZ
0634-46284
Manager: Harold Rogers

BBC Radio Merseyside

Commerce House, 13/17 Sir Thomas Street,
Liverpool L15 8S 051-236 3355
Manager: Rex Bawden

BBC Radio Newcastle

Crestina House, Archbold Terrace,
Newcastle upon Tyne NE2 1DZ 0632-814243
Manager: Derek Woodcock

BBC Radio Nottingham

York House, York Street, Nottingham NG1 3JB
0602-47643
Manager: Tom Beesley

BBC Radio Oxford

242/254 Banbury Road, Oxford OX2 7DW
0865-53411
Manager: John Pickles

BBC Radio Sheffield

Ashdell Grove, 60 Westbourne Road,
Sheffield S10 2QU 0742-686185
Manager: Tim Neale

BBC Radio Solent

South Western House, Canute Road,
Southampton SO9 4PJ 0703-31311
Manager: Maurice Ennals

BBC Radio Stoke-on-Trent

Conway House, Cheapside, Hanley,
Stoke-on-Trent, Staffs. ST1 1JJ
0782-24827
Manager: Sandra Chalmers

BBC representatives overseas

USA

Representative: R.A.Somers-Ward
630 Fifth Avenue, New York, N Y, 10020, USA
(212) 581-7100
Cables: Broadcasts, New York City
Telex: 4200-93

Canada

Sales Manager/Representative: D.G.Wilson
Suite 510 Manulife Centre, 55 Bloor Street West,
Toronto 5, Ontario,
Canada (416) 925-3891
Postal address: PO Box 500, Terminal A, Toronto,
Canada
Cables: Loncalling, Toronto
Telex: 06-23577

Australia & New Zealand

Representative/Sales Manager: B.D.Sands
Westfield Towers, 100 William Street, Sydney,
New South Wales, 2011, Australia, Sydney 35864 11
Cables: Loncalling, Sydney
Telex: BBCorp 20705

Middle East

Operations Organiser, Cairo: T.I.Hay-Campbell
PO Box 2642, Cairo, Egypt. Cairo 706098
Telex: 2635 BBCMED UN

South-east Asia

Representative: E.Bowman, MBE
L2, 11th Floor, International Building,
360 Orchard Road, Singapore 9 Singapore 372937
Cables: Loncalling, Singapore

France

Representative: G. de B. Neel
155 rue du Faubourg Saint-Honoré, BP 487 08,
75366 Paris, Cedex 08 225.3900/1/2
Cables: Broadbrit, Paris
Telex: 650341

Germany

BBC German Service Representative: E.R.Vickers
1 Berlin 12, Savignyplatz 6, West Germany
West Berlin 31 67 73, 3133063
Telex: Berlin 184469

BBC news offices overseas

Australia

John Thorne, BBC Office, Westfield Towers,
100 William Street, Sydney, NSW 2011
Tel. No: 358 6411
Telex: 20705

Middle East

Tim Llewellyn, c/o Commodore Hotel,
Beirut, Lebanon

Cairo

R.Jobbins, PO Box 2040, Cairo, UAR
Tel. No: Cairo 48409 (Reuters)

East and Central Europe

Maurice Gent, c/o Foreign Press Club, A1010
 Vienna 1, Bankgasse 8/206, Austria
Tel. No: Vienna 633 318

East Mediterranean

Chris Drake, c/o Hilton Hotel,
 Nicosia, Cyprus
Tel. No: Nicosia 64040

West Mediterranean

Gordon Martin, Spanish News Agency,
 EFE Building, Espronceda 32, Madrid (3), Spain
Tel. No: Madrid 226-5705

Far East

Bob Friend, c/o Room 710c, East Wing,
 NHK Broadcasting Centre, 2-2-1 Jinnan,
 Shibuya-Ku, Tokyo
Tel. No: Tokyo 465-1761

Jim Biddulph, BBC Room 1160,
 New Mercury House,
 22 Fenwick Street, Hong Kong
Tel. No: 5-280527 or 5-280621

Mrs Susannah Okuley, BBC Television News
 Assistant, BBC, Room 1160, New
 Mercury House, 22 Fenwick Street, Hong Kong
Tel. No: 5-280527 or 5-280621

Latin America

D.Wilson, Oficina 67, Edificio Safico,
 Corrientes 456, Buenos Aires 1366, Argentina
Tel. No: Buenos Aires 49-3112

Western Europe

Brussels
 Angus McDermid, Clifford Smith, BBC Office,
 4th Floor, International Press Centre,
 1 Boulevard Charlemagne, Brussels 1040, Belgium
Tel. No: Brussels 736-80-15

Eire

Philip Whitfield, Room 355, Royal Hibernian Hotel
 Dawson Street, Dublin 2
Tel. No: Dublin 772991 ext. 35 or Dublin
 771467

France

Stephen Jessel, 155 rue du Faubourg St-Honoré,
 BP 48708 75366 Paris Cedex 08
Tel. No: 225.2452/2453

West Germany

Ian Mitchell, Pressehaus 1/429 Heussallee 2-10
Tel. No: Bonn 224021

South Africa

John Simpson, c/o PO Box 337, Johannesburg
Tel. No: Johannesburg 42-3588

East Africa

John Osman and Brian Barron, c/o Reuters
 PO Box 49331, Nairobi, Kenya
Tel. No: Nairobi 24717

South-east Asia

Adrian Porter, c/o South-east Asia Representative,
 L2, 11th Floor, International Building,
 360 Orchard Road, Singapore 9
Tel. No: Singapore 372937

USA

Washington
 Clive Small, John Humphrys,
 CBS Building, 2020 M.Street, NW Washington
 DC 20036

Tel. No: (202) 223-2050 (202) 223-2051
Telex: 2064-44014

New York

David McNeil, BBC Office, 630 Fifth Avenue,
 New York, NY 10020

Tel. No: (212) 581-7100

Brian Saxton, Room C309, United Nations Build-
 ing, New York, NY.

Tel. No: (212) 355-4244

USSR

Kevin Ruane, Sadovo-Samotechnaya D. 12/24,
 kv9 Moscow

Tel. No: Moscow 295 8513 or 295 9330

Contract correspondents

Cyprus

John Bierman, Nicosia Hilton, Nicosia, Cyprus
Tel. No: Nicosia 64040

Geneva

Alan McGregor, 9 Salle de Presse, Palais des
 Nations, 1211 Geneva 10, Switzerland

Tel. No: Geneva 34 6335

Israel

Michael Elkins, c/o Press Information Office,
Jerusalem
Tel. No: Jerusalem 226191

Rhodesia

Ian Mills, Internews, PO Box 2023, Salisbury,
Rhodesia
Tel. No: Salisbury 25565 or 25910

Rome

David Willey, BBC Office, Via della Dataria 94,
00187 Rome
Tel. No: Rome 689707/689916

Far East

Philip Short -- Peking
c/o Room 3124, Broadcasting House,
London W1A 1AA

Membership of the BBC advisory councils & committees

General Advisory Council

The Rt Hon. Lord Aldington
KCMG, CBE DSO, TD
(*Chairman*)
Mr J.C.Alderson, QPM
Mr Derek Barber
Mr Alan Beith, MP
Mrs Anne Blair
Mr Robin Bradbury, JP
Mr T.G.Bradley, MP
Dr Alan Bradshaw
Lord Briggs
Mr Mark Carlisle, QC, MP
Mr John Carpenter
Professor Winifred Cavenagh
Mrs Lynda Chalker, MP
Dr R.L.Clutterbuck, CB, OBE
Sir Stewart Crawford, GCMG, CVO
Sir Goronwy Daniel, KCVO, CB
Sir Frank Figures, KCB, CMG
Sir Norman Graham, CB
Mr W.L.Graham
Mr James Grew, JP
The Earl of Harewood
Mrs Heather Harris
Professor Albert Hines
Mr Roy Howell
Dr Mark Hughes, MP
Mr John Hunt, MP
Sir Geoffrey Jackson, KCMG
Lord Jacobson of St Albans, MC
Mrs Ann Jones
Mr Ben Jones
Mr J.D.Jones
Dr Margaret Jones
Dr H.G.Judge
Dr Bharti Kansara
Mr Neil Kinnock, MP
Mr Donald Macgregor
Professor Donald I.MacKay
Mrs Dorrette McAuslan
Mr William McKenna
Sir Ieuan Maddock, CB, OBE, FR3
Mrs Elsie Mansell
Miss Lynda Myles
Dr Patrick Nuttgens
Mr Alan Pascoe, MBE
Mr Alan Plater
Miss Diana Pulson
Mr Alan Reynolds
Mrs Joan Ruddock
The Rt Rev. Robert A.K.Runcie,
MC, Bishop of St Albans

Mr Ronald Singleton
Mr David Streeter
Professor Charles Thomas
Mr David Tolliday
Mr Phillip G.Weekes
Mr John Whitehorn, CMG
Miss Rosalie Wilkins
Miss Catrin M.Williams
The Rev. Tony Williamson
Mr Colin Young, OBE

Northern Ireland Advisory Council

Mr W.P.O'Hara, National Governor
for Northern Ireland (*Chairman*)
Mr Denis P.Barritt
Mr J.I.Brennan
Mr J.J.Campbell
Mr Randall Crawford
Mrs Jan Elliott
Mr James Grew
Mr Tom Hunter
Mrs Cecilia F.Linehan
Mr John Malone
Mr Eric Mayne
Mr R.B.Morton, TD
Dr Joyce Neill
Miss Kathleen O'Brien
Mrs N.O'Donoghue
Five vacancies

East Advisory Council

Mr David Tolliday (*Chairman*)
Mr Phillip Ayres
Mr Jack Boddy
Mrs J.Boulind, CBE
Mr Keith Broom
Mr R. Condon
Mrs M.Cordingly
Mrs Janet Evans
Miss Mary Fairhall
Mr Kenneth Hammerton
Mr Anthony Leigh
Mr J.Ogunremi
Mr Geoffrey Perry
Mr Keith Shaw
Mr H.Teverson

Midlands Advisory Council

Mr John Carpenter (*Chairman*)
Mr Charles Barlow
Mr A.Berry
Mr M.Clark
Mr T.Curley
Mrs D.Daniell
Mrs Anneke Evans
Mr R.Eyre
Mr J.Forbes
Mr W.Jordon
Mr R.I.Kenyon-Slaney
Mr H.Mukaddam
The Venerable Richard Betts Ninis
Mr W.Potter
Mr Patrick G. Rust
Mr P.F.J.Skinner
Mr William Snaith
Mr Michael Turner
Mrs J.Upward
Mrs J.Wilding

North Advisory Council

Mr Roy Howell (*Chairman*)
Mr Eddie Altman
Mrs G.Armitage
Mr P.Booth
Mr Richard Caborn
Dr Janet Cockcroft
Mr Charles Colmer
The Rev. Graham Cook
Mrs C.Grice
Mr N.Horsley
Mr Charles Sigsworth
Mrs P.Smith
Mr Chris Tattersall
Mr J.Walsh
Mr J.Watmough
Mr B.Wright

North-east Advisory Council

Mr William McKenna (*Chairman*)
Mr G.L.Baylis
Mrs Marie Bergmann
Mr Philip Dixon
Mr B.Foster
Mr J.Gardner
Mr T.Hadaway
Mr C.G.Hutchinson
Mrs Shirley Lincoln
Dr H.Lister
Miss C.Matthews
Mrs Joan Morton

Mrs J.Saul
Mr R.Smith
Mr P.Sotheran

North-west Advisory Council

Dr A.Bradshaw (*Chairman*)
Mr Barry Askew
The Rev. Canon James Bentley
Mr M.Blackburn
Mr Trevor Buckley
The Rev.Robert Cartledge
Mr G.Chadwick
Mrs E.Christie
Mr F.Cooney
Mrs S.Halhead
Mr R.M.Hammond
Mrs Eileen Kenny
Mrs Margaret Kenyon
Mrs Jean McSweeney
Mr J.Pullen
Mr Desmond Pitcher
Mr Philip Roberts

South Advisory Council

Mr J.D.Jones (*Chairman*)
Mrs J.Blooman
Mr C.Brown
Mr I.Caws
Mrs E.Chalk
Lady Jennifer Enfield
Professor P.B.Fellgett
Mr S.P.Gawe
Rear Admiral Wilfed J.Graham
Mr B.Harris
Mrs Margaret Long
Mrs V.Morris
Mr T.W.Pallett
Mrs M.Rule
Mr J.Arthur Wells-Thorpe
Mrs P.West
Mr G.R.Woolven

South-west Advisory Council

Professor Charles Thomas
(*Chairman*)
Mr Hugh Crowle
Mr John Christopher Dancy
Mr S.Dey
Mrs J.E.Fidler
Mrs O.Gibson
Mr N.Golding
Mrs Kathleen Hocking
Miss S.J.Lee
Mrs M.Maeckelberghe
Mrs J.E.Morris
Capt. E.Palmer

Mrs M.Tangye
The Rev.J.F.Wentworth Watson
Mrs K.Wood

West Advisory Council

Mr R.J.Bradbury (*Chairman*)
Mr R.Allsop
Mr B.Bailey
Mr R.Carter
Professor David Dineley
Mrs R.Dyer
Mr J.Eley
Mrs H.Fraser
Mr B.Long
Miss C.Murphy
Mr F.Paton
Mrs J.Perons
Mrs Angela Powell
Mr J.Timpson
Miss Jennifer Vickery
Mr D.Windsor

Central Religious Advisory Committee

The Rt Rev. Robert A.K.Runcie,
MC, Bishop of St Albans (*Chairman*)
The Rev.James Bentley
Mr John Boyd, CBE
Mr J.J.Campbell
Sir Frederick Catherwood
The Rev.Maxwell Craig
The Most Rev.E.Daly,
Bishop of Derry
Mr Robin Denniston
Mrs Margaret Duggan
Miss Anne Forbes
The Rev.Rabbi Hugo Gryn
The Rt Rev.A.Harris, Aux.
Bishop of Liverpool
Dr W.Hollenweger
The Rt Rev.C.James, Bishop
of Wakefield
Mr N.Jayaweera
The Rev. Dr D.Jenkins
Miss C.Kent
Mr D.Kingsley
Mrs P.Makins
Professor D.Martin
Professor B.G.Mitchell
The Rev.Dr Colin Morris
The Rev.Professor Ian Pitt-Watson
The Rt Rev.Eric Roberts
The Rev.E.H.Robertson
The Rev.D.W.D.Shaw
Miss Doreen Stephens

The Rev.D.R.Thomas
The Rt Hon.Lord Wheatley

Northern Ireland Religious Advisory Committee

Mr J.J.Campbell, (*Chairman*)
The Rev.D.J.Banham
Miss Maureen Bankhead
The Rev. D.Boden
The Rev. Tom Craig
Sr.Odran Doyle
Fr.Joseph Duffy
Dr David Gooding
Mr George Johnston
Fr.John J.McCullagh
The Rev. Gordon McMullan
Canon R.W.Williams
Two vacancies

Scottish Religious Advisory Committee

The Rev.D.W.D.Shaw (*Chairman*)
The Rev.J.H.Alexander
Mr Tom Buchan
Mrs Betty Gordon
The Rev.Richard Holloway
Mrs D.P.McCallum
The Rev.Professor Murdo Ewen
Macdonald
The Rev.Johnston R.McKay
Mrs Daphne McNab
Mrs Edward Moulton
The Rev.James Quinn
The Rt Rev.Charles Renfrew
The Rev.Tom Scott
The Rev.Robert Waters

Welsh Religious Advisory Committee

The Rt Rev.Eric Roberts
(*Chairman*)
The Rev.Wyndham Bold
Mrs Jennie Eirian Davies
The Rev.Owen Evans
Father Mike Finlan
Captain J.F.Fuller
Dr J.Glyndwr Harris
Mr Emyr Jones
Mrs Enid Morgan
Dr John I.Morgan
The Rt Rev.Daniel Mullins
Mrs Joyce Owen
The Rev.Harri Gwilym Parri
The Rev.Gwynfryn Thomas
Mr T.V.Walters

Central Appeals Advisory Committee

Mr W.L.Graham (*Chairman*)
 Mr Paul Adams
 The Lady Digby
 Sir Edward Ford, KCB, KCVO
 Miss B.O.Glasgow
 Mr S.P.Grounds, CBE
 Major R.T.Hungerford
 Miss Pamela H.Lewis
 Air Commodore
 J.W.McKelvey, CB, MBE
 Dr Joyce Neill
 Mr P.E.Pritchard, OBE
 Lady Goronwy-Roberts
 Miss Jane Rowe, OBE
 Councillor Mrs T.S.Russell
 Dr J.Taylor
 Mr L.E.Waddilove, OBE
 Dr P.O.Williams
 The Rev.J.Callan Wilson
 Mr Bryan H.Woods, MBE

Northern Ireland Appeals Advisory Committee

Dr Joyce Neill (*Chairman*)
 Dr Una Byrne
 Miss Avril Haslett
 Mr R.Higgins
 Mr W.A.Johnston
 Mr E.McMillen
 Mr Desmond Murray
 One Vacancy

Scottish Appeals Advisory Committee

The Rev.J.Callan Wilson, CA
 (*Chairman*)
 Professor Cairns Aitken
 Mrs J.B.Anderson
 Dr Cyril Bainbridge, CBE
 The Hon. Lord Birsay, KT, CBE, TD
 Mrs Helen Crummy, JP
 Ms Sue Innes
 Mrs Anne Leask
 Sir Donald Liddle, JP
 Major Robert Maclean
 The Very Rev.Monsignor
 Brendan H.Murphy
 Mrs Mhairi F.Sinclair
 Mrs Y.M.Leggat Smith
 The Rt Hon. The Earl of Wemyss
 and March, KT

Welsh Appeals Advisory Committee

Lady Goronwy-Roberts
 (*Chairman*)
 Mr Rufus Adams
 Mr J.H.A.Botting
 Col Lionel E.Evans
 Mrs Mary Currie-Jones
 Mrs Heather Garbett-Edwards
 Mr W.Parry-Williams
 Mr E.Glyndwr Walker
 Mrs Ifanwy Williams
 Two vacancies

The School Broadcasting Council for the United Kingdom

Dr H.G.Judge (*Chairman*)
 Sir Lincoln Ralphs
 (*Vice-Chairman*)
 Mr A.Armour, *School Broadcasting Council for Scotland*
 Dr M.Birchough,
Inner London Education Authority
 Professor W.A.L.Blyth,
British Broadcasting Corporation
 Mr J.H.Brace, *School Broadcasting Council for Wales*
 Miss S.J.Browne, *Department of Education and Science*
 Mr G.W.Cooksey,
British Broadcasting Corporation
 Mr E.O.Davies, *School Broadcasting Council for Wales*
 Mr J.H.Davies, *Chairman, School Broadcasting Council for Wales*
 Mrs A.J.Dean,
British Broadcasting Corporation
 Mr N.de Gruchy, *National Association of Schoolmasters*
 Mr W.C.H.Eakin,
British Broadcasting Corporation
 Mr M.Faragher,
National Association of Teachers in Further and Higher Education
 Mr J.Ferguson, *Department of Education, Northern Ireland*
 Mr J.E.Fordham, *Association of Metropolitan Authorities*
 Mr T.Gannon, OBE,
British Broadcasting Corporation
 Mr J.Garne, MC,
Association of County Councils
 Mr L.C.S.Green,
National Union of Teachers
 Dr G.V.Hoare,
Association of Head Mistresses
 Mr E.I.Hughes,
Independent Schools Association
 Mr A.W.S.Hutchings, CBE,
Incorporated Association of Assistant Masters
 Mr R.S.Johnson,
British Broadcasting Corporation
 Mrs D.M.Kirkman,
National Association of Inspectors and Education Advisers
 Mr F.Macintosh, *School Broadcasting Council for Scotland*
 Mr F.A.Mackle,
Northern Ireland Teachers
 Mr F.Makin, *Department of Education and Science*
 Mr J.A.D.Michie, *School Broadcasting Council for Scotland*
 Mr R.Mitson,
British Broadcasting Corporation
 Mr J.G.Morris, *School Broadcasting Council for Scotland*
 Mr M.Morris,
National Union of Teachers
 Mr C.Nichols,
National Association of Teachers in Further and Higher Education
 Mr A.Owen,
British Broadcasting Corporation
 Mr W.H.Petty,
Society of Education Officers
 Mr J.S.Rowe,
National Union of Teachers
 Professor B.T.Ruthven,
Chairman, School Broadcasting Council for Scotland
 Mr C.E.Stuart-Jervis, *Incorporated Association of Headmasters*
 Mr I.Temple-Smith,
National Association of Head Teachers
 Mr M.Timpson,
Incorporated Association of Preparatory Schools
 Miss S.D.Wood, CBE, *Incorporated Association of Assistant Mistresses*

Further Education Advisory Council

Dr P.Nuttgens (*Chairman*)
 Mr P.Ashby,
National Union of Students
 Professor J.P.Barber,
The Open University
 Mr P.A.Batten, *Association of Principals of Colleges*
 Mr R.T.Clärke,
British Broadcasting Corporation
 Mr P.R.Clyne,
Inner London Education Authority
 Mr D.Fisher,
Society of Education Officers
 Mr B.Groombridge,
British Broadcasting Corporation

Dr G.F.Hammersley,
Association of University Teachers
Mr E.A.Hartley, *Association of Metropolitan Authorities*
Mr N.E.Hoey, *Department of Education for Northern Ireland*
Mr G.Hubbard,
British Broadcasting Corporation
Mr R.S.Johnson,
British Broadcasting Corporation
Dr H.Kay, *Committee of Vice-Chancellors and Principals*
Mr R.F.Knight,
National Association of Teachers in Further and Higher Education
Mr T.E.M.Landsborough,
Scottish Institute of Adult Education
Mr J.Maitland-Edwards,
Department of Education & Science
Dr E.Monkhouse,
Workers' Educational Association
Mr K.W.Morris,
Department of Education & Science
Mr D.S.Mumford, *National Advisory Council on Education for Industry and Commerce*
Mr A.Owen, *School Broadcasting Council for the United Kingdom*
Mr P.E.Owen, *Department of Education & Science*
Mr T.Owen,
Confederation of British Industry
Dr Magnus Pyke,
British Association for the Advancement of Science
Mr A.Sapper, *Trades Union Congress, Education Committee*
Mrs C.M.Shallard, *National Federation of Women's Institutes*
Mr A.K.Stock, *National Institute of Adult Education*
Mr C.G.Stuttard, *Association of Tutors in Adult Education*
Mr B.Taylor,
Association of County Councils
Dr Joan Waters, *National Union of Townswomen's Guilds*
Mr G.T.Whittle,
British Broadcasting Corporation
Mr I.M.Williams, *Universities Council for Adult Education*
Mr G.Wilson,
Scottish Education Department
Nominee of Welsh Joint Education Committee

The School Broadcasting Council for Wales

Mr John Howard Davies
(*Chairman*)
Mr D.G.Bonner
Mr John Brace

Mr Eryl O.Davies
Mr T.Ellis
Mr Hywel Evans
Mr Peter Griffin
Mr E.V.Harper
Miss H.R.Hunt
Mr Roy James
Mr Roy Jenkins
Mr Evan Jones
Mr R.G.Jones
Dr Gerwyn Lewis
Mr W.Loudon
Mr Donald Moore
Mr Handel Morgan
Mr D.L.Phillips
Professor D.G.Pritchard
Mr R.Aled Roberts
Mr Eirwyn Thomas
Mr Harry Thomas
Mrs Marcia Williams
Mr G.Vaughan Williams
Three vacancies

School Broadcasting Council for Scotland

Professor B.T.Ruthven (*Chairman*)
Mr F.Macintosh (*Vice-Chairman*)
Mr J.A.D.Michie, Mr J.K.Purves,
Association of Directors of Education in Scotland
Mr A.Armour, Mrs C.D.Black,
Miss M.M.Brown, Mr A. Mac-Ritchie,
Educational Institute of Scotland
Mrs M.H.Collins,
General Teaching Council
Mr J.Scotland, *Joint Committee of Colleges of Education*
Mr A.N.Main, *Scottish Council for Research in Education*
Mr G.W.Blance, Councillor
G.Foulkes, Councillor W.Harley,
Councillor J.Stewart, *Convention of Scottish Local Authorities*
Mr W.J.Fearnley, Mr J.G.Morris,
Scottish Education Department
Mr T.Wallace, *Scottish Secondary Teachers Association*
Miss J.M.Low, Dr D.McFarlan,
Mr H.D.Mackenzie, Mr W.F.
O'Carroll, Mr G.Riddell, Mr K.
Robinson, Mr A.Wallace,
British Broadcasting Corporation

Central Agricultural Advisory Committee

Mr D.Barber (*Chairman*)
Mr W.G.G.Alexander

The Viscount of Arbuthnott
Mr R.Caunce
Mr R.M.Cornforth
Mr A.S.Court
Mr C.Hall
Mrs Mary Large
Mr Eric Mayne
Mr A.Rosen
Col J.Williams-Wynne, CBE, DSO
Mr J.Wright
3 vacancies

Scottish Agricultural Advisory Committee

The Viscount of Arbuthnott,
(*Chairman*)
Mr Ben Barrett
Mr Henry Crawford
Dr J.M.M.Cunningham
Mr Michael C.Dunlop
Mr Bernard Gilchrist
Mrs Muriel Johnston
Mrs Joyce G.Mackie
Mr David Myles
Mr David Oag
Mr Jim Royan
Mr Prophet Smith, OBE
Mr Alan Taylor

Northern Ireland Agricultural Advisory Committee

Mr Eric Mayne (*Chairman*)
Mrs D.Carlisle
Mrs Nan Douglas
Mr R.B.Fulton
Mr J.Gilmour
Mr Robert J.Hanna
Mr David E.McCausland
Mr Patrick D.McGuckian
Mr Michael Murphy
Mr John Nicholson
Mr Kenneth F.Russell
One vacancy

Welsh Agricultural Advisory Committee

Col J.Williams-Wynne (*Chairman*)
Mr William Arthur
Mr Tudor J.Davies
Mr Llewelyn Jones
Mr Iolo Owen
Mr Arthur H.Pritchard
Mr Martin A.Pugh
Mr Hywel Richards
Mr Gwyn Ll.Williams

Ex-officio member

Mr Walter Smith

Central Music Advisory CommitteeThe Earl of Harewood (*Chairman*)Professor Sir Claus Moser, KCB, CBE (*Deputy Chairman*)

Mr David Cairns

Mr John Culshaw, OBE

Sir Charles Groves, CBE

Miss Madeleine Harmsworth

Professor Alun Hoddinott

Mr Antony Hopkins, CBE

Mr Derek Jewell

Mr Andrew Lloyd Webber

Mr Humphrey Lyttelton

Mr Stephen McWatters

The Viscount Norwich

Miss Phyllis Sellick, OBE

Mr John Simpson

Mr Donald Swann

Mr Vilem Tausky

Mr Peter Williams

Scottish Music Advisory CommitteeProfessor Frederick Rimmer (*Chairman*)

Mr James P.Abbott

Miss Edna Arthur

Mr Morrison Dunbar

Ms Elizabeth Ann Frame

Mr Donald Hawksworth

Dr Peter Inness

Mr Graham Melville Mason

Mr Angus MacKillop

Mr John McLeod

Mr Ronald Morrison

Mr James W.Reid

Mr John Walker

Engineering Advisory CommitteeSir Robert Cockburn, KBE, CB (*Chairman*)

Professor Eric A.Ash

Sir Eric Eastwood, CBE, FRS

Air Vice-Marshal G.H.Ford, CB

Sir Francis McLean, CBE

Dr J.A.Saxton, CBE

Science Consultative GroupSir Ieuan Maddock, CB, OBE, FRS (*Chairman*)

Mr B.D.Blackwell, FRAES

Dr Colin Blakemore

Professor Walter Bodmer, FRS

Professor R.L.F.Boyd, CBE, FRS

Professor Ian Fells

Mr Howard H.W.Losty

Professor Ronald Mason

Dr Anne McLaren, FRS

Dr Ruth Porter

Professor John Sutton, FRS

Mr Heinz Wolff

Asian Programmes Advisory CommitteeLord Jacobson of St Albans, MC (*Chairman*)

Mrs Lulu Bilkis Banu

Councillor Bashir Maan

Mrs Shamin Rehman

Miss S.Sandhu

Mr P.Singh

Mr R.Solanki

Mr J.Welsh

4 vacancies

Ex-officio members

Mr Khalid Hasan

Mr Hussain

Mr G.V.Shukla

Mrs Tajunnissa-Hasnain

Advisory Group on the Social Effects of TelevisionSir Geoffrey Jackson, KCMG (*Chairman*)

Mr Michael Church

Miss Margaret Forster

Dr R.Houlton

Mr T.Lamford

Professor J.N.Morris

Miss Frances Waight

Archives Advisory CommitteeLord Briggs (*Chairman*)

Professor Kenneth Charlton

Mr R.E.Coward

Mr David Francis

Professor Margaret Gowing

Mr Benny Green

Mr A.R.A.Hobson

Mr Michael Holroyd

Mr David Jenkins, CBE

Mr Peter Morley

Professor Randolph Quirk, CBE

Mr Donald Sinden

Professor Michael Tilmouth

Consultative Group on Industrial and Business AffairsSir Frank Figgures, KCB, CMG (*Chairman*)

Mr Brian Bailey, OBE, JP

Mr Ken Baker

Mr Claus Benedict

Miss Frances Cairncross

Mr B.K. Fitton

Mr John Gardiner

Professor Norman C.Hunt

Mr C.M.H. Jackson

Mr Gavin Laird

Mr Brian Mathers

Mr Michael Shanks

Mr Anthony Shrimpsley

Mr Alan Swindon, CBE

Mr David Tench

Mr Geoffrey Williams

Mr Norman Willis

Gaelic Advisory CommitteeDr Finlay Macleod (*Chairman*)

Miss Kenna Campbell

Father Colin MacInnes

Iain MacLennan

Donald E.Meek

Cailean Spencer

Orkney Advisory CommitteeEoin F.Scott (*Chairman*)

Mrs Mary Bichan

William F.Drever

Mrs Claire F.Eunson

Mrs Gladys M.Leslie

David Sinclair

Shetland Advisory CommitteeJohn Graham (*Chairman*)

Mrs Rhoda Bulter

Mrs Florence Grains

George L.Hunter, MBE

Brian T.Hunter

John H.Manson

*Local Radio Councils***BBC Radio Birmingham**Mrs E.L.Ford (*Chairman*)

Mr D.L.Amiss

Mr G.F.Carter

Mrs S.Cochrane

Mrs M.R.Dain

Councillor G.Evans

Mrs D.Hughes

Mrs A.James

Mrs R.Joshi

BBC Radio Blackburn

Mr J.Simpson (*Chairman*)
 Mrs I.E.Bee
 Mr V.N.Bingham
 Mr S.Bowditch
 Mrs A.M.Caton
 Mr D.Coulston
 Mr R.Greenwood
 Mr K.T.Hargreaves
 Mr I.Limmer
 Miss J.F.Marginson
 Miss A.C.Read
 Mrs P.D.Riley

BBC Radio Brighton

Mr R.Hinton (*Chairman*)
 Mrs M.Arnold
 Mrs A.R.Barling
 Mr A.A.Clifton
 Mrs E.Cotter
 Miss V.Cromwell
 Mrs L.Fraser
 Mrs D.Freeman
 Councillor A.B.Haworth-Booth
 The Rev.Canon J.F.Hester
 Councillor J.Preddy
 Mr J.Shepherd
 Councillor L.H.Southey, BEM
 Councillor F.Tonks
 Mr J.H.Vokins

BBC Radio Bristol

Mr F.Lyons (*Chairman*)
 Councillor B.Bailey, JP
 Mrs C.Brentley
 Mrs N.Buchanan, JP
 Miss P.Buller
 Mr R.Buss
 The Rev. S.Highway
 Councillor J.McLaren
 Mr T.A.B.Mahoney
 Mr W.A.Nicks
 Miss G.Price
 Mr M.A.Rodrigues
 Mr J.D.Ross
 Mrs M.P.Turner

BBC Radio Carlisle

Mr T.R.Fetherstonhough
 (*Chairman*)
 Miss B.Adair
 The Very Rev. J.H.Churchill
 Mr G.J.Coogan
 Mr D.Dent
 Mr J.Fenwick
 Mr G.A.Hargreaves

Mrs D.Hinchcliffe
 Mrs C.C.Holmes
 Mr A.R.C.Johnston
 Mr R.M.Kelly
 Mrs A.C.Marchant
 Mr J.E.Miller
 Mrs H.Park
 Mr A.J.Potter
 Mr R.J.Poynter
 Mr T.Purdham
 Mr W.P.Rolph
 Major T.R.Riley
 Mr A.Seivewright
 Mr J.N.Ullock

BBC Radio Cleveland

Mr G.R.Chetwynd, CBE (*Chairman*)
 Mr J.Atwood, JP
 The Rt.Rev. C.C.Barker
 Mr J.N.Edwards
 Councillor P.Fulton
 Mr J.D.Greenan
 Miss M.Head
 Mrs M.Hingley
 Mr J.Jeffryes
 Mr M.Kirkby
 The Rev.R.Metcalf
 Mrs E.Reed
 Mr J.Rimmer
 Mrs J.D.Saul
 Mr A.Stewart

BBC Radio Derby

Mr R.W.Alderton (*Chairman*)
 Mr S.Bartholomew
 Mrs M.E.Brooker
 Mr K.G.Collier
 Mr H.Crossley
 Mrs S.Hancock
 Miss O.Haroun
 Mrs C.A.Harris
 Mr C.J.Meynell
 Mrs J.E.Roberts
 Mr A.J.Smith
 Mr J.A.Smith
 Mrs J.Staley
 Mr S.M.Thornhill
 Mr P.Townend
 Mrs G.M.Williams

BBC Radio Humberside

Mrs C.A.M.Heptonstall
 (*Chairman*)
 Col R.A.Alec-Smith, TD, JP
 Mrs S.J.Annis

Mrs M.R.Barker
 Mr M.Barrick
 Mr S.Briggs
 The Rev.G.H.Brown
 Mr J.H.Clark
 Dr R.D.A.Crafter
 Mr G.R.Eastwood
 Mr P.M.England
 Mrs G.Farrow
 Mrs P.R.Hopkins
 Mr W.B.Priestley
 Mr A.J.Worton

BBC Radio Leeds

Mr E.Altman (*Chairman*)
 Mr H.Clarke
 Mr J.A.Evans
 Mr T.P.Firth
 Mrs P.Floyd
 Dr T.Griffiths
 Mrs F.A.Johnston
 Councillor K.Loudon
 Councillor D.B.Matthews
 Councillor M.Meadowcroft
 Mrs W.M.Ozyer
 Mrs E.Rothery
 Councillor T.F.Shaw
 Mr R.Singh
 Mrs M.D.Smith
 Mrs S.Zimmerman

BBC Radio Leicester

Mrs R.Root (*Chairman*)
 Mr J.R.Baker
 Mr J.A.Biggerstaff
 Mr F.Blackwell
 Mrs L.Burnside
 Mr D.P.Burton
 Miss J.Chennell
 Mrs N.Clowes
 Mr P.A.Cobbold
 The Rev.Canon E.N.Devenport
 Mr A.Edwards
 Mr M.A.Higgins
 Mr G.A.Jones
 Mr A.McWhirr
 Councillor Mrs J.Marshall
 Mrs G.E.Middleton
 Miss M.Morgan
 Mr H.Odell, TD
 Mr R.S.Patel
 Councillor Mrs A.I.Pollard

BBC Radio London

Dame Mary Green, DBE
(*Chairman*)
Mr B. Brook-Partridge
Councillor Mrs J. Crowhurst
Mr R. Cruickshank
Councillor W. Dewhurst
Mrs J. K. Farrant
Mrs S. Gardiner
Mrs B. D. Lewis
Mr C. Massey
The Baroness Phillips
Mrs P. Scott
Mr D. Signy
The Rev. A. Tanner
Mr J. Ward
Mr G. Williams

BBC Radio Manchester

Mr R. L. S. Raffles, K.St.J., TD, JP
(*Chairman*)
Mr T. Bergin
Mrs B. Curtis
Mr D. G. Farrar
Councillor E. Grant
Mr R. M. Hammond
Mrs J. Kerr
Mrs I. Latham, JP
The Rev. Father T. F. Manley
Mrs C. H. Merry
Mrs J. Pickbowne
Mr P. J. Swales
Mrs L. Swenson
Councillor C. Warbrick

BBC Radio Medway

Mr R. Hill (*Chairman*)
Mr E. Allbeury
Councillor Mrs M. Christopher
Mrs A. Cutting
Mr J. Hadaway
Mrs G. Huggins
Chief Inspector W. Kershaw
Mr E. E. Page
Mrs J. Spree
Mr M. F. C. Standing, CBE
Mrs M. Williams
Mrs P. Wilmshurst

BBC Radio Merseyside

Mr H. E. Cotton (*Chairman*)
Mr I. W. R. Biggin
Mrs R. E. Bradley
Mrs A. Clarke
Mr P. N. Davies

Mr H. Dean
Mr A. Durband, JP
Mr J. E. Fischer
Dr Sonia Goldrein
Miss S. J. Hunter
Mr V. J. Kelly
Mrs R. Lindsay, JP
Mr L. E. Lloyd
Mr N. McKenzie
Mrs I. Marks
Mr J. W. Smith

BBC Radio Newcastle

Mr J. F. Brown (*Chairman*)
Mr N. Baker
Miss A. Bernstone
Mrs M. Clark
Mr T. Clifford
The Rev. B. de la Mare
Mr T. Dobbin
Councillor Mrs M. M. Humby
Mrs A. M. Hurrell
Mr F. B. Kelly
Mrs R. Kohn
Mr J. McWilliams
Mrs I. Macey
Councillor J. G. Nixon
Mrs J. Powell
Councillor G. Wainwright

BBC Radio Nottingham

Mr C. Slater (*Chairman*)
Mr J. Allaway
Mr M. Aslam
Mrs J. Camm
Mrs A. H. Garnett
Mr M. F. Gill
Mr J. C. Haslam
Mr F. M. Horsley
Mr R. L. Jones
Mrs V. K. McCann
Mr J. L. Muncey
Mrs M. Smith
Mr P. F. Smith
Professor M. D. Stephens
Mr J. Whetton
The Rev. W. Wilkinson

BBC Radio Oxford

The Rev. R. Bennett (*Chairman*)
Mrs S. Blinkhorn
Mr A. Burton
Mrs M. S. Courtenay
Mr A. Crossley

Mr E. H. Currill
Councillor Mrs A. Dyson
Mr J. Evans
The Rev. H. J. Feast
Mr R. Gatehouse
Mr G. S. Kandola
Mrs D. Kirkwood
Mrs J. M. Paviour
Councillor F. V. Pickstock
Mr T. Pocock
Mr R. Weir

BBC Radio Sheffield

Mrs D. Fleming (*Chairman*)
Miss M. Butt
Mrs M. Creswick
Councillor J. Dainty
Mr J. Etchell
Mr D. Heaton
Councillor H. Lambert
Mrs M. Layhe
Mrs M. Parkin
Mr R. D. Partridge
Mr D. Sanderson
Mrs E. T. Sandler
Mrs L. Stenton
Mr P. J. Venner
Mr A. Walker
Mrs J. Woodcock

BBC Radio Solent

Mr W. A. Stearn (*Chairman*)
Mr G. F. H. Cawte
Mrs S. B. Emery-Wallis
Mr T. N. Hall
Mr R. Kneller
Mrs V. Mackay
Councillor Mrs I. Nedderman
Mrs B. Pack
Dr D. E. Price
Mrs B. Rose
The Rev. J. S. Stephens
Mrs A. Townshend

BBC Radio Stoke-on-Trent

Councillor Mrs J. Levitt
(*Chairman*)
Mrs K. Aiton
Mr P. Axon
Mr C. Barlow JP
Mrs P. J. Batigan
The Rev. R. Furnell
Mr C. G. Strasser

Bibliography

Some books on British broadcasting

Annual reports

Annual reports and accounts of the British Broadcasting Corporation 1927-1971/72. (From 1972/73 included in the *BBC Handbook*) HMSO.

BBC Audience Research Dept. *Annual reviews of BBC Audience Research findings* Nos. 1-3 1973-1975/76, BBC, 1974-77.

BBC Programmes Complaints Commission. *Annual reports 1972-77* BBC, 1976.

Annual reports and accounts of the Independent Television Authority, 1955... in progress.

(From 1973 Independent Broadcasting Authority)

Government papers

Broadcasting Committees. Reports:

1923 (Cmd 1951) *Chairman:* Sir Frederick Sykes. HMSO, 1923. The earliest review of the potentialities of broadcasting.

1925 (Cmd 2599) *Chairman:* Earl of Crawford and Balcarres. HMSO, 1926. To advise on arrangements subsequent to the expiring of the British Broadcasting Company's licence in 1926.

1935 (Cmd 5091) *Chairman:* Viscount Ullswater. HMSO, 1936. On conditions generally within the service.

1949 (Cmd 8116) *Chairman:* Lord Beveridge. HMSO, 1951. To consider the constitution, control, finance and other general aspects of the sound and television broadcasting services of the UK.

1960 (Cmd 1753) *Chairman:* Sir Harry Pilkington. HMSO, 1962. To consider the future of the broadcasting services of the UK.

Committee on Broadcasting Coverage. Report:

1974 (Cmd 5774) *Chairman:* Sir Stewart Crawford. HMSO, 1974. To consider broadcasting coverage of the UK.

Home Office *Report of the working party on a fourth television service in Wales* (Cmd 6290) *Chairman:* J.W.M. Siberry HMSO, 1975.

Home Office *Report of the Committee on the Future of Broadcasting* (Cmd 6753) *Chairman:* Lord Annan. HMSO, 1977.

Television Committees. Reports:

1935 (Cmd 4793) *Chairman:* Lord Selsdon.

1945 (29054) *Chairman:* Lord Hankey.

Television Advisory Committee *Reports*. HMSO, from 1952, irregular.

Royal Charters and supplemental Charters:

1926 (Cmd 2756) 1962 (Cmd 1724)

1936 (Cmd 5329) 1964 (Cmd 2385)

1946 (Cmd 6974) 1969 (Cmd 4194)

1951 (Cmd 8416) 1974 (Cmd 5721)

1952 (Cmd 8580) 1976 (Cmd 6581)

1952 (Cmd 8605) A new Charter of Incorporation.

Licences and agreements:

1926 (Cmd 2756) 1961 (Cmd 1537)

1936 (Cmd 5329) 1963 (Cmd 2236)

1946 (Cmd 6975) 1969 (Cmd 4095)

1952 (Cmd 8579) 1976 (Cmd 6468)

1966-67 *Select committee on the broadcasting of proceedings in the House of Commons. First report*, HC 146, 1966-67. *Special report*, HC 111, 1966-67.

1967-68 *Select committee on broadcasting the proceedings of the House of Lords. First report*, HL (27) 1967-68.

1967-68 *Select committee on House of Commons services. Second report. The experiment in radio broadcasting*, HC 152, 1967-68.

1967-68 *Select committee on broadcasting the proceedings of the House of Lords. Second report*, HL 159 (159) 1967-68.

1974-75 *Select committee on House of Commons (Services). Second report. Experiment in public sound broadcasting*, HC 325, 1974-75. *Third report. Experiment in public sound broadcasting*, (2) HC 382, 1974-75.

1968-69 *British Broadcasting Corporation. Third report of the Estimates Committee, together with part of the minutes of evidence taken before sub-committee D on 27 January 1969 and following days, appendices and index*, HC 387, 1969.

1968-69 *British Broadcasting Corporation. Third report of the Estimates Committee, with observations by the Minister of Posts and Telecommunications, the British Broadcasting Corporation and the Independent Television Authority* (Cmd 4259) 1970.

Broadcasting: presented to Parliament by the Postmaster General, December 1966 (Cmd 3169) HMSO, 1966. Government conclusions on the finances of the BBC, a fourth television service and local sound radio.

Engineering

Ahmed, H. and Spreadbury, P.J. *Electronics for engineers*. CUP, 1973.

Amos, S.W. *Principles of transistor circuits*. Butterworth, 5th edn. 1975.

Birmingham, A. *The small television studio: equipment and facilities*. Focal Press, 1975.

Broadcasting technology: past, present and future. IEE, 1973.

Brown, J. and Glazier, E.V.D. *Telecommunications*. Chapman and Hall, 2nd edn. 1974.

Gilford, C. *Acoustics for radio and tv studios*. P. Peregrinus for the IEE, 1972.

Kirk, D. *Audio and video recordings*. Faber, 1975.

Ma, M.T. *Theory and application of antenna arrays*. Wiley, 1974.

Olson, H.F. *Modern and sound reproduction*. Van Nostrand, 1972.

Pawley, E. *BBC engineering, 1922-72*. BBC, 1972.

Science Museum *Broadcasting in Britain, 1922-72: a brief account of its engineering aspects* by K.Geddes. HMSO, 1972.

Scroggie, M.G. *Foundations of wireless and electronics*. Newnes, 9th edn. 1975.

Sims, H.V. *Principles of PAL colour television and related systems*. Iliffe, 1969.

Wharton, W. and Howorth, D. *Principles of TV reception*. Pitman, n.e. 1971.

Programmes: production and technique

BBC pronunciation: policy and practice. BBC, 1974.

Writing for the BBC: a guide for professional and part-time freelance writers on possible markets for their work within the BBC. 5th edn. by N. Longmate. BBC, 1977.

Aldred, J. *Manual of sound recording*. Fountain Press, 2nd r.e. 1971.

Alkin, G. *Sound with vision: sound techniques for TV and film*. Butterworth. 1973.

Attenborough, D. *The portrayal of violence in television programmes: a note of guidance*. BBC, 1972.

BBC Further Education. *Rosla and after: television and radio in-service education project for teachers*. BBC, 3 vols. 1974.

Baddeley, W.H. *The technique of documentary film production*. Focal Press, 4th edn. 1975.

Bennett, R. *The informing image: a career in radio and television*. Educational Explorers, 1968.

Clarke, B. *Graphic design in educational television*. Lund Humphries, 1974.

Davis, D. *The grammar of television production*. Barrie and Jenkins, 3rd edn. 1974.

Elliott, P. *The making of a television series: a case study in the sociology of culture*. Constable, 1972; n.e. paperback 1973.

Englander, A.A. and Petzold, P. *Filming for television*. Focal Press, 1976.

Fisher, D. and Tasker, J. *Education and training for film and television*. British Kinematograph Sound and TV Society, 1973.

Gabriel, J. *Thinking about television*. OUP, 1973.

Herbert, J. *The techniques of radio journalism*. Black, 1976.

Hilliard, R.L. *Radio broadcasting*. Focal Press, n.e. 1975.

Hopkins, J., ed. *Video in community development*. Ovum, 1973.

Hulke, M. *Writing for television in the 70's*. Black, 1974.

Hurrell, R. *Manual of television graphics*. Thames and Hudson, 1973.

Lewis, B. *The technique of television announcing*. Focal Press, 1966.

Maddox, B. *Beyond Babel: new directions in communications*. Deutsch, 1972.

Miller, G.M. *BBC pronouncing dictionary of British names*. OUP, 1971.

Millerson, G. *Basic tv staging*. Focal Press, 1974.

Millerson, G. *Effective tv production*. Focal Press, 1976.

Millerson, G. *The technique of television production*. Focal Press, 9th r.e. 1972.

Millerson, G. *TV lighting methods*. Focal Press, 1975.

Milton, R. *Radio programming: a basic training manual*. Collins, 1968.

Nisbett, A. *Technique of the sound studio: for radio, television and film*. Focal Press, 4th r.e. 1972.

Nisbett, A. *The use of microphones*. Focal Press, 1974.

Robertson, E.H. *The local radio handbook*. Mowbrays, 1974.

Robinson, J.F. *Videotape recording*. Focal Press, 1975.

Swallow, N. *Factual television*. Focal Press, 1966.

Tyrrell, R. *The work of the television journalist*. Focal Press, 1972.

History and general

- BBC Handbooks.* 1928 to date.
- BBC Lunch-time lectures.* Series of public lectures on the work of the BBC. Series I–II, 1962–1977.
- BBC studies for the General Advisory Council BBC:*
Children as viewers and listeners, 1974.
The BBC's medical programmes and their effects on lay audiences, 1976.
The coverage of sport on BBC television, 1974.
The task of broadcasting news, 1976.
Taste and standards in BBC programmes, 1973.
The use of radio frequencies for sound and television broadcasting in the UK, 1974.
- After fifty years – the future: articles and speeches on the occasion of the 50th anniversary of educational broadcasting.* BBC, 1975.
- The BBC and advertising: a restatement of BBC policy and practice.* BBC, 1975.
- The BBC and the Open University: an educational partnership.* BBC, 1975.
- The BBC in England.* Birmingham: BBC English Regions HQ Unit, 1974.
- BBC Memorandum to the Committee on the Future of Broadcasting *The BBC's Programme policies,* 1974.
- BBC Religious broadcasting.* BBC, 1975.
- Broadcasting in the seventies: the BBC's plan for network radio and non-metropolitan broadcasting.* BBC, 1969.
- Broadcasting of Parliament.* BBC, 1975.
- Serving neighbourhood and nation.* BBC, 1977.
- The portrayal of violence in television programmes: a note of guidance,* BBC 1972
- Violence on television: programme content and viewer perception.* BBC, 1972.
- What's auntie been up to?* BBC, 1976.
- BBC Audience Research *Studies of the impact of the radio and television coverage of the EEC Referendum Campaign.* BBC, 1976.
- The coverage of the October 1974 election campaign on television and radio.* BBC, 1976.
- Listeners' opinions of the experiment in broadcasting Parliament.* BBC, 1976.
- Baron, M. *Independent radio: the story of independent radio in the UK.* Dalton, 1975.
- Black, P. *The biggest aspidistra in the world: a personal celebration of fifty years of the BBC.* BBC, 1972.
- Black P. *The mirror in the corner: people's television.* Hutchinson, 1972.
- Blumler, J.G. and McQuail, D. *Television in politics: its uses and influence.* Faber, 1968.
- Boyle, A. *Only the wind will listen: Reith of the BBC.* Hutchinson, 1972.
- Briggs, A. *The history of broadcasting in the United Kingdom.* OUP.
 I. *The birth of broadcasting.* 1961.
 II. *The golden age of wireless.* 1965.
 III. *The war of words.* 1970.
 IV. *Sound and vision.* Forthcoming 1978.
- Cawston, R. and others. *Principles and practice in documentary programmes.* BBC, 1972.
- Central Office of Information. *Educational television and radio in Britain.* COI, n.e. 1974.
- Church of England, Broadcasting Commission. *Broadcasting, society and the Church: a report.* Church Information Office, 1973.
- Clayre, A. *The impact of broadcasting, or Mrs Buckle's wall is singing.* Compton Russell, 1973.
- Curran, C.J. *A maturing democracy.* BBC, 1973.
BBC journalism: The relevance of structures. BBC, 1977.
Breaking up the BBC? BBC, 1972.
Broadcasting and society. BBC, 1971.
Code or conscience? A view of broadcasting standards. BBC, 1970.
Money, management and programmes. BBC, 1970.
Our proper concern. BBC, 1971.
Supporting a public service. BBC, 1969.
The BBC and its educational commitment. BBC, 1972.
The BBC in the eighties: the relationship between broadcasting policy, programme needs and technological potential. BBC, 1972.
The fourth television network: a question of priorities. BBC, 1974.
- Davis, A. *Television: the first forty years.* Severn House, 1976.
- Davies, A. *Television: here is the news.* Severn House, 1976.
- Day, R. *Day by Day.* Kimber, 1975.
- Dimbleby, J. *Richard Dimbleby.* Hodder and Stoughton, 1975; Coronet, 1977.
- Dinwiddie, M. *Educational television and radio in Britain.* BBC, 1966.
- Dougall, R. *In and out of the box.* Collins, 1973; Fontana, 1975.
- Douglas, P. *Television today.* Osprey, 1975.

- Exwood, M. *John Logie Baird: 50 years of television*. Institute of Electronic and Radio Engineers, 1976.
- Fairlie, P. *Television behind the screen*. Severn House, 1976.
- Fawdry, K. *Everything but Alf Garnett: a personal view of BBC school broadcasting*. BBC, 1974.
- Ferguson, J. *The Open University from within*. Hodder and Stoughton, 1975.
- Glasgow University Media Group. *Bad news*. Routledge and Kegan Paul, 1976.
- Goldie, G. Wyndham. *Facing the nation: television and politics 1936-76*. Bodley Head, 1977.
- Goodhardt, G.J. and others. *The television audience: patterns of viewing*. Saxon House, 1975.
- Green, T. *The universal eye: world television in the seventies*. Bodley Head, 1972.
- Greene, H.C. *Education today and tomorrow: the job of the broadcaster*. BBC, 1968.
The broadcaster's responsibility. BBC, 1962.
The conscience of the programme director. BBC, 1965.
The future of broadcasting in Britain (Granada Guildhall lecture) Hart-Davis, 1972.
The third floor front: a view of broadcasting in the sixties. Bodley Head, 1969.
What price culture? An examination of broadcasting finance. BBC, 1966.
- Hale, J. *Radio power: propaganda and international broadcasting*. Elek, 1975.
- Halmos, P., ed. *The sociology of mass-media communicators*. University of Keele, 1969.
- Hill of Luton, Lord. *Behind the screen: broadcasting memoirs*. Sidgwick and Jackson, 1974.
- Himmelweit, H.T. and others. *Television and the child: an empirical study of the effects of television on the young*. OUP for the Nuffield Foundation, 1958. o.p.
- Hood, S. *Radio and television*. David and Charles, 1975.
- House of Commons. *Broadcasting and televising Parliament*. The Commons, Library Research Division, 1975.
- Independent Broadcasting Authority. *The portrayal of violence on television: second interim report of the working party*. IBA, 1975.
- Independent Television Authority. *Religion in Britain and Northern Ireland: a survey of popular attitudes*. ITA, 1970.
- Johnston, B. *It's been a lot of fun*. W.H. Allen, 1974.
- Katz, E. *Social research on broadcasting: proposals for further development*. BBC, 1977.
- Leat, D. *The role of television in stimulating voluntary action: a pilot study*. Volunteer Centre, 1976.
- Leicester University: Television Research Committee. Leicester University Press.
- Reports:—
1. *Problems of television research: a progress report*. 1966.
 2. *Second progress report and recommendations*. 1969.
- Working papers by J.D. Halloran.
1. *The effects of mass communication with special reference to television*. 1964.
 2. *Attitude formation and change*. 1967.
 3. *Television and delinquency*. 1970.
- Lusty, R. *Bound to be read*. Cape, 1975.
- Manchester University: Department of Extra-mural Studies. Symposia on Broadcasting:
1. *Structures of broadcasting* ed. E.G. Wedell. 1970.
 2. *Determinants of broadcasting policy* ed. F.S. Badley. 1971.
 3. Unpublished.
 4. *Proceedings . . . on broadcasting policy* ed. F.S. Badley. 1972.
 5. *Broadcasting and society* ed. B. Jones. 1973.
- Mansell, G. *Broadcasting to the world: forty years of BBC External Services*. BBC, 1973.
- Noble, G. *Children in front of the small screen*. Constable, 1975.
- Paulu, B. *British broadcasting in transition*. University of Minnesota Press, 1961.
- Paulu, B. *British broadcasting: radio and television in the UK*. University of Minnesota Press, 1956.
- Perry, W. *The Open University: a personal account by the first vice-chancellor*. Open University Press, 1976.
- Pratten, C.F. *The economics of television*. PEP, 1970.
- Quicke, A. *Tomorrow's television: an examination of British broadcasting past, present and future*. Lion Publications, 1976.
- Reith, J.C.W. *Into the wind*. Hodder and Stoughton, 1949. o.p.
- Reith, J.C.W. *Diaries* ed. C. Stuart. Collins, 1975.
- Shulman, M. *The ravenous eye*. Cassell, 1973; Coronet, 1975.
- Silvey, R. *Who's listening? The story of BBC Audience Research*. Allen and Unwin, 1974.
- Smith, A. *British broadcasting*. David and Charles, 1974.

- Smith, A. *The shadow in the cave: a study of the relationship between the broadcaster, his audience and the state*. Allen and Unwin, 1973; Quartet Books, 1976.
- Snagge, J. and Barsley, M. *Those vintage years of radio*. Pitman, 1972.
- Standing Conference on Broadcasting. *The SCOB papers: broadcasting in the UK*. SCOB, 1976.
- Swann, M. *Broadcasting blues* (Goodricke Lecture) BBC, 1975.
Are the lamps going out? Claymore Lecture BBC, 1977.
Education, the media and the quality of life. BBC, 1976.
Freedom and restraint in broadcasting, BBC, 1975.
Problems in broadcasting. BBC, 1975.
Society in rough water (Leicester University convocation lecture) BBC, 1975.
The autonomy of the broadcasters: constitution and convention. BBC, 1974.
- Talbot, G. *Ten seconds from now: a broadcaster's story*. Hutchinson. 1973.
- Talbot, G. *Permission to speak*. Hutchinson, 1976.
- Tunstall, J. ed. *Media sociology: a reader*. Constable, 1970.
- Tunstall, J. *The media are American*. Constable, 1977.
- Tunstall, J. *The Open University opens*. Routledge and Kegan Paul, 1973.
- Wheldon, H. *British traditions in a world-wide medium*. BBC, 1973.
Competition in television. BBC, 1971.
The British experience in television (Richard Dimpleby lecture) BBC, 1976.
- Williams, R. *Television: technology and cultural form*. Fontana, 1974.
- Worsley, T.C. *Television: the ephemeral art*. A. Ross, 1970.

Reith Lectures

The Reith Lectures, inaugurated in 1947 and named after the BBC's first Director-General are broadcast annually. Each year the BBC invites a person of authority to undertake a study of original research and to give the results of his work in a series of broadcasts. A list follows with publication details.

- 1948 Bertrand Russell, *Authority and the individual* (Allen & Unwin, 1949. £1.25; paperback 1966. 60p)
- 1949 Robert Birley, *Britain in Europe: reflections on the development of a European society*. (unpublished)
- 1950 John Zachary Young, *Doubt and certainty in science* (OUP, 1950. o.p.; Galaxy Books, 1960. 75p)
- 1951 Cyril John Radcliffe, *The problem of power* (Secker & Warburg, 1952. o.p.)
- 1952 Arnold Toynbee, *The world and the west* (OUP, 1953. o.p.)
- 1953 J. Robert Oppenheimer, *Science and the common understanding* (OUP, 1954. o.p.)
- 1954 Oliver Franks, *Britain and the tide of world affairs* (OUP, 1955. o.p.)
- 1955 Nikolaus Pevsner, *The Englishness of English art* (Architectural Press, 1956. o.p.; Penguin Books, 1961. £2.50)
- 1956 Edward Appleton, *Science and the nation* (Edinburgh UP, 1957. o.p.)
- 1957 George F. Kennan, *Russia, the atom and the West* (OUP, 1958. o.p.)
- 1958 A.C. Bernard Lovell, *The individual and the universe* (OUP, 1959. o.p.; paperback, 1961. 25p)
- 1959 Peter Medawar, *The future of man* (Methuen, 1960. o.p.)
- 1960 Edgar Wind, *Art and anarchy* (Faber, 1963. o.p.; Vintage Books, n.e. 1974. 90p)
- 1961 Margery Perham, *The colonial reckoning* (Collins, 1962. o.p.)
- 1962 George M. Carstairs, *This island now* (Hogarth Press, 1963. o.p.)
- 1963 Albert E. Sloman, *A university in the making* (BBC, 1964. o.p.)
- 1964 Leon Bagrit, *The age of automation* (Weidenfeld and Nicolson, 1965. o.p.)
- 1965 Robert Gardiner, *A world of peoples* (BBC, 1966 o.p.)
- 1966 John Kenneth Galbraith, *The new industrial state* (Hamish Hamilton, 1967. o.p.; Deutsch, r.e. 1972. £3.50; Penguin Books, 1968. £1.10; includes the 1966 lectures)

- 1967 Edmund Leach, *A runaway world?* (BBC, 1968. o.p.; OUP 1968. o.p.)
- 1968 Lester Pearson, *Peace in the family of man* (BBC, 1969. o.p.)
- 1969 Frank Fraser Darling, *Wilderness and plenty* (BBC, 1970. o.p.; Ballantine, 1971. o.p.)
- 1970 Donald Schon, *Beyond the stable state* (Temple Smith, 1971. £2.50; includes material from 1970 lectures)
- 1971 Richard Hoggart, *Only connect* (Chatto & Windus, 1972. £1.50)
- 1972 Andrew Shonfield, *Europe: journey to an unknown destination* (Allen Lane, 1973. £1.30; Penguin Books, 1973. 30p)
- 1973 Alastair Buchan, *Change without war: the shifting struggle of world power* (Chatto & Windus, 1974. £2.25)
- 1974 Ralf Dahrendorf, *The new liberty: survival and justice in a changing world* (Routledge and Kegan Paul, 1975. £3.00; paperback £1.50)
- 1975 Daniel J. Boorstin. *The exploring spirit: America and the world experience* (BBC, 1976. £3.50)
- 1976 Colin Blakemore, *Mechanics of the mind* (CUP, 1977. £10.50; paperback £3.95)

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! 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 Cor-

poration 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, 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 Cor-

- poration 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 of 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.
- r) 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, charge 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 accom-

modation 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 re-appointment.

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 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 regulation made by the Corporation under the next following paragraph thereof, 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 conclusion 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 interest 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 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 service 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 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 counter-signed 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 whosoever, 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

Reproduced by permission of the Controller of H.M. Stationery Office from Cmnd 2385

Licence and Agreement

Treasury Minute dated the 7 July, 1969

My Lords have had before them a new Licence and Agreement dated 7 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 30 July 1964 to 31 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 31 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 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 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 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 19 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 20 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 26 March 1964 a Charter of Incorporation was granted for a term beginning on the 30 July 1964 and ending on the 31 July 1976:

AND WHEREAS by a Deed dated the 19 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 30 July 1964 and ending on 31 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 19 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 21 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 19 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 imme-

diately before the appointed day and ending on the 31 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');

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 heights 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 Telecommunications 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 –

1) a) 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.

b) 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.

2) 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 matters 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 Department 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 provisions 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 30 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 subclause 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 thereof 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 cases 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, mortgagee 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 con-

ditions 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 19 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 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*

Reproduced by permission of the Controller of H.M. Stationery Office from Cmd 4095

Index

- ABS: *See* Association of Broadcasting Staff
ACTT: *See* Association of Cinematograph,
Television and Allied Technicians
Aberdeen, BBC Radio 114, 265–6
Academy of the BBC 11, 43, 269
Access broadcasting 20, 27, 52, 165, 295
See also Community Programmes Unit;
Public participation in programmes
Accountability to the public, BBC 50–2, 289, 290–2
Addresses, BBC 316–20
Appeals 295
Appointments Department 313
Audience Research 292
Broadcasting House, London 316
Central Stills Library 308
Community Programmes Unit 295
Correspondents, BBC foreign 318–20
Current Recordings Library 307
Engineering Information Department 292
Engineering Recruitment Officer 313
Enterprises 303, 316
Export Liaison Unit 273
External Broadcasting 275, 316
Foreign Recordings Library 307
Gramophone Library 307
International Relations 310
Local Radio Stations 317–8
Monitoring Service 274
Music Library 306
Network Production Centres 316
News Information Service 306
News Offices overseas 318–9
Northern Ireland 316
Open University 284
Overseas Audience Research & Correspondence 292
Photograph Library, BBC 308
Photograph Sales 308
Popular Music Library 306–7
Press Offices 295–6
Programme Correspondence Section 292
Programme Information Unit 305
Programmes Complaints Commission 297
Pronunciation Unit 308
Publications 292, 300–2, 316
Publicity 295–6
Radio Drama Play Library 305
Radio Times Hulton Picture Library 308
Record Requests 293
Reference Library Services 304–5
Regional Television stations 317
Representatives overseas 318
Scotland 316
Scripts and scores, Submission of 293
Sound Archives 307
Television Centre, London 316
Television Drama Script Library 305
Television Film and Videotape Library 307
Television Music Library 306
Tickets for BBC shows 294
Transcripts and radio tapes 308–9
Visits to BBC premises 294
Wales 316
World Service Record Requests 293
Writing to the BBC 292
Written Archives Centre 305–6
Adult Literacy Project 37, 54, 283, 301
Advertising and sponsorship of programmes 3, 10,
255, 345, 347
Subliminal 255
Advisory Committees 9, 10, 52–7, 257–8, 290, 322–5,
338
Agricultural 55, 120, 324
Appeals 56, 120, 128, 323
Archives 57, 257, 325
Asian Programmes 56–7, 257, 325
Engineering 56, 325
Gaelic 114, 120, 325
Industrial and Business Affairs, Consultative Group
9, 52, 57, 257, 325
Music 55, 120, 325
Orkney 325
Religious 10, 32–3, 55, 120, 285, 322

- Science Consultative Group 56, 325
 Shetland 325
 Social Effects of Television, Advisory Group 57, 257, 286, 325
- Advisory Councils 9, 10, 51, 52-7, 257-8, 290, 321-2, 338-40
 Further Education 39, 54-5, 284, 323-4
 General 9, 52-3, 257-8, 321, 338
 Local Radio 9, 54, 325-7
 Northern Ireland 257, 321
 Regional 51, 53-4, 257, 258, 259, 321-2, 339-40
- Aerials, Receiving 213-6
- African Service 63, 137, 271
- Agricultural Advisory Committees 55-6, 120, 324-5
 Agricultural programmes 41-2, 187, 190, 197, 269
- Aide Memoire on political broadcasting 276, 279-80 (full text)
- Alexandra Palace 38, 258
- Ambisonic 45J, National Research Development Corporation quadrasonic system 86
- Annan Committee on the Future of Broadcasting 1-4, 9-10, 30, 32, 113, 259, 265, 328
 BBC memoranda 32, 114, 288-9
 Report, 1977: (Cmd 6753); Recommendations 1-4, 9-10, 37, 80, 81, 266-7
Annual Review of Audience Research Findings 292
- Appeals Advisory Committees 56, 120, 128, 295, 323
- Appeals for charity 45-6, 56, 294-5
- Appointments Department 92-3, 312-3
- Arabic Service 64, 73, 137, 271
- Archive Features: *See* Features Departments
- Archives Advisory Committee 57, 257
 Members 325
- Archives, Sound: *See* Sound Archives
- Archives, Written: *See* Written Archives Centre
- Artists' Contracts Department 313
- Arts Features: *See* Features Departments
- Ascension Island Relay Station: *See* Atlantic Relay Station
- Asian Broadcasting Union 88, 309
- Asian Programmes Advisory Committee 56-7, 257
 Members 325
- Asian Programmes Unit 41, 56-7, 269
- Association of Broadcasting Staff 90-1
- Association of Cinematograph, Television and Allied Technicians 91
- Atlantic Relay Station 64, 274
- Audience Research 46-9, 51, 71, 76-8, 290-2
See also Audiences; Overseas Audience Research
- Audiences 46-9, 51, 290-3
 External Broadcasting 71, 76-8
 Radio 47-8
 Television 46-7
- Auditions 282, 293
- Awards, national and international:
See Prize-winning programmes
- BBC Choral Society: *See* Symphony Chorus, BBC
BBC Engineering 88
 BBC Northern Singers 282
 BBC 1 and BBC 2: *See* Television Services
 BBC Records 98, 303
 BBC Singers 282, 285
 BBC Wales Television: *See* Wales
- BREMA: *See* British Radio Equipment Manufacturers' Association
- Balance sheet and accounts, BBC: *See* Finance, BBC
- Bangor radio studio centre, Wales 125-6, 267
- Barrow-in-Furness closed circuit local radio experiment 27
- Bengali language broadcasts 58, 66, 137, 271
- Beveridge Committee on Broadcasting, 1949 258, 276
- Birmingham, BBC Radio 248, 249, 317, 325
- Birmingham Network Production Centre 40-2, 269
 Address 316
 Programme review 196-7
 Radio 41-2, 131
 Television 17, 40-1, 130, 262
- Blackburn, BBC Radio 248, 249, 317, 326
- Board of Governors: *See* Governors, Board of
- Board of Management: *See* Management, Board of
- Books on broadcasting 328-32
- Borrowing powers: *See* Finance, BBC
- Brazilian Service 64-5, 77
- Brighton, BBC Radio 248, 249, 317, 326
- Bristol, BBC Radio 29, 248, 249, 317, 326
- Bristol Network Production Centre 42-3, 269
 Address 316
 Natural History Unit 17, 42-3
 Programme review 198-9
 Radio 42-3, 131
 Television 42, 130, 262
- British Actors' Equity Association 314
- British Broadcasting Company 253-4
- British Council 71-2
- British Forces Broadcasting Service 22, 142
- British Overseas Trade Board 272
- British Radio Equipment Manufacturers' Association 82, 87
- British Tourist Authority 64, 66
- Broadcasting Councils: *See* Advisory Councils; National Broadcasting Councils; Schools Broadcasting Councils
- Broadcasting House, London 275, 293, 316
Broadcasting: memorandum on television policy (Cmd 9005) 259

- Broadcasting: memorandum on the Report of the Broadcasting Committee, 1949* (Cmd 8291 and 8550) 258, 276
- Broadcasting: memorandum on the Report of the Committee on Broadcasting, 1960* (Cmnd 1770 and 1893) 259
- Broadcasting Policy, 1946* (Cmd 6852) 258
- Broadcasting Research Trust 286, 289
- Budget broadcasts 30, 277
- Bulgarian language broadcasts 73, 137, 270
- Burmese language broadcasts 66, 137, 271
- Bush House 72–3, 104, 269
- CBA: *See* Commonwealth Broadcasting Association
- CCIR: *See* International Radio Consultative Committee
- Cable Television Association of Great Britain 87
- Cantonese language broadcasts 65, 137, 138, 139, 271
- Caribbean Relay Station 64, 73, 104, 274
- Catalan language broadcasts 61, 270
- Carlisle, BBC Radio 248, 249, 265, 317, 326
- CEEFAX 11, 81–2, 86, 212, 304
- Central Agricultural Advisory Committee 55–6
Members 324
- Central Appeals Advisory Committee 56, 295
Members 323
- Central European Service 62, 137, 270
- Central Music Advisory Committee 55
Members 325
- Central Religious Advisory Committee 10, 32–3, 55, 285, 322
Members 322
- Central Stills Library 308
- Chairman, BBC 6, 39, 51, 255, 337
- Charity appeals: *See* Appeals for charity
- Charters, BBC 253–9, 334–43
1964 Charter text 334–43
Extension to July 1979 259
Supplemental charters, 1974 and 1976 259
- Children's programmes
Radio 20, 133, 201
Television 15, 132, 164–200 *passim*, 261
- Chinese language broadcasts 65, 73, 137–41 *passim*, 271
See also Cantonese
- Chinese People's Republic 31, 61, 65
BBC Correspondent 8, 31, 61, 320
Broadcasts overseas 73, 75
Receiver ownership 59
- Choirs, BBC 282
- Choral Society, BBC: *See* Symphony Chorus, BBC
- Church of England, General Synod
Reports of proceedings 34
- Church of Scotland, General Assembly
Reports of proceedings 285
- Cleveland, BBC Radio 248, 250, 317, 326
- Closed-circuit local radio 27
- 'Closed period': *See* Religious broadcasting
- Coastal sea areas 311 (map)
- Colour Television 46, 79–81, 86–7, 116, 124–5, 214
Reception 214
- Comedy
Radio programmes 22, 26, 263
Television Programmes 12, 261
- Commercial local radio: *See* Local Radio, Independent
- Commissioned works 175, 263, 281
- Committees of inquiry 258–9, 328
See also under names of Chairmen
- Commonwealth Broadcasting Association 88, 309
- Communications Department 210
- Community Programme Unit 261, 295
Television programmes 17, 165, 261
- Community radio 20, 27, 50–1, 114, 264–5
- Community Relations Commission 27
- Complaints and criticism of the BBC: *See*
Controversial issues, BBC treatment of;
Programmes Complaints Commission; Writing to the BBC
- Computer Services Department 94
- Concert Orchestra, BBC 281, 282
- Conductors of BBC orchestras 280, 282
- Constitution, BBC 253–7, 336–8
- Consumer programmes 263
- Contempt of Court, Law relating to 255
- Continuing Education Advisory Council 55
- Continuity 132, 133
- Contracts 93–4, 313–4
- Controversial issues, BBC treatment of 10, 69, 286–9
Balance and impartiality 30, 256–7, 286
Editorial control 10, 277, 288
Investigative journalism 8
Right of reply 277, 299
Swearing and offensive language 288
Violence in television programmes 286–7
- Co-productions 21, 36, 71
- Copyright 93–4, 314–5
- Copyright Department 314
- Correspondents, BBC News 8, 31–2, 60–1, 318–20, 275
- Council for Educational Technology 38
- Crawford Committee on Broadcasting, 1925 1, 253–4, 258
- Crawford Committee on Broadcasting Coverage, Report, 1974 20; on Wales 266–7
- Criticism: *See* Controversial issues, BBC treatment of; Programmes Complaints Commission; Writing to the BBC
- Cumbria, BBC 'Radio West Cumbria' 20, 27, 248

- Curran, Sir Charles, Director-General, 1969–77 *11, 51, 309*
- Current Affairs Groups *275–6*
 Radio programmes *25, 174, 187, 190, 193, 264*
 Television *16, 145–20 passim, 261*
See also News and Current Affairs
- Current Affairs Magazine Programmes Department
174, 264
- Current Recordings Library *307*
- Cymru, BBC Radio *122, 123–4, 266–7*
 Frequencies and transmitters *244, 247*
- Cyprus Relay Station: *See* East Mediterranean Relay Station
- Czech language broadcasts *137, 270*
- Data transmission: *See* CEEFAX; Teletext systems
- Derby, BBC Radio *27, 248, 250, 317, 326*
- Design Group, Television *261*
- Designs Department, Engineering *209–10*
- Deutsche Welle *64, 73, 74, 274*
- Devolution *5*
 Scotland *113*
 Wales *122*
- Digital Systems *86, 211–2*
See also CEEFAX; Teletext systems
- Dimbleby, Richard: *See* Richard Dimbleby Lecture
- Director-General, BBC *11, 51, 253, 275, 315*
- Disc jockeys, BBC Radio *21, 28–9*
- Documentaries departments *289*
 Radio programmes *26, 34, 42, 44, 133, 172–205 passim, 264*
 Television programmes *41, 42, 43–4, 132, 145–206 passim, 261*
- Documentary Programmes Department, Television
16, 261
- Drama departments
 Radio programmes *23, 26–7, 41, 42, 44, 133, 177–200 passim, 264*
 Television programmes *12–4, 41, 43, 132, 155–96 passim, 261*
- Duty Office, Television *262*
- East Mediterranean Relay Station *72–3, 274*
- East Region (Norwich)
 Address *317*
 Advisory Council *321*
 Frequencies and transmitting stations *222–3, 235, 238, 246–7*
 Programme hours *130, 131*
 Programme review *194–5*
- Eastern Relay Station *72–3, 274*
- Eastern Service *66, 137, 271*
- Economy measures *4–5, 19, 20, 25, 35, 58, 73, 93, 114, 122*
- Education and Science, Department of *34, 284*
- Educational Broadcasting *34–9, 282–4*
 Advisory Councils *38–9, 54–5, 323–4*
 Finance *34–5*
 Local radio *38*
 Northern Ireland *134, 135–7, 283*
 Programme hours *34*
 Recording off-air *37, 282–3*
 Scotland *134, 135–7, 283*
 Wales *134, 135–7, 283*
See also English by Radio and Television; Further Education; Open University; School Broadcasting
- Election broadcasts
See General Elections
- Electoral law *277–8*
- Electrical Components Industries Federation *87*
- Electrical, Electronic, Telecommunications and Plumbing Union *90*
- Electronic Engineering Association *87*
 Engineering *79–89, 209–52*
 Advisory Committee *56, 325*
 External Broadcasting *72–3, 274–5*
 Queen's Award to Industry *211*
 Radio: frequency reallocations *82–4*
 Recruitment and training *88, 313*
 Research and Development *86–7, 209–10*
 Senior staff list *315*
 Technical liaison *87–8*
 Television *79–82*
See also Transmitting stations, and under individual subjects, *eg* colour television
- Engineering Advisory Committees *56*
 Members *325*
- Engineering Information Department *80, 88, 216, 292*
- Engineering Recruitment *88, 313*
- Engineering Training Department, Evesham *88–9*
- English by Radio and Television *71–2, 76–7, 137, 138–42 passim, 272*
- English for Africa *138–42 passim*
- English language broadcasts by External Services
71–2, 137, 138–42 passim, 270–1

- English Regions 40, 194–5, 268–9
 Advisory Committees and Councils 51, 53–4, 257, 258, 259, 321–2, 339–40
 Senior staff list 316
See also under individual regions
- Enterprises, BBC 38, 95–8, 302–3
 Addresses 303, 316
 BBC Records and Tapes 98, 303
 Educational films, Hire and sale of 97, 284, 302
 Exhibitions 98, 303
 Facilities to overseas broadcasters 303
 Film Library Sales 97, 302–3
 Income from 95–6
 Merchandising 98, 303
 Television sales 96–7, 302
- Equity: *See* British Actors' Equity Association
- European Broadcasting Union 21, 88, 211, 281, 309
- European Economic Community 60, 67
- European Radio Service, proposed 60
- European Services 61–2, 270
See also under individual services
- Eurovision 88, 211, 276, 309
- External Broadcasting 3, 8, 58–78, 269–75
 Addresses 273, 274, 275, 316
 Audiences 71, 76–8
 Co-operation with overseas networks 71–2, 274
 Co-productions 21, 71
 Correspondence from listeners 77–8
 Engineering 72–3, 77–8, 273–5
 Finance and grant-in-aid 100–12, 269, 274
 Industry and exports 69–70, 272–3
 Languages, number of 61, 269
 Objectives and influence 269–70
 Organisation 269
 Programme hours 137, 269
 Publications 69, 71–2
 Rebroadcasts: *see* Rebroadcasts
 Relay stations 63, 64, 72–3, 274–5
 Senior staff list 315
See also under individual services
- External Services: *See* External Broadcasting
- External Services News Department 60–1, 272
- Far East Relay Station 73, 104, 274
- Far Eastern Service 65, 137, 271
- Farming programmes: *See* Agricultural programmes
- Features departments
 Archive features 181, 264
 Radio programmes 20, 22–3, 26, 41, 44, 133, 172–206 *passim*, 264
 Television programmes 15–16, 132, 145–206 *passim*, 261
- Fees to contributors, 313–5
- Festival of Light Music, Radio 2 281
- Film Library: *See* Television Film and Videotape Library
- Films, British and foreign feature 14, 130, 132
- Finance, BBC 1, 2, 4, 99–112, 299, 341–2
 Balance sheet and accounts 100–12, 341–2
 Borrowing powers, BBC 4 259
See also Enterprises, BBC; Licences, Broadcast receiving; External Broadcasting; Finance; Open University; Publications
- Finance Directorate
 Senior staff list 315
- Finnish language broadcasts 137, 270
- Foreign Broadcast Information Service 274
- Foreign Recordings Library 307
- Fourth television channel 5, 37, 124–5, 267
- French language broadcasts 137, 138, 139, 140, 141, 270, 272
- French Language Service 137, 270
- Frequencies
 Allocations 37, 76, 82–4, 213, 217–52
 External broadcasting 217, 274–5
 International Conference, Geneva, 1975 82, 126, 213
 Local Radio 86, 218, 248
 Radio: Medium and long wavebands 83–4, 217, 218
 Radio: VHF wavebands 84, 215, 217
 Television: 405-line 79–81, 235–6
 Television: 625-line 79–81, 218, 220–34
 Wavelength and frequency relationship 218
- Further Education 36–7, 283–4
 Advisory Council 39, 54–5, 284, 323–4
 Departments 261, 264
 Programme hours 132, 133
 Publications 38, 284, 301
 Radio Programmes 36–7, 133, 179, 283
 Television Programmes 37, 132, 154, 283
 Videotape recording 37
- Further Education Advisory Council 39, 54–5, 284, 323–4
- Gaelic Advisory Committee 114, 120
 Members 325
- Gaelic language broadcasts 114, 120, 265
- General Advisory Council 9, 52–3, 257–8, 338
 Members 321
- General Elections 276, 277
 Party Election Broadcasts 277
- General Features Department, Television 261
- German Federal Republic
 Broadcasts overseas: *See* Deutsche Welle

- German language broadcasts 137, 138, 139, 141, 270
- German Language Service 137, 270
- 'God slot': *See* Religious Broadcasting:
'Closed period'
- Government announcements, Broadcast 254–5, 347
- Governors, Board of 1, 5–8, 9, 10, 11, 43, 52–5, 106, 253, 336–7
- Members 11
- Gramophone Programmes 176, 264, 280
- Gramophone Programmes Unit, Radio 264, 280
- Gramophone Library 307
- Grant-in-aid: *See* External Broadcasting: Finance
- Greek language broadcasts 62, 137, 139, 270
- Greene, Sir Hugh 256
- Greenwich Time Signal 312
- Haley, Sir William 22, 256
- Hausa language broadcasts 63, 137, 138, 140, 271
- Hebrew language broadcasts 140
- Helsinki Conference agreement 62
- Highland, BBC Radio 114–5, 120, 265
- Hindi language broadcasts 58, 66, 137, 139, 140, 271
- Hiring of BBC educational films 284
- Home Department, Secretary of State for 1, 5, 254, 259
- Home Office 1, 5, 102, 103, 259
- Home Services 100–12, 334, 343–4
See also Radio Services; Television Services
- Hours of output: *See* Programme hours
- Hulton Picture Library: *See* Radio Times
Hulton Picture Library
- Humberside, BBC Radio 248, 250, 317, 326
- Huna London 64
- Hungarian language broadcasts 62, 137, 270
- Industrial and Business Affairs, Consultative Group on 9, 52, 57, 257
Members 325
- Industrial relations: *See* Staff: Industrial relations
- Inflation 4–5
- Information sources, BBC: *See* Libraries and information services
- Interference 83–4, 213–8
- International Association for the Exchange of Students for Technical Experience 88
- International broadcasting 58–60, 73–4, 309
Developments 60, 73–4
External broadcasting hours 75 (table)
Languages used 61, 269
Organisations 309
- International Electrotechnical Commission 88
- International Radio Consultative Committee 88, 309
- International Relations Division 309–10
- International Standards Organisation 88
- International Telecommunication Convention, 1959 345
- International Telecommunications Union 88, 213, 309
Medium and low frequency planning conference, Geneva, 1975 82, 126, 213; 1977 76
- International Telegraph and Telephone Consultative Committee 88, 309
- Investigative journalism 8
- Italian language broadcasts 61, 76, 137, 140, 270
It's Your BBC. (BBC promotional film) 51, 290
- Japanese language broadcasts 65, 69, 77, 137, 140, 271
- Kiswahili language: *See* Swahili language broadcasts
- Latin American Service 64, 137, 138–42 *passim*, 271
- Leeds, BBC Radio 28, 248, 250, 317, 326
- Legal Department 93–4
- Leicester, BBC Radio 27, 248, 250, 317, 326
- Libel and defamation, Law of 255
- Libraries and information sources, BBC 304–9
Central Stills Library 308
Current Recordings Library 307
Foreign Recordings Library 307
Gramophone Library 307
Music Library 306
News Information Service 306
Photograph Library, BBC 308
Photograph Sales 308
- ITU: *See* International Telecommunications Union
- Immigrants Advisory Committee: *See* Asian Programmes Advisory Committee
- Impartiality: *See* Controversial issues, BBC treatment of
- Income: *See* Finance, BBC
- Incorporated Society of Musicians 314
- Independence, BBC 1, 2, 5, 253, 254
- Independent Broadcasting Authority 4, 81, 87, 259, 277, 346
- Independent Local Radio: *See* Local Radio, Independent
- India
BBC correspondent 8, 32, 60
- Indonesian language broadcasts 66, 137, 139, 271

- Popular Music Library 306–7
- Programme Information Unit 305
- Pronunciation Unit 308
- Radio Drama Play Library 305
- Radio Times Hulton Picture Library 308
- Reference Library 304–5
- Sound Archives 307
- Television Drama Script Library 305
- Television Film and Videotape Library 307
- Television Music Library 306
- Transcripts and Tapes Unit 308–9
- Written Archives Centre 305–6
- Licences and Agreements, BBC 253–5
 - Extension to July 1979 259
 - 1969 Licence, text 343–50
- Licences, Broadcast receiving
 - Fees, 1922–77 300
 - Fees in European countries 298
 - Fees increase 4–5, 300
 - Income from 105, 255–6
 - Number of, 1927–77 299
 - BBC financing from 1, 2
- Light entertainment departments 261, 264
 - Radio programmes 21–2, 26, 133, 180–201
 - passim*, 264
 - Television programmes 12–13, 132, 166–200
 - passim*, 261, 282
- Lime Grove Studios, BBC 262
- Listener, The* 95, 290, 300
- Local Radio, BBC 2 3, 9, 26–9, 264–5, map inside
 - back-cover
 - Audiences 27, 47–8
 - Awards for programmes 27–9
 - Closed-circuit 27
 - Councils 9, 54, 325–7
 - Educational programmes 38
 - Frequencies 86, 248
 - Programme hours 131
 - Programme review 182–4
 - Public participation 9, 27
 - Scotland 265–6
 - Station addresses 317–8
 - Station manager 317–8
 - Transmitting stations 86, 248–52
- Local Radio Councils 9, 54, 265
 - Members 325–7
- Local Radio, Independent 47, 86
- London, BBC Radio 27, 28, 248, 251, 265, 317, 327
 - London Calling* 69
- London Region: *See* South East Region
- London Studio Players 282
- Londonderry radio studio 268
- Long-wave broadcasting: *See* Frequencies;
 - Transmitting stations
- Lunchtime Lectures 51
- Malay language broadcasts 137, 138, 140, 141, 271
- Maltse language broadcasts 70, 137, 272
- Management, Board of 11
 - Members 11, 315
- Management Services Group 94
- Manchester, BBC Radio 27, 248, 251, 265, 317, 327
- Manchester Network Production Centre 5–6, 81, 269
 - Address 316
 - New Broadcasting House 43, 81
 - Programme review 200–1
 - Radio 44, 131
 - Television 43–4, 130, 262
- Market and Opinion Research International
 - 51, 52–3
- 'Matrix H', BBC quadrasonic system 20, 85–6, 210
 - see also* Quadrphony
- Mechanical – Copyright Protection Society 314
- Medway, BBC Radio 28, 248, 252, 318, 327
- Merseyside, BBC Radio 27, 248, 252, 318, 327
- Midland Radio Orchestra 281, 282
- Midlands Advisory Council, Members 321
- Midlands Region (Birmingham)
 - Address 317
 - Advisory Council 321
 - Frequencies and transmitting stations 222–3, 235, 238, 246–7
 - Programme hours 130, 131
 - Programme review 194
- Ministerial broadcasts 29, 277, 347
- Mixed Committee on Transmission of Television 88
- Monitoring Service 78, 273–4, 347
 - Address 274
 - Exchange Agreements 273–4
 - Finance 108, 110, 274
- Motoring information, on radio 87, 212–3, 310
- Motorway Fog Alerts 310
- Music 280–2
 - Advisory Committees 55, 325 (members)
 - Departments 261, 264
 - Light and popular music 20–1, 181, 281
 - Opera 15, 23–4, 281
 - Programme hours 132, 133, 280
 - Promenade Concerts 15, 23, 68, 280–1
 - Radio 20–5, 280–1
 - Radio programme review 175–206 *passim*
 - Serious music 23–4, 41, 280–1
 - Television 15, 281–2
 - Television programme review 152–91 *passim*
- Music and Arts Department, Television programmes
 - 15, 152–3, 261, 281–2
- Music Libraries 306–7
- Music Publishers' Association 314
- Musicians' Union 314

- NATTKE: *See* National Association of Theatrical, Television and Kine Employees
- NTRA: *See* National Television Rentals Association
- NUJ: *See* National Union of Journalists
- National Association of Theatrical, Television and Kine Employees 90–1
- National Broadcasting Councils 257, 338–9
- Northern Ireland, Provision for 257, 338–9
- Scotland 113–21, 257, 259, 265, 338–9
- Members 113
- Wales 122–8, 257, 259, 267, 338–9
- Members 122
- National Joint Council 90–1
- National Television Rentals Association 87
- National Union of Journalists 90–1, 314
- Natural History Unit, Bristol 17, 42–3, 269
- Programme review 198
- Needle time 314
- Nepali language broadcasts 137, 140, 271
- Network Production Centres 17, 40–4, 262, 269
- See also* individual Centres
- Newcastle, BBC Radio 248, 251, 318, 327
- News and Current Affairs 30–2, 275–6
- External broadcasting 60–1, 272
- Local radio 27, 265
- News departments 261, 264
- Programme hours 132, 133
- Radio programmes 20, 21, 22, 25–6, 174–203 *passim*, 264
- Regional newsrooms 43, 45, 275
- Television programmes 16–17, 145–200 *passim*, 261, 287, 288
- See also* Monitoring Service
- News Information Service 306
- News Offices Overseas 318–9
- Normanbrook, Lord 255, 287
- North Advisory Council Members 321
- North-East Advisory Council Members 321–2
- North-east Region (Newcastle)
- Address 317
- Advisory Council 321–2
- Frequencies and transmitting stations 228–9, 235, 239, 246–7
- Programme hours 130, 131
- Programme review 194–5
- North Region (Leeds)
- Address 317
- Advisory Council 321
- Frequencies and transmitting stations 226–7, 235, 239, 246–7
- Programme hours 130, 131
- Programme review 194–5
- North-West Advisory Council Members 322
- North-west Region (Manchester)
- Address 317
- Advisory Council 322
- Frequencies and transmitting stations 226–7, 235, 239, 246–7
- New Broadcasting House 43, 269
- Programme hours 130, 131
- Programme review 194–5
- Northern Ireland 6–7, 39–40, 267–8
- Address 316
- Advisory Committees 322–4
- Advisory Council 257, 321
- Broadcasting House, Belfast 6, 39, 267–8
- Educational programmes 135–6, 283
- Frequencies 228–9, 236, 241, 247
- National Governor 257, 321
- Outside Broadcast Unit 268
- Programme hours 130, 131, 268
- Programme review 191–3
- Senior staff list 316
- Transmitting stations 228–9, 236, 241, 247, 268
- Northern Ireland Advisory Council 257
- Members 321
- Northern Ireland Agricultural Advisory Committee, Members 324
- Northern Ireland Appeals Advisory Committee 295
- Members 323
- Northern Ireland Orchestra 281, 282
- Northern Ireland Religious Advisory Committee, Members 322
- Northern Radio Orchestra 269, 281, 282
- Northern Symphony Orchestra 269, 280, 282
- Notes on Radio Drama* 293
- Nottingham, BBC Radio 248, 252, 318, 327
- Obligations, BBC: *See* Constitution, BBC
- Official Secrets Act 255
- Olympic Games, Montreal, 1976 14, 21–2, 27, 32, 46, 68, 79, 119
- Open Broadcasting Authority.
- Annan Committee recommendation 3
- Open Door programmes: *See* Community Programme Unit
- Open University 34, 37–8, 105, 130–3, 284
- New television centre, Milton Keynes 37–8
- See also* Committee on Continuing Education, Open University
- Open University Productions Department, BBC 37–8, 261, 284
- Orchestras, BBC 11, 280–2
- See also* under individual orchestras
- Organisation, BBC 340
- Senior staff lists 315–6
- Orkney Advisory Committee 325
- Members 325

- Orkney, BBC Radio 114, 265–6
- Outside broadcasts departments
 Radio programmes 21–2, 178–201 *passim*, 264
 Television programmes 14–15, 160–200 *passim*, 261
See also Sport
- Overseas Audience Research and Correspondence
 Department 76–8, 292
- Overseas Development, Ministry of 71–2, 310
- Overseas Regional Services 62–3, 137, 138, 140, 142, 272
- Overseas representatives, BBC: *See*
 Representatives overseas, BBC
- Overseas Services 62–7, 271–2
See also under individual services
- Oxford, BBC Radio 29, 248, 252, 318, 327
- Parliament
 Broadcasts of proceedings 9, 20, 32, 276, 278–9
 Members' broadcasts 9, 30, 277
 Obligation to broadcast reports 347
 Reports of proceedings 261, 264, 278
- Party election broadcasts 277
See also General Elections
- Party political broadcasts 29–30, 276–7
- Pension fund: *See* Staff: Pension Fund
- Performing Right Society 314
- Persian language broadcasts 66–7, 137, 271
- Personnel Directorate 90–4
 Senior staff list 315
- Phone-in programmes: *See* Public participation in programmes
- Phonographic Performance Ltd 314
- Photograph Library, BBC 308
- Photograph Sales 308
- Pilkington Committee on Broadcasting, 1960 259
- Plays: *See* Drama
- Poetry programmes 263
- Police
 Messengers 294
- Polish language broadcasts 62, 69, 137, 270
- Political and parliamentary broadcasting 29–30, 276–80
See also Budget broadcasts; Election broadcasts; Ministerial broadcasts; Parliament; Party election broadcasts; Party political broadcasts
- Popular Music Library 306–7
- Portrayal of Violence in Television Programmes: Note of Guidance* 286–7
- Portuguese language broadcasts 64, 137, 138, 141, 270
- Post Office 210, 253
- Postmaster General: *See* Posts and Telecommunications, Minister of
- Posts and Telecommunications, Minister of 253, 259
See also Home Department, Secretary of State for
- Prescribing Memoranda (Supplementary obligations of BBC) 255
- Presentation Department, Television 171, 261–2, 282
- Presfax 40, 125
- Press cuttings: *See* News Information Service
- Press Offices, BBC, Addresses 295–6
- Principles and Practice in Documentary Programmes* 289
- Prize-winning programmes and performances 11
 Radio 27–9, 35, 38
 Television 17–19, 37
- Programme Contracts Department 293, 313–4
- Programme Correspondence Section 290, 292
- Programme Hours 130, 131, 347–8
 External broadcasting: countries other than UK 75 (table)
 Open University 130, 131, 132, 133
 Radio 131, 133
 Reductions 20, 25
 Television 130, 132
- Programme Information Unit 305
- Programme policy 286–9
 Documentaries 289
 News and Current Affairs 287, 288
 Swearing and offensive language 288
 Taste and standards 287–8
 Violence in television programmes 286–7
- Programmes 12–29, 260–4
 Access to information on: *See* Libraries and Information Services
 Radio 19–29, 262–4
 Radio: Analysis of content 133
 Television 12–19, 260–2
 Television: Analysis of content 132
- Programmes Complaints Commission, BBC 4, 9–10, 296–8
 Address 297
 Adjudications 49–50
 Commissioners 296
 Constitution 297–8
- Programmes for Immigrants Advising Committee: *See* Asian Programmes Advisory Committee
- Promenade Concerts 15, 23–4, 68, 280–1
- Pronunciation Unit 308
- Public Affairs 50–2, 286–9
 Directorate
 Senior staff list 315
- Public Inquiry Board for Broadcasting.
 Annan Committee recommendation 4
- Public participation in programmes
 Phone-in programmes 41, 263, 264, 265
See also Access broadcasting
 Community Programmes Unit

- Public opinion on broadcasting: *See*
Audience Research
- Public Service broadcasting 1, 2, 264, 286
- Publications, BBC 38, 95, 284, 290, 300–2
Addresses 300–2, 316
English by Radio and Television 71–2, 272
Income from 95
Overseas journals 64, 69
Schools and further education 95, 134, 135–7
See also under titles of publications
- Publicity Department 290, 295–6
- Publishers' Association 314, 315
- Pulse code techniques
Digital systems 86, 211–2
Pulse code modulation 211–2
See also CEEFAX
- Quadraphony 20, 70, 85–6, 209–10, 216
See also Ambisonic 45J; 'Matrix H'
- Queen's Award to Industry 211
- Queen's Silver Jubilee
See Silver Jubilee of H.M. The Queen
- RETRA: *See* Radio, Electrical and Television
Retailers' Association
- Race Relations Act 255, 288
- Race Relations Board 93–4
- Radio 1 20–21, 131, 133, 263
Frequencies and transmitters 237–47
- Radio 2 20–22, 131, 133, 263
Frequencies and transmitters 237–47
- Radio 3 19–20, 22–25, 131, 133, 263
Frequencies and transmitters 237–247
Third programme, 30th Anniversary 19–20, 22
- Radio 4 25–6, 131, 133, 263
Frequencies and transmitters 237–247
- Radio Drama Play Library 305
- Radio Electrical and Television Retailers' Association 87
- Radio Free Europe 75
- Radio Liberty 73, 75
- Radio Orchestra 281, 282
- Radio Services 19–29, 262–5
Audiences 46–9
Awards for programmes 27–9
Finance 100–1, 107, 109
Frequencies 237–48
Programme analysis 133
Programme hours 131
- Programme organisation 263–4
- Programme review 172–202 *passim*
- Regional broadcasting 39–45, 265–9
Senior staff list 315
- Transmitting stations: *See* Transmitting stations; Radio
See also Radios, 1, 2, 3, 4; Local Radio and other subjects.
- Radio Tapes Services 70, 272, 273
See also Rebroadcasts; Topical tapes
- Radio Times Hulton Picture Library 308
- Radio Times* 95, 290, 300
- Radio vision 35
- Radiowriters' Association 314
- Rebroadcasts 61, 70, 273
List of countries using BBC External Services output 138–42
- Receivers, number of
Colour television 299
United Kingdom, television 299
World radio and television 59 (table)
- Reception 83–4, 126, 213–6
See also Aerials; Frequencies; Interference
- Record requests 292–3
- Recording off-air 282–3
- Recording Services Department 264
- Reference Library 304–5
- Regional Advisory Councils 51, 53–4, 257, 258, 259, 321–2, 339–40
- Regional broadcasting 2, 5, 39–45, 265–9
Addresses 317
Advisory Committees and Councils 51, 53–4, 257, 258, 259, 321–2, 339–40
English Regions 40–5, 268–9
Finance 106, 107
Programme hours 130, 131
Programme review 185–99
Review of Regional policy and practice 5, 54, 122
Senior staff list 315–6
Television Regions 45
See also Network Production Centres and under individual regions
- Regional television stations: *See* Television Regions
- Reith Lectures 26, 56
List 1948–76, 332–3
- Reith, Lord 1, 253
- Relay stations, 63, 72–3, 269, 274–5
Maps of domestic stations 221–45 *passim*
- Religious Broadcasting 10–11, 32–4, 284–5
Advisory Committees 10–11, 285
Church of England General Synod
Reports of proceedings 34
Church of Scotland, General Assembly
Reports and proceedings 285
'Closed period' 10, 33

- Departments 261, 264
 Prize-winning programmes 28
 Programme hours 33, 132, 133
 Radio programmes 21, 34, 202, 284–5
 Regional broadcasting 285
 Television programmes 10–11, 33–4, 202, 284–5
 Representation of the People Act, 1949 255, 277–8
 Representation of the People Act, 1969 255, 278
 Representatives overseas, BBC 318
 Research and development, BBC 86–7
 Research Department 86–7, 209–10
 Research into the social effects of broadcasting 286, 289
 Responsibilities, BBC: *See* Constitution, BBC
 Richard Dimbleby Lecture 153
 Right of reply: *See* Controversial issue;
 Ministerial broadcasts
 Robert Mayer Children's Concerts 280
 Romanian language broadcasts 69, 73, 137, 270
 Royal Charters: *See* Charters, BBC
 Russia: *See* Union of Soviet Socialist Republics
 Russian language broadcasts 62, 137, 270
- SOGAT: *See* Society of Graphical and Allied Trades
 Sales of BBC programmes 302
 Satellite communication 72–3, 76, 79, 86
 School broadcasting 35–6, 282–3
 Broadcasts available for sale 284
 Departments 261, 264
 Number of listening and viewing schools 282
 Programme hours 132, 133
 Publications 38, 134, 302
 Radio programmes 35, 135–6
 Radio vision 35
 Recording off-air 282–3
 School Broadcasting Councils 38–9, 54
 Television 35–6
 Television programmes 135–7
 Videotape recording 37, 283
 School Broadcasting Council for Scotland 120, 121
 Members 324
 School Broadcasting Council for the United Kingdom 36, 38–9, 54, 283
 Members 323
 School Broadcasting Council for Wales 128
 Members 324
 Science and Features Department Television Programmes 148
 Science Consultative Group 56
 Members 325
 Science Features: *See* Feature departments
 Scores, Submission of 293
 Scotland 113–21, 265–6
 Address 316
 Advisory Committees 120–1, 265
 Broadcasting House, Edinburgh 266
 Broadcasting House, Glasgow 266
 Broadcasting House, Inverness 116
 Church of Scotland, General Assembly, Reports 285
 Colour Television 265–6
 Educational programmes 120, 283–4
 Frequencies 230–1, 236, 242, 246–7
 Gaelic language output 114, 120, 185–7
 National Broadcasting Council 257, 259, 265
 National Governor 11, 120, 338–9
 Programme hours 130, 131, 265
 Programme review 117–20, 185–7
 Radio 118–20
 School Broadcasting Council 120, 265
 Senior staff list 316
 Television 117–8, 265–6
 Transmitting stations 116, 230–1, 236, 242–3, 247
 Scotland, BBC Radio 114–5, 120, 265–6
 Frequencies and transmitters 242–3, 247
 Scottish Agricultural Advisory Committee 120
 Members 324
 Scottish Appeals Advisory Committee 120, 295
 Members 323
 Scottish General Advisory Council 115
 Scottish Music Advisory Committee 120
 Members 325
 Scottish Radio Orchestra 119–20, 281, 282
 Scottish Religious Advisory Committee 120
 Members 322
 Scottish Symphony Orchestra 120, 280, 282
 Scripts, Submission of 293
 Selsdon, Lord 254
 Television Committee, 1934 258
 Serbo-Croat language broadcasts 137, 270
 Sheffield, BBC Radio 248, 251, 318, 327
 Shetland Advisory Committee 325
 Members 325
 Shetland, BBC Radio 114, 265–6
 Shipping forecasts 310–11
 Map of coastal sea areas 311
 Short-wave broadcasting: *See* Frequencies:
 External broadcasting; Transmitting stations:
 External broadcasting
 Silver Jubilee of H.M. The Queen 5, 32, 67, 70, 281
 Sinhala language broadcasts 73
 Slovak language broadcasts 137, 270
 Slovene language broadcasts 137, 270
 Social Effects of Television, Advisory Group on the 57, 257
 Members 325
Social Research on Broadcasting: Proposals for Further Development 289

- Society of Authors 314
 Society of Graphical and Allied Trades 90
 Solent, BBC Radio 248, 251, 318, 327
 Somali language broadcasts 63, 70, 137, 271
 SOS Messages 294
 Sound Archives 307
 Sound Broadcasting Act, 1972 259
 Sound-in-Syncs 211
 South Advisory Council, Members 53, 322
 South East Region
 Frequencies and transmitting stations 220-1, 235, 237, 246-7
 Programme hours 131
 South European Service 61-2, 137, 270
 South Region (Southampton)
 Address 317
 Advisory Council 322
 Frequencies and transmitting stations 220-1, 235, 240, 246-7
 Programme hours 130, 131
 Programme review 194-5
 South-west Advisory Council 53
 Members 322
 South-west Region (Plymouth)
 Address 317
 Advisory Council 322
 Frequencies and transmitting stations 224-5, 235, 240, 246-7
 Programme hours 130, 131
 Programme review 194-5
 Soviet Union: *See* Union of Soviet Socialist Republics
 Spanish language broadcasts 61, 76-7, 137, 138-42 *passim*, 270
 See also Catalan language broadcasts
 Sponsorship: *See* Advertising and sponsorship of programmes
 Sport
 Radio programmes 21-22, 41, 133, 178-98 *passim*, 264
 Television programmes 14-5, 43, 132, 160-201 *passim*, 261
 Staff 11, 90-4, 312-3
 Deaths 11, 24
 Grading and job evaluation 91-2
 Health and welfare 92
 Industrial relations 90-1, 92
 Number of staff 90, 312
 Pay and salaries 13, 91
 Pension fund 92
 Recruitment and promotion 92-3, 312-3
 Retirements 11, 28, 120
 Senior staff lists 315-6
 Staff Training 92-3
 Engineering training 88-9, 313
 Management training 93
 Office training 93
 Radio training 93
 Television training 93
 Stereophony 20, 22-3, 84-5, 211-12, 216
 Areas able to receive transmissions 237-44, 245 (map)
 Stills Library: *See* Central Stills Library
 Stoke-on-Trent, BBC Radio 29, 248, 251, 265, 318, 327
 Subliminal broadcasting 255
 Summary of World Broadcasts 78, 273, 274
 Survey of Listening and Viewing 291
 Swahili language broadcasts 63, 137, 140, 271
 Swann, Sir Michael 43, 51
 Swearing and offensive language in BBC programmes 288
 Sykes Committee on Broadcasting, 1923 258
 Symphony Chorus, BBC 282, 293
 Symphony Orchestra, BBC 23-4, 280, 282
- Talks
 Radio programmes 24-5, 172-205 *passim*, 264
 Television programmes 16
 See also Documentaries departments
 Tamil language broadcasts 66, 137, 140, 141, 271
 Tapes: *See* Radio Tapes Services; Topical Tapes; Rebroadcasts; Transcripts and Tapes
 Taste and Standards in BBC Programmes 287-8
 Telephone programmes: *See* Public participation in programmes
 Teletext system 11, 81-2, 86, 87, 212
 See also CEEFAX
 Television Act, 1954 259
 Television Centre, BBC 81, 262, 316
 Television Drama Script Library 305
 Television Film and Videotape Library 307
 Television Film Studios, Ealing 262
 Television Music Library 306
 Television Regions 44-5, 268-9
 Addresses 316-7
 Programme review 194-5
 Television Management Information System 262
 Television Service 2, 12-19, 258, 260-2
 Address 316
 Audiences 46-7
 Awards for programmes 17-19
 BBC 1 and BBC 2 130, 132
 Colour television 46, 79-81, 86-7, 116, 124-5, 214
 Finance 101, 106
 Production centres 40-44, 262, 268-9
 Production methods 260-1

- Programme analysis 132
 Programme hours 130
 Programme organisation 260–2
 Programme servicing 262
 Regional broadcasting 17, 40–5, 262
 Senior staff list 315
 Transmitting stations: *See* Transmitting Stations:
 Television
 Television Theatre, Shepherd's Bush 262
 Thai language broadcasts 66, 137, 141, 271
 Third Programme, 30th Anniversary 19–20, 22
 Tickets for BBC shows 294
 Time-Life Films 97
 Time signals 312
 Topical Tapes 70, 138–42 *passim*, 272, 273
 See also Radio Tapes Services; Rebroadcasts
 Trade and Industry, Department of 272
 Trade Test Transmissions 87–8
 Trade Union Studies project 37, 283
 Trade Unions 90–1
 See also Contracts; Staff: Industrial relations
 and under individual unions
 Traffic Information Service 87, 212–3
 Training: *See* Staff Training
 Transcription Service 64, 70, 138–42, 273
 See also Rebroadcasts
 Transcripts and radio tapes 70, 308
 Transmitting stations 209, 210–11, 219–52
 External broadcasting 72–3, 269, 274–5
 Internal broadcasting 74
 Local Radio 86, 248–52
 Maps of domestic transmitters 221–52
 Radio: Medium and long wave bands 83–4, 267,
 246–7
 Radio: VHF wavebands 84, 237–45, 267
 Stereophony 20, 22–3, 84–5, 211–2, 216
 Television: 405-line 235–6
 Television: 625-line 40, 79–81, 209, 220–34
 Trethowan, Ian, Director-General, 1977 11, 315
 Turkish language broadcasts 62, 137, 142, 270
- UHF broadcasting: *See* Frequencies;
 Transmitting stations: Television: 625-line
 Ullswater Broadcasting Committee, 1935
 258, 276
 Ulster, BBC Radio 39, 268
 Frequencies and transmitters 247
 Union of Soviet Socialist Republics
 Broadcasts overseas 73, 75
 Receiver ownership 59
 United States of America
 BBC Overseas Regional Services programmes for
 Bicentennial celebrations 16, 26, 40, 67
 Broadcasts overseas 73–6
 Presidential Elections 25, 30, 31, 32, 67
 Radio Free Europe 75
 Radio Liberty 73, 75
 Receiver ownership, 59, 78
 Voice of America 73, 75
 Urdu language broadcasts 58, 66, 137, 139, 140, 141,
 271
- VHF broadcasting: *See* Frequencies; Transmitting
 stations
 Videotape recording 37
 Vietnamese language broadcasts 66, 137, 271
 Violence in television programmes 286–7
 Visits to BBC premises 293
 Visnews Limited 104, 276
 Voice of America 64, 73, 74, 75
- Wales 5, 266–7
 Addresses 316
 Advisory Committees 128, 267
 Bangor radio studio centre 125–6, 267
 Broadcasting House, Llandaff 122, 124–5, 267
 Colour television 124–5
 Educational broadcasting 283–4
 Frequencies 232–3, 236, 244, 246–7
 Fourth television channel 5, 124, 267
 National Broadcasting Council 122–8, 257, 259,
 267
 National Governor 128, 338
 Programme hours 130, 131, 266
 Programme review 127–8, 188–90
 Radio 123–4, 127–8
 School Broadcasting Council 128, 324
 Senior staff list 316
 Television 124–5, 127, 266–7
 Transmitting stations 126–7, 232–3, 236, 244,
 246–7
 See also Welsh language broadcasts
 Wales, BBC Radio 122, 123, 266–7
 Wavebands, Wavelengths: *See* Frequencies
 Weather forecasts 310–12
 Welsh Agricultural Advisory Committee 128
 Members 324
 Welsh Appeals Advisory Committee 128, 295
 Members 323
 Welsh Arts Council 128
 Welsh language broadcasts 123–4, 131, 132, 266–7
 285
 Welsh Orchestra: *See* Welsh Symphony Orchestra

- Welsh Religious Advisory Committee 128
 - Members 322
- Welsh Symphony Orchestra, BBC 128, 280, 282
- West Advisory Council 51, 53
 - Members 322
- 'West Cumbria', BBC Radio *See* Cumbria, BBC
 - Radio West Cumbria
- West Region (Bristol)
 - Address 317
 - Advisory Council 322
 - Frequencies and transmitting stations 224–5, 235, 240, 246–7
 - Programme hours 130, 131
 - Programme review 194–5
- What's Auntie been up to?* 50, 290
- Whitehaven, experimental BBC local radio station
 - See* Cumbria, BBC 'Radio West Cumbria'
- Wireless Telegraphy Act 1949 254, 344–5, 348
- World Broadcasting Information* 274
- World Service 67–9, 76–7, 137, 269, 270–1, 284–5
 - Countries rebroadcasting 138–42 *passim*
 - Record requests 292–3
 - Select list of programmes 203–6
 - World news bulletins 60–1, 272
 - See also* Rebroadcasts
- Writers' Guild of Great Britain 314
- Writing for Television* 293
- Writing for the BBC* 293
- Writing to the BBC 292
- Written Archives Centre 305

Yugoslav Service 137, 270

8250