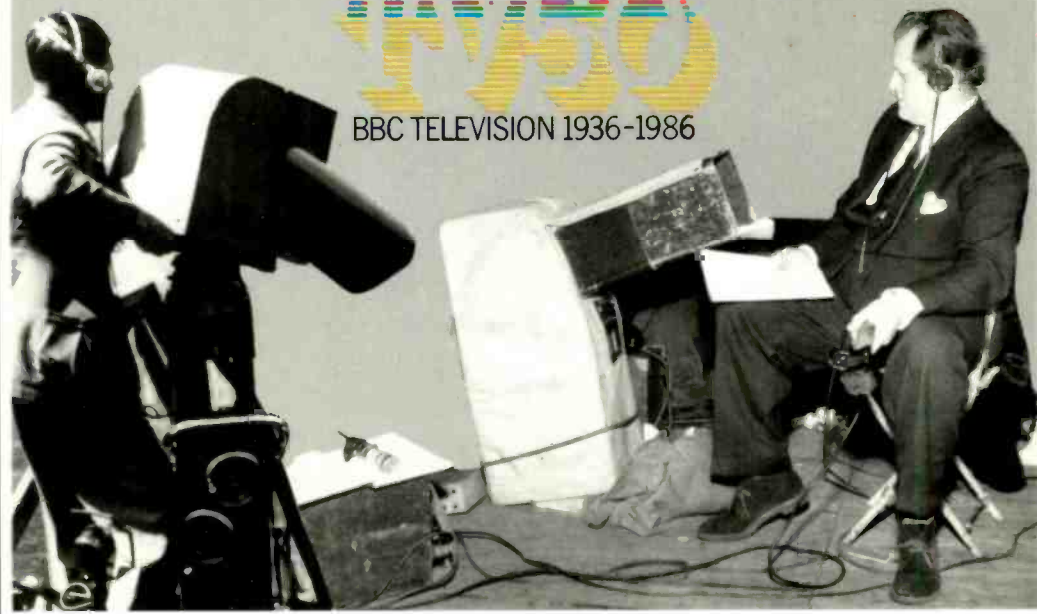




**TV50**  
BBC TELEVISION 1936-1986



**BBC**

Annual Report and Handbook 1987



# BBC Handbook 1987

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## Incorporating the Annual Report and Accounts 1985-86

### British Broadcasting Corporation

Front cover: *In the 50th year of BBC Television, the most celebrated outside broadcast was the Royal Wedding. The newly created Duke and Duchess of York are seen returning to Buckingham Palace after their wedding at Westminster Abbey. Over 17,000,000 viewers in the UK saw this on BBC TV and were joined by many more around the world for this spectacular event. The lower left-half of the cover shows a 1938 Outside Broadcast cameraman and on the right, in 1950, Richard Dimbleby during the first television programme to be transmitted across the English Channel.*

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*Stuart Young  
1934–1986*

*Chairman of the BBC  
1983–1986*

*Stuart Young, our Chairman throughout the period covered by this Report, died on Friday 29th August 1986. On behalf of the Corporation's Board of Management and staff I wish to pay tribute to him. He led us through times of great difficulty with commitment and courage all the more remarkable in the light of his fatal illness. I know he felt greatly honoured and moved to become Chairman and he certainly devoted himself with great enthusiasm to all aspects of BBC life. His Foreword, which appears on the following page, demonstrates clearly his regard and concern for our well-being.*

*It is appropriate therefore that this Report, prepared and written before his death, should stand in its entirety as approved by him. It is a cause of great sadness that he will not be with us when it is published.*

A handwritten signature in black ink, which appears to read "Alasdair Milne". The signature is fluid and cursive, with a long horizontal stroke at the end.

*Alasdair Milne  
Director-General*



# Foreword

---

**Mr Stuart Young**  
Chairman of the BBC

*This Report is published in the 50th year of BBC Television. It is hard to equate the vitality which has produced EastEnders, Yes Minister and Crimewatch with an institution venerable enough to have been responsible for the world's first national television transmission 50 years ago. Yet looked at another way, BBC Television has been around long enough to prove that today's popular programmes are part of a tradition of excellence on which the British public can rely, whether in drama, comedy, and factual programming or, indeed, in sport, music, entertainment, education, news or current affairs.*

*As we approach the end of the century, advancing technology from video recorders to satellites increases the audience's control*

*and choice of viewing. Yet network television continues to provide a shared national experience which the pattern of viewing suggests people enjoy. Radio, on the other hand, has developed specialised audiences, whether for sport on 2, current affairs on 4, music on 1 or 3, according to taste, or regional and local news. In any week, 34 million people tune in to BBC Radio. Worldwide, 120 million people listen to the External Services. Looking at this range of services, I conclude that what the BBC has to offer amounts to more than the sum of its constituent parts. Its service to the nation depends not only on excellence in specific fields but also on its commitment to offer services of wide appeal and something special to meet the tastes of every licence payer.*

A handwritten signature in black ink that reads "Stuart Young". The signature is written in a cursive style with a long horizontal line underneath the name.

Stuart Young  
Chairman of the BBC



# Part one

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# Annual Report and Accounts

of the British Broadcasting Corporation for the year 1985–86  
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 1986



Stuart Young  
*Chairman*  
(1.8.83)  
(Governor, 1.8.81)



Sir William Rees-Mogg  
*Vice-Chairman*  
(1.8.81)



Alwyn Roberts  
*National Governor for Wales*  
(1.10.79)



Watson Peat, *CBE, JP*  
*National Governor for Scotland*  
(1.8.84)



Dr James Kincade  
*National Governor for Northern Ireland*  
(1.8.85)



Jocelyn Barrow  
*OBE*  
(1.2.81)



Daphne Park  
*CMG, OBE*  
(1.8.82)



Sir John Boyd,  
*CBE*  
(1.11.82)



Malcolm McAlpine  
(1.8.83)



Lady Parkes, *JP*  
(1.8.84)



The Earl of Harewood  
(1.1.85)



Sir Curtis Keeble  
*GCMG*  
(1.11.85)

*Dates of appointment to the Board are shown in brackets.*

*Lady Faulkner of Downpatrick retired on 31 July 1985 as National Governor for Northern Ireland.*

*Sir John Johnston also retired on 31 July 1985.*

---

**Mr Marmaduke Hussey succeeded Mr Stuart Young as Chairman on 6th November 1986**

# The Board of Management

Membership as at 31 March 1986



Alasdair Milne  
*Director-General*

*Deputy Director-General*  
*Managing Director, Radio*  
*Managing Director, Television*  
*Managing Director, External Broadcasting*  
*Assistant Director-General*  
*Director of Engineering*  
*Director of Personnel*  
*Director of Programmes, Television*  
*Director of Finance*  
*Director, Public Affairs*  
*The Secretary*

Michael Checkland  
Richard Francis  
Bill Cotton OBE  
Austen Kark  
Alan Protheroe MBE, TD  
Bryce McCrerrick  
Christopher Martin  
Brian Wenham  
Geoff Buck  
Geraint Stanley Jones  
Patricia Hodgson





# Introduction

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## The Board's Review of the Year

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Future historians of the BBC, seeking to categorise its preoccupations during 1985–6, will doubtless find Peacock, Elvetham Hall and *Real Lives* convenient labels. These have become shorthand for a series of events and issues that have attracted to the BBC's affairs over the year a degree of scrutiny, both public and internal, rarely matched in its existence. It has undoubtedly been a year of reappraisal and controversy. This however should not obscure the fact that it has also been a year of remarkable achievement.

At one point on its spectrum of public service, the BBC can boast of activities ranging from *Drugwatch* on BBC-1 and *Action Special Drug Alert* on Radio 1, to the immense production feat of covering simultaneously on television and radio the 16-hour *Live Aid* concert. There was also the equally demanding BBC's *Children in Need Appeal*, which in 1985 raised £4½ million, double the previous year's total. At another point the BBC can take pride in the sustained attractiveness of its schedules over the Christmas period, the acclaim won at home and abroad by series like *Yes*, *Prime Minister* and *Edge of Darkness*, and the enormous appeal of *EastEnders*, which has made Den and Angie household names and provided endless diversion for the popular press. And if the overall quality of the BBC's output is the criterion, it can point to more than 60 awards received by programmes and individuals, ranging from an International Angel Award for *Good Morning Sunday* on Radio 2 to the Golden Rose of Montreux for the magic of Paul Daniels.

The tenor of much of the year's activities was set on the very first day. April 1, 1985 marked the beginning of a new licence fee period, with a colour television licence set at £58, somewhat below the sum required for the maintenance and development of existing services. The new licence

fee award was coupled with the formation of a committee under the chairmanship of Professor Alan Peacock to look for possible ways of funding the BBC other than, or in addition to, the licence fee. While the licence fee period was envisaged as running for three years, the new fee was guaranteed to operate in the first instance for only two, arrangements in the third depending on the outcome of the Peacock inquiry.

Management's immediate task was to draw up working budgets within the limitations of the £58 fee. In the longer term, however, more radical measures were called for. The previous licence fee settlement, in 1981, had itself necessitated far-reaching economies, and by 1985 there was a substantial backlog of important programme developments and capital projects. Accordingly, the Director-General set up a small group under the chairmanship of the Director of Finance to conduct a radical review of the BBC's activities and suggest how, in the light of the £58 fee, the BBC's resources might best be concentrated on those functions that were central to the BBC's existence – its programme-making strength and its distinctive tradition of public service broadcasting. The group produced a report whose recommendations left few areas of the BBC's domestic services unaffected. The report was discussed at a weekend conference of the Board of Governors and Board of Management at Elvetham Hall in July, when a range of policy priorities was identified and measures were decided whereby some £32½ million would be released for the enhancement of programmes over the remainder of the expected licence fee period.

The decisions included providing an all-day service on BBC-1 from the autumn of 1986, restructuring on a regional basis all the BBC's services in England, completing as soon as pos-

sible the chain of local radio stations, and turning to the market-place for certain specialist engineering services, as well as for catering and other support services where these could be supplied more cheaply. At the same time, it was decided to accelerate a process already in train of decentralising responsibility for central service departments to local management in the output directorates, and to increase the proportion of posts in programme departments that are filled by contract, rather than permanent, staff.

These policies were accompanied by the negotiation with the unions of arrangements designed to ease the effects on those members of staff whose jobs were to disappear. The number of involuntary redundancies has been kept low, but where these have been unavoidable they have been carried out in terms appropriate for an organisation that occupies a central position in the nation's life and has always set great store by its good staff relations.

The Elvetham Hall decisions represent a profound change in the BBC's way of conducting its business. Understandably, they have aroused misgivings, particularly among staff in those areas of the BBC's operations that are most affected. We believe, however, that they are no more than a hard-headed reaction to the demands of the times and a recognition of the increasingly complex and varied broadcasting environment within which we have to operate.

Along with the implementation of the Elvetham Hall policies, a great deal of time and effort has been devoted to preparing evidence for the Peacock Inquiry. The climate in which the BBC began to prepare its evidence was not encouraging. The Committee's own terms of reference and the initial impatience shown by most of the national press (by contrast, it should be said, with much of the provincial press) with the licence fee system meant that any defence of the existing arrangements had to be carefully argued. Having studied the extensive research into the economics of broadcasting carried out in connection with the Peacock Inquiry, and spent many hours discussing the issues, we were convinced that if the character and quality of British broadcasting were to be preserved, there was no realistic alternative in the foreseeable future to the present basic structure of broadcasting in Britain, whereby the two major constituents compete for audiences but not for their source of funds. It followed

from this that the licence fee must remain the prime source of funding for the BBC.

Closely linked to that argument was a firm belief in the importance of maintaining the BBC as a single organisation, with its various television, network radio, local radio, regional and External Services operations at once supporting each other and benefiting from each other's activities. Although the Peacock Committee's brief concerned only the BBC's domestic services, we felt it important to point out the close integration between them and the External Services, whose independence and high reputation are guaranteed by their status as a part of one BBC under the same Charter. We accordingly made these arguments the basis of our submissions to Peacock, and as the public debate developed there appeared to be increasing – if, in some quarters, grudging – acceptance of their soundness.

If Peacock made us look to the future with apprehension and Elvetham Hall with hard realism, one development during the year allowed us to do so with some enthusiasm. This was the arrival on the market of the site formerly occupied by the White City stadium – 16 acres of vacant land virtually next door to the Television Centre on one side and the BBC's offices at Woodlands on the other. Though plans were already well advanced for developing the Langham Hotel site opposite Broadcasting House as a new corporate headquarters and radio centre, the White City was too good an opportunity to miss. By building there instead of on the Langham site the BBC would bring together its corporate, television and radio headquarters, avoid the constraints on space and problems of acoustics that the Langham would have entailed, and rationalise its London accommodation, much of which is currently scattered among numerous expensively rented offices in the W1 district. As the year ended, the process of 'decanting' staff from buildings on the Langham site was nearing completion and plans for the development of the White City site were being prepared.

Much has been written about the *Real Lives* affair, and, while some of the accounts have been exaggerated or ill-informed, there is no doubt that it provoked serious anxieties among those who value the BBC's editorial independence. *Real Lives* was a series of BBC-1 documentary programmes that looked at the lives and circum-

stances of various individuals, and the edition which became the subject of controversy dealt with two men at the opposite extremes of Northern Ireland's political life – Mr Gregory Campbell, a prominent Loyalist politician, and Mr Martin McGuinness, an elected representative of Sinn Féin who was reputedly a leading figure in the IRA. The programme, which was called *At the Edge of the Union*, was scheduled to be transmitted early in August, but at the end of July, following press reports that the programme gave publicity to a terrorist, the then Home Secretary, Mr Leon Brittan, wrote to the Chairman of the BBC asking for the programme not to be broadcast. The Home Secretary made it clear he was writing in his capacity as the minister concerned with security, not the minister responsible for broadcasting matters. His letter, which was published, was written against a background of recent concern about terrorism and followed a speech in which the Prime Minister, referring to the hijacking of an aircraft to Lebanon, had urged the media to deny terrorists 'the oxygen of publicity'; this phrase figured in the Home Secretary's letter.

The initiative taken by the Home Secretary raised such grave issues, both about the programme and about the independence of the BBC, that the Board of Governors felt obliged to give them urgent consideration; since the Board had held its last regular meeting before the summer break, special sessions were convened. By convention, the Board does not preview programmes; it does not believe it should become involved in the day-to-day editorial process, which is the responsibility of the Director-General, as Editor-in-Chief. However, the Board's ultimate responsibility for the activities of the BBC means that it retains the right, albeit exercised on very rare occasions, to view a programme before transmission. In the unique circumstances of *Real Lives*, and in the absence abroad of the Director-General, the Board reluctantly decided that this must be such an occasion.

Having discussed the programme in the light of the Home Secretary's concern and with the advice of the Board of Management, the Board concluded that it should not be shown as it stood. Most Governors further felt that, in view of the climate of controversy that had developed around it, the programme should not be shown at that time. They pointed in particular to the failure to

follow the guidelines on interviews with those believed to be connected with terrorism. The Board therefore asked the Director-General to make any amendments he judged necessary to the programme and to decide on a date for transmission at some distance from 'the marching season' then current in Northern Ireland. This he did, and the programme was broadcast in October.

In reaching its conclusion, the Board had very much in mind the fact that the internal referral procedures relating to controversial programmes, including programmes concerning Northern Ireland and programmes involving terrorists or those believed to be connected with terrorism, had not been properly observed in this instance. While *At the Edge of the Union* had been discussed at various stages during its preparation with the Controller, Northern Ireland, who is the main source of specialised advice to the rest of the BBC on matters relating to the province, it had not been referred, as required by the procedures, to the Director-General or the Assistant Director-General; they were not, therefore, in a position to respond immediately when the controversy broke.

The intensity of feeling aroused by this affair was illustrated by the one-day strike of broadcasting journalists held to protest at the Board's decision. Immediate and earnest efforts were made, however, by both the Board of Governors and senior management to repair the damage caused by the controversy and to put the record straight about the BBC's independence. An early meeting with the Home Secretary was sought by the Chairman and Director-General, at which a categorical assurance was given that it was not the government's wish then, nor would be at any time in the future, to censor or apply improper pressure to the BBC.

*At the Edge of the Union* was not the only programme matter to attract unusual public attention during the year. Earlier, the use on *Breakfast Time*, without permission, of an interview given by Princess Michael of Kent to TV-am led to court proceedings and a statement by the Board of Governors expressing grave disapproval at the breach of copyright by the programme.

The return of *Dallas* to the BBC after a dispute over the purchase of screening rights by Thames Television was generously reported by the popular newspapers, some of which, drawing humorous

parallels with the business style of JR, suggested the affair was an example of life imitating art. Meanwhile, a failure to agree terms with the football authorities kept televised soccer off both BBC and ITV screens until the New Year. Disciplinary action against the reporter and producer responsible for *Rough Justice* following criticism of their conduct by the Lord Chief Justice also attracted widespread comment.

More general editorial issues that occupied our attention during the year were the portrayal of violence and sexual activity on television and the problems arising from coverage of sponsored events, particularly events sponsored by tobacco firms. Responding to expressions of concern about the extent of violence on television, the Director-General set up a committee under Mr Will Wyatt, Head of Documentary Features, to review the existing guidelines issued to programme staff; two members of the General Advisory Council, which discussed the matter at its January meeting, were invited to participate in a session of the Committee. The Director-General also invited members of the public to write to him with instances of violence that they found objectionable. The BBC closely followed the progress of the unsuccessful Bill promoted by Mr Winston Churchill, MP to bring broadcasting within the scope of the Obscene Publications Act. In a statement at the end of February, following a discussion on sex and violence, the Board of Governors stressed its commitment to the highest programme standards but asserted its belief that the application of internal guidelines was a better means of ensuring high standards than Mr Churchill's proposed legislation.

With regard to sponsored events, the BBC was increasingly aware of the difficulties faced in applying the guidelines on advertising issued to programme staff. There was also pressure from medical and other quarters to cease covering events sponsored by cigarette companies which, it was argued, were by this means effectively advertising their wares on television in defiance of the will of Parliament. While we well understood the grounds for the concern being expressed and applauded the diligence of staff in resisting attempts to exploit television coverage, we felt the BBC was being looked to for initiatives in an area of public policy that is properly a matter for Parliament's attention.

For the External Services, 1985-6 saw the

implementation and refinement of measures resulting from the Perry Report. Notable among these is the change from an annual grant-in-aid to multi-year funding in step with the licence fee, which is designed to give the External Services greater planning flexibility as well as to bring its financial management more closely in line with that of the domestic services.

If the foregoing suggests that 1985-6 has been largely a year of reflection and re-assessment for the BBC, we should like to conclude this Introduction by mentioning a few of the initiatives and developments which look to the future. One of these has been our growing concern to improve the career prospects for women in the BBC; close attention has been paid to the findings of a working party under the former Director of Programmes for Radio, Monica Sims, and a number of measures have been agreed, including the appointment of an Equal Opportunities Officer whose first task will be to review the situation and recommend what further steps should be taken. As it happened, the year saw the appointment of the BBC's first full-time woman foreign correspondent, followed in a matter of days by the second - a significant breakthrough in a traditionally male area of activity. Meanwhile, we remained mindful of our obligations as an equal opportunities employer to the ethnic minorities; in May a leaflet outlining what the BBC was doing in this area was published.

The possibility of a televised version of the World Service to take advantage of the emerging satellite services around the world was actively pursued, and, with the failure of the attempt to set up a viable British DBS project, the prospect opened up of BBC co-operation with the proposed ITV SuperChannel in a 'Best of British' service for Western Europe.

Work went ahead on the *Domesday Project* - an ambitious and imaginative update of the Domesday Book 900 years on that will combine programme-making skills, advanced technology and enduring educational value in the best public service traditions of the BBC. And, as the year ended, the BBC publicly launched its Radio Data Signalling scheme, which promises in due course a great enrichment of the services that can be provided by means of BBC Radio.

In the year of Peacock, Elvetham Hall and *Real Lives* there was ample cause for the BBC to look ahead with optimism.

# Programmes

---

## Television

This is BBC Television's 50th year. Celebrations began almost immediately on the arrival of 1986 because the publication of the Christmas audience ratings showed that BBC Television had received a strong vote of confidence from viewers over the holiday period.

On BBC-1, *EastEnders* has become a national institution with a large and growing audience and its cast hailed everywhere as stars. Terry Wogan has succeeded in establishing a consistent popular following and Paul Daniels presented the BBC with the coveted Golden Rose of Montreux.

When it came to the BAFTA awards, the BBC's comedy and light entertainment programmes on both channels won the majority of the prizes (see *Comedy and Variety*, page 6). In addition to the award-winning programmes *The Noel Edmonds Late Late Breakfast Show* had a spectacular running success with consistent audience figures in the order of 12 million every Saturday.

Among drama programmes, the critics have given favourable attention to the final series of *Juliet Bravo*, to *Howards' Way*, the 12-part *Oliver Twist*, six Noel Coward plays, the eight-part *Bluebell* and *Lovejoy*.

*Crimewatch* has continued to increase its BBC-1 audience, and *Question Time* reached its 200th edition. *Drugwatch* focused attention on one of our worst social problems, with the help of some Royal patronage from the Princess of Wales. Loyal and consistent audiences watched the 13-part *Soldiers* and *Whicker's World in*

*America* while Desmond Wilcox's documentary series *The Marriage*, which followed a young couple through the first year of their married life, and James Burke's *The Day The Universe Changed* were praised and condemned by the critics in almost equal numbers.

Two events brought strong reaction from viewers. One was the decision by the BBC to suspend the producer and the reporter of the *Rough Justice* series following their programme on the case of Anthony Mycock (see *The News Year*, page 25). The other was the transmission of the John Cleese 'commercial' for BBC-tv. Most viewers apparently thought that it was a good idea and it was gratifying that all the stars who took part in it gave their services without payment.

The BBC's crucial participation in the *Live Aid* campaign was admired and appreciated internationally.



Bill Cotton, OBE  
Managing Director, Television

## Drama

This year the BBC's single drama output has reflected a marked move towards filmed production in such strands as Screen Two.

Original films using some of the country's most distinguished writers and directors, while made for television, are increasingly blurring the old distinctions between television and cinema. This year, for instance, no less than seven of the 24 British films invited to the London Film Festival were made by the BBC, and films as diverse as *Silas Marner*, with Ben Kingsley in the title role, and *Silent Twins* played to critical acclaim and full houses alongside the best of new international work.

But studio work, offering as it does an opportunity for newer writers and for fine performances, continues to develop. Throughout the summer some 31 plays, some by established writers such as Harold Pinter and Howard Barker, but most by new writers, were transmitted on BBC-2. Over the year the Corporation transmitted 13 major productions of classic plays ranging from Molière's *Tartuffe* with Anthony Sher, to Rattigan's *The Browning Version* with Ian Holm and Judi Dench.

## Comedy and Variety

The past year was one of the most successful ones for the Light Entertainment Group, both in terms of audiences reached and in recognition of the quality of its programmes and its standing in the world of entertainment. In May 1985 the *Paul Daniels Magic Show* was awarded the Golden Rose of Montreux, the most prestigious award in the light entertainment world. The year ended with the department sweeping clean all the British Academy of Film and Television Arts' awards in the relevant categories. Victoria Wood was awarded the individual prize for the best light entertainment performer and her show, *Victoria Wood . . . as seen on TV*, was awarded the prize for the best light entertainment show. The comedy department was awarded all the nominations in the best situation comedy category and *Only Fools and Horses . . .* took first prize.

Throughout the year the comedy department

continued to maintain its reputation for proven success while introducing into the schedules some exciting new programmes, as well as reviving in a new form one notable success of the Sixties. This was, of course, *In Sickness and in Health*, Alf and Elsie Garnett 20 years on. The *Last of the Summer Wine*, *Ever Decreasing Circles*, *Don't Wait Up* and *'Allo 'Allo!* all had successful runs and there was a new and revised form of *Blackadder* with Rowan Atkinson now alive and well and serving Queen Elizabeth I.

A new series to gain instant recognition was *Three Up Two Down* starring Angela Thorne and Michael Elphick, while John Sullivan's new offering, *Dear John*, opened to excellent viewing figures and an appreciative audience.

On BBC-2, *Yes, Prime Minister* made a triumphant appearance on screen and the new George Cole series, *Comrade Dad*, raised a few eyebrows and, evidently, some blood pressure east of Berlin.

The second series of *Alas Smith and Jones* was a critical success, but the *New Statesman* failed to catch the imagination of most viewers.

After an absence of some 20 years we were able to show the nation 16 vintage episodes of Tony Hancock, which cheered up Sunday nights for more than 10 million people.

The two specially made feature films of the *Last of the Summer Wine* and *Only Fools and Horses . . .* proved triumphant at Christmas time and were perhaps the high spot of an exciting and productive year for the comedy department.

In Variety, the year saw the start of Terry Wogan's three times a week chat show, a huge undertaking for the department, and he passed his first anniversary with a show attracting excellent audiences and greatly assisting the early evening schedule. On BBC-1 Les Dawson continued to make *Blankety Blank* his own, and Paul Daniels, fresh from his success at Montreux, delighted and entertained the audiences in the autumn with his magic show and enjoyed a very successful debut with a new game show, *Every Second Counts*.

The strength of *The Noel Edmonds Late Late Breakfast Show* was demonstrated in the autumn and winter when it succeeded in securing a major share of the audience on Saturday evenings, and once again provided a uniquely exciting and spectacular show live on Christmas morning with satellite pictures from Ethiopia.

*Les and Dustin's Laughter Show* proved very

popular with audiences, and it was with regret that we learned of the untimely death of Dustin Gee. *The Two Ronnies* again delivered a series of sparkling shows packed with wit and spectacle.

On BBC-2 *Entertainment USA* in the secure hands of Jonathan King proved to be a great success, while Bob Monkhouse's shows attracted lively audiences. Joan Rivers' six appearances in *Can We Talk?* on BBC-2 in the early part of this year proved entertaining and controversial while securing satisfyingly large audiences.

*Victoria Wood . . . as seen on TV* was a series which was well watched both on BBC-2 and when repeated on BBC-1.

Rory Bremner's debut in *Now Something Else* was very well received by both critics and audience, and bodes well for the future.

The department continued to provide coverage for major events such as the BPI Awards, the Olivier Awards, and the Children's Royal Variety Performance and the Royal Commonwealth Games Gala.

## Children's programmes

Children's programmes claimed 53 per cent of the children's audience and provided them with a rich and varied diet of entertainment and information.

*Blue Peter*, reaching 30 per cent of all children in its 28th year, also provided 10 radio hearing aids and set up a *Blue Peter* lending library (with 20 radio hearing aids) in its annual appeal. Perhaps more importantly the programme was able to tell its audience about the plight of their deaf peers.

*Grange Hill*, still the children's favourite programme, grasped the nettle of drug addiction when one of its best loved pupils became hooked on heroin. A *Newsround Special* on drug addiction followed the final episode, Broadcasting Support Services' telephone lines were opened and a record, 'Just Say No', was made by the *Grange Hill* cast.

*Running Scared*, by East End headmaster Bernard Ashley and watched by 33 per cent of all children, was a thriller set in the East End about the courage, loyalty and friendship of a London-born child and a Sikh girl who find evidence that could convict a gang of criminals.

Distinguished children's writer Leon Garfield was commissioned to write *The December Rose* set on the river in 19th Century London, and darts commentator Sid Waddell wrote a comedy about an appalling children's football team from Tyneside.

*John Craven's Newsround Extra* talked to two groups of children from Protestant and Catholic schools in Belfast about the present and the future of Northern Ireland.

*Jonny Briggs* is the first soap opera for 5–10 year olds. Set in a primary school and a nine-year-old boy's home, it explores the questions and dramas in his life, such as whether he will be allowed to take home the school's pet rabbit and, if so, whether his parents will accept it.

A new service for the 5–8 year olds as they return home from school began with six new series including *Bertha*, *Caterpillar Trail*, *Lay on Five* and *Fingermouse*. This has replaced the afternoon repeat of the pre-school programme *Playschool*.

Independent producers scored some major successes with shows commissioned by Children's Programmes – *The Wizbit*, *Henry's Cat*, *Superted* and *The Family-Ness* being the most popular.

## Current Affairs

In Current Affairs the weekend political programme, *This Week Next Week*, presented by David Dimbleby, proved it could regularly attract between two and three million viewers over Sunday lunchtime and established itself as a definitive discussion forum for senior politicians. With the next General Election Campaign approaching fast, this has become a major addition to the BBC's political coverage, and the number of programmes has risen to 36 a year.

*This Week Next Week* now complements *Panorama*, which has settled into its new placing after the *Nine O'Clock News*. *Panorama* is now almost always a documentary-style report from the field made on videotape rather than film. Abroad, *Panorama* reported from South Africa, France, Poland, Pakistan, Lebanon, Uganda and the Philippines. Domestic stories ranged from inner city policing to the revolution in the newspaper industry. Occasionally the programme

departed from its new format – as when the Prime Minister was interviewed in the wake of the Westland affair, or when a discussion was arranged between American and Soviet university students on the eve of the Geneva Summit.

*Breakfast Time* and *Newsnight* continued to concentrate on reaction and analysis on a daily basis. *Newsnight* again demonstrated its capacity to respond both swiftly and thoughtfully – basing itself, when appropriate, away from its London studio, whether at the Party Conferences, at international events like the Commonwealth Prime Ministers' Conference or the Soviet Communist Party Congress. On *Breakfast Time* considerable progress was made in strengthening current affairs coverage; but this was done within the programme's existing format whose limitations became inescapably clear as the year went on. A reconstructed *Breakfast Time* was in preparation for the autumn of 1986.

In January 1986, *Question Time* celebrated its 200th edition, with Sir Robin Day presiding as he has since the programme started in 1979. April 1986 saw the 20th birthday of *The Money Programme*. As well as its usual weekly editions tackling industrial, economic and financial stories, *The Money Programme* team produced a special programme to mark Industry Year 1986. (See also *The News Year*, page 22.)

## Outside broadcasts

The year 1985 will be remembered as one of the vintage years in the history of BBC-tv's sports coverage. Huge audiences watched a remarkable string of British successes. The first live coverage of a world title fight in London saw Ireland's Barry McGuigan lift the Featherweight crown before a record boxing audience of 18 million. That record was soon to go – McGuigan's second defence drew 18.3 million, and the department's long held faith in him over many months was justified in full.

Dennis Taylor beat Steve Davis for the World Snooker title, climaxing over 100 hours of coverage with a comeback by the Irishman in the early hours of the morning which held 18.5 million viewers spellbound, giving BBC-2 its highest audience ever.

Two of the biggest and most complex outside

broadcasts undertaken are Wimbledon and the Open Golf Championship. The rewards for effort in 1985 were great – Sandy Lyle became the first British player to win the Open since 1969, and the All England Club's famous trophy went to an unseeded 17-year-old West German, Boris Becker.

Cricket, with the tour of the Australians, was a major part of the summer output and the Manchester based sports unit was on hand to reflect an Ashes victory for David Gower's team.

For football the prospects looked bleak. Negotiations with the football authorities broke down again and again. Weeks went by without television coverage, but in December agreement was reached and the 'live' cameras were back in time for the build up to the Mexico World Cup.

*Grandstand*, the flagship of the BBC's sports output, once again provided the ultimate weekend service across a whole range of sports, and for its production team the year was notable for a massive step forward in presentation style. Electronic graphics equipment, combined with innovative use of a computer, brought a new look to the programme.

*Sportsnight* maintained a strong mid-week presence, growing in popularity, while *Ski Sunday* was rewarded with the emergence of a new British hero in Martin Bell.

The appeal of 'live' television for viewers seems undiminished; 1985 was a year when sport proved the point.

The Entertainments and Events Department of Outside Broadcasts lived up to its name strongly during the past 12 months.

*Come Dancing*, *Best of Brass*, *Country Music*, *The Chelsea Flower Show* and *Crufts Dog Show* all found once again their regular and loyal audiences. It is surprising to realise that several of these series are now over 15 years old. While the start date of *Come Dancing* seems to be lost in the mists of time, it is estimated to be at least 35 years ago.

The more formal entertainment shows of *Tom O'Connor* and *Karen Kay* attracted audiences well up to average for entertainment programmes on BBC-2. *Masterteam*, a daily show hosted by Angela Rippon, joined big brother *Mastermind* and established itself in the early evening schedules on BBC-1.

Torvill and Dean made a welcome return to BBC screens, and after the serious reflections of



the 40th anniversary of the Normandy Landings, the department joined the Variety Club of Great Britain in a timely salute to Vera Lynn at Christmas time.

A seven-part film series on a special cadre of the Royal Marines was shown as well as two documentary specials – *Raid on Top Malo* and *Duel with Anteallach*.

Among the events covered were the St. Paul's services in memory of the Falklands War and the D-Day landings. The 100th year of the motor car was celebrated and, in a different key, Handel was saluted. These specials, together with the regular Cenotaph and Queen's Birthday dates, made for a busy year in the events area.

## Documentary Features

Four long-term documentary series came to the air. *Comrades* was a 12-part look at life in the USSR, an extraordinary achievement in determination and film making. The series overrode some early criticism from those who were surprised to see life in the Soviet Union as never seen before and succeeded, through the range, scope and intelligence of the programmes, in winning the Broadcasting Press Guild Award for best documentary series. *Queens' – a Cambridge College* was a 10-part look at the lives of fellows, students and staff. This close-up of a unique British institution generated much publicity and succeeded largely through the charm of the young participants.

Frederick Forsyth was the presenter of *Soldiers*, a history of men in battle, written by the historians John Keegan and Richard Holmes. The series was made thematically and comprised vivid eye witness testimony, dramatic reconstruction and live action filming. *Now the War is Over* looked at life in Britain during the years 1945–51, presenting a careful analysis as well as piquant archive film and recollections of those difficult years. *Forty Minutes* maintained its reputation as the prime regular documentary series on British television winning the BAFTA best factual series award. Its range extended from *Forget-Me-Not*, an artistic and stylised look at entrants to the Miss Poland Competition, to *The Fishing Party*, which followed four rich and outspoken young men on a fishing trip.

Among the single documentaries which made a mark in the year, the most notable was *At the Edge of the Union* in the *Real Lives* series (see *The News Year*, page 25). This profile of two Northern Ireland politicians, one a hard-line Unionist, one a Republican, was eventually seen in the autumn after a controversial postponement following the intervention of the then Home Secretary. *Marilyn Monroe – Say Goodbye to the President* and two programmes on the history of *10 Downing Street* also attracted large audiences on BBC-1.

*The Haunted Heroes* in *The World About Us* strand looked at the lives and memories of four veterans of the Vietnam War now living outside conventional society. This programme won the RAI Prize at the Prix Italia.

Among the regular strands were *Food and Drink*, which developed into an extremely popular service programme, *Out of Court*, *Sky at Night*, *Holiday* and the *Chess* coverage. *Drugwatch* was an important new initiative, a two-hour programme examining the causes and treatments of drug abuse in this country. The Princess of Wales put her signature to a wall of signatures from celebrities urging young people to 'Just Say No'. There were follow-up programmes, a book and directory of self-help groups. *Crimewatch* continued monthly. After the first 15 programmes the police had made 58 arrests directly as a result of information from viewers. Twelve people had come to trial, all of them found guilty, and sentenced from 18 months to 25 years. The BBC's *Children in Need Appeal* raised an extraordinary (and record) figure of nearly £4½ million.

## Network Features

There was never any doubt about the broadcasting occasion of the year for Network Features. The *Live Aid* concert of 13 July, masterminded by Bob Geldof, sent pictures and sound round the world which those involved – broadcasters, performers and viewers – will never forget. BBC Television and Radio 1 combined to present a 16-hour marathon rock concert, linking Wembley and Philadelphia, in which the world's leading rock musicians buried their differences to raise money for the starving in Africa. Over £60 million was raised by this concert and subsequent events

including another marathon concert on New Year's Eve.

The annual account of world development, *Global Report*, presented an outstanding end-of-year review which put events in Africa into international context. This important programme, written and narrated by Peter Adamson, is now an established part of the department's output.

Regular series were on good form, particularly Barry Norman's weekly film reviews. *Did You See . . . ?*, under the benevolent eye of Ludovic Kennedy, continued to seek excellence in programmes. *Whistle Test* found new vigour in its rearranged format, having dropped Old and Grey from its title. *Friday People*, an entertainment magazine, showed promise but did not establish itself sufficiently to earn a second season.

During the year *Saturday Review* moved to Music and Arts Department while history and archaeology programmes were moved into the department. *Timewatch* survived the move with ease, and did well in an outside broadcast format under a new editor. Two programmes about the Sutton Hoo dig were a reminder of the perennial fascination of archaeological discovery.

Another successful history programme was *The Rock 'n' Roll Years*, a social history of Britain since 1956. The combination of archive film with the music of the year's historical moments, was highly popular with a BBC-1 audience.

## Music and Arts

The year for Music and Arts programmes began with *Omnibus*'s now famous film of Leonard Bernstein recording *West Side Story*, and ended with Vladimir Horowitz's historic return to his Russian homeland after an absence of over 60 years. Both occasions were highlights of the musical year, but they were also genuine television events which, thanks to the initiative of the BBC, have already been seen by millions of people throughout the world.

Within days of Horowitz's dazzling recital, in the less heady atmosphere of the Manchester Free Trade Hall, Britain's musical youth displayed an enviable skill and commitment during two weeks of performances for *Young Musician of the Year* which, despite the tag of 'competition', has increasingly become for both participants and audience an exhilarating festival of music.

Taking pride of place, of course, in the BBC's music calendar will always be *The Proms*, and television's reflection of this great national event was more evident than ever before with BBC-1 and BBC-2 offering much greater space this year to 20th Century music. It was the beginning, too, of a determined effort by television and radio to ensure that both viewers and listeners could get the benefit of stereo simulcast wherever possible, and it certainly helped to ensure the spectacular success of the live American Prom on Bank Holiday Monday, conducted by Simon Rattle.

The television audience has come to expect the unexpected from BBC-2 and it is not only snooker fans who have been treated to memorable marathon runs. There has been *Jazz Week*, *Arena's Blues Night* and, more recently on BBC-1, *Omnibus*'s encyclopaedic history of the rock promo, the *Video Jukebox*.

In 1985 *Omnibus* returned to form, collecting in its wake a string of major awards. *Arena* too picked up the Press Guild Award for best arts programme with subjects as diverse as *Buddy Holly* and *Jean Genet*.

The visual arts were represented by two contrasting series: Lawrence Gowing's elegant essays on Goya, Bruegel and Matisse and Leslie Magahey's ambitious drama documentaries, *Artists and Models*, about the great masters of 19th Century French Art.

While topical comment on the arts and literature was in the capable hands of Russell Davies on *Saturday Review* and Ian Hamilton on *Bookmark*, Professor John Roberts took on the more intimidating task of surveying the influences of Western ideas on the rest of the world. His absorbing analysis kept a remarkably large audience every Monday night until the final part of *Triumph of the West*.

This year, in addition to our regular broadcasts of dance and opera from Covent Garden and Glyndebourne as well as many other smaller companies throughout Britain, we were able to initiate a new dance work for television created by Robert Cohan and Geoffrey Burgon, and to commission a new television production of *Così Fan Tutte* from Jonathan Miller. The opera was sung in English and prompted a remarkably appreciative response. It would be nice to think that it may have succeeded in reaching parts of the audience that other productions have failed to reach.

## Science Features

It was not a year of optimism for science. In the universities the research departments had to put effort into finding funds as well as facts. In the Health Service money, resources and staff were rationed out even more carefully. And, at the end of the year, the shuttle, Challenger, exploded so disastrously and so publicly as to emphasise the fallibility of our technological society. And yet, against this background, the public appetite for science television programmes flourished and increased. *Tomorrow's World* entered its 21st year with a face-lift and reached many more viewers at its new post-*EastEnders* time of 8pm than for several years. *Tomorrow's World*, *QED* and *Hospital Watch* all appeared in BBC-1's top 10 lists. Science may not be getting as much support from the funders as it used to, but from the viewers the support is stronger than for many years.

*Hospital Watch* was undoubtedly the innovation of the year. The 24 live broadcasts in a single week from two hospitals in Portsmouth set out to show the ordinary goings-on of every day medical folk. By the end of the week, viewers were better informed about their next hospital visit – and less frightened of it.

*Bodymatters* also appeared for the first time this year, taking over the *Tomorrow's World* time of Thursday at 8pm for a short summer run. Its mix of medical information and showbiz clearly proved agreeable to our viewers.

On BBC-2, *Horizon* broadcast its 22nd season of programmes with subjects ranging from incest and racism to higher maths and theoretical physics. *Origins*, a two-hour special, ranged over the origins of the universe and life and was produced in eight versions for our co-producers. In *The Strange Affair of...* Bob Symes sought the truth in some of our odder myths and mysteries. And Halley's Comet was featured on both channels, including live coverage as the Giotto space probe actually arrived at the comet.

In total, Science Features department broadcast some 80 hours of science programmes, split about equally between BBC-1 and BBC-2.

## Community Programmes

Last year most of the Community Programmes' output was transmitted under the *Open Space* title – the series in which programmes are made by and with members of the general public and which offers a voice to those who feel that the media distort or ignore their particular points of view. Individuals or groups can make their own programmes using the Unit's production experience but retaining full editorial control themselves. Alternatively, they can make a programme in partnership with the Unit or suggest an idea leaving the Unit to make the programme.

Programmes last year included *On the Word of a Supergrass*, made by women on both sides of the sectarian divide in Northern Ireland, about the alleged injustices of the supergrass system that operates in the province's courts; *Last Link in the Chain* made by steel workers from Gartcosh protesting about the closure of their plant and its effect on themselves and their community; *Bleak House* about the appalling conditions on a council house estate in Yorkshire. In *War and Peace News* the Glasgow Media Group offered a critical analysis of television news coverage of the Falklands War and the miners' strike, while *Just for Being There*, made by the Campaign for the Right of Assembly and Dissent, looked at the implications for civil liberties of the new Public Order Bill. *Little Goldfish People* exposed the plight of thousands of child-carers looking after handicapped parents, and *The Kielder Challenge* followed a group of able-bodied and severely handicapped youngsters on a gruelling adventure weekend. *The Shadow of Suicide*, made at the suggestion of a woman whose husband had taken his own life, consisted of three families talking about the effect that a family suicide had had on them. After the programme, special telephone lines manned by Broadcasting Support Services were kept busy the whole evening with calls from people wanting advice or simply needing to talk about their own experiences.

## Purchased Programmes

During the year several major British films had their first showing on television, notably *Gandhi* (13 million on BBC-1), *The French Lieutenant's Woman* (10 million on BBC-2) and the animated version of Richard Adams's best seller *Watership Down* (14 million on BBC-1).

The Italian director Franco Zeffirelli's renowned film of Verdi's opera *La Traviata*, starring Teresa Stratas and Placido Domingo, was premiered and simultaneously broadcast in stereo on Radio 3.

Film International on BBC-2 featured first-run movies from France, Russia, Norway, Poland, India and the Philippines, and on the same channel Globe Theatre showed a selection of top drama productions from around the world.

Mini-series premiered were *A.D. – Anno Domini* – about the first 50 years of Christianity, filmed in Tunisia and starring James Mason, Anthony Andrews and Ava Gardner; and from Australia, *Bodyline*, about the controversial 1932–33 England/Australia Test cricket series.

The soap opera *Dallas* returned to BBC screens after a year, with *Dynasty* and its spin-off *The Colbys* proving popular. New seasons of the American crime series *Miami Vice* and *Cagney and Lacey* also attracted large audiences on BBC-1.

The BBC also purchased almost 50 hours of programme material from British independent producers and production companies.

programme delights. In presenting children's programmes there has been a departure from the BBC's usual house style of smooth and unseen voices with the arrival of an announcer in vision. Phillip Schofield has proved to be a lively and likeable presenter with whom younger viewers readily identify; his sacks of Valentine cards said so.

Other well-known faces within Presentation are those of the weathermen. Their style has greatly changed this year. Gone are the stick-on symbols. The much admired new designs are available at the press of a button as the weatherman uses computer graphics to extract information from the main computer at the Meteorological Office's headquarters at Bracknell.

*Points of View* distils a cocktail of viewers' opinions on programmes from a weekly mailbag of some 600 letters.

About 4,000 people a week are now telephoning the BBC-tv Duty Office – another part of Presentation Department. The greatest number of calls are enquiries about programme content, music, artists, scripts and earlier programmes.

Presentation maintains liaison with the radio networks and local radio, and provides a service of recorded material which promotes television.

Throughout the country there are now three million teletext sets equipped with teletext decoders, which means that about 10 million people can receive Ceefax. This is additional information carried by the television signal which can be made to appear on the screen. Six hundred pages of information can be summoned faster than ever before.

## Presentation

The look and style of each channel in continuity, and the promotion of future programmes, form a large part of Presentation Department's work.

Each week BBC-1 has nearly an hour of promotional 'trails', and BBC-2 nearly 45 minutes. These trails aim to give an entertaining invitation to view and to provide a realistic flavour of each programme.

At holiday times on-screen promotion is increased, particularly so at Christmas, and some of the images provided become part of the Christmas scene; many people will remember the scrunching feet of 1985's postman with his sackful of

# Prize-winning television programmes

Among the large number of awards won by BBC Television during the year were the following:

## British Academy of Film and Television Arts:

*Best Single Drama: Shadowlands*, Producer: David M. Thompson, Director: Norman Stone; *Best Drama Series/Serial: Edge of Darkness*, Producer: Michael Wearing, Director: Martin Campbell; *Best Factual Series: 40 Minutes*, Executive Producers: Edward Mirzoeff, Roger Mills; *Best Light Entertainment Programme: Victoria Wood – As Seen on TV*, Producer: Geoffrey Posner; *Best Comedy Series: Only Fools and Horses*, Producer: Ray Butt; *Best Children's Programme: Entertainment/Drama, Grange Hill*, Producer: Ben Rea; *Best Children's Programme: Documentary/Educational, Timmy's Story*, Producer: Len Brown; *Best News or Outside Broadcast Coverage: Live Aid for Africa*, Mike Appleton, Phil Chilvers and the Production Team.

**Broadcasting Press Guild:** *Best Single Drama: The War Game*, Writer, Producer, Director: Peter Watkins; *Best Drama Series: Edge Of Darkness*, Producer: Michael Wearing, Director: Martin Campbell; *Best Single Documentary: Simon's Peace* (Q.E.D.), Producer: David Filkin, Director: Malcolm Brinkworth; *Best Documentary Series: Comrades*, Series Producer: Richard Denton; *Best Arts Programme or Strand: Arena*, Editors: Nigel Finch, Anthony Wall, Alan Yentob; *Best Light Entertainment: Victoria Wood – As Seen on TV*, Producer: Geoffrey Posner.

**Royal Television Society (Television Journalism Awards):** *News International: Disaster in Colombia*, Cameraman: Bernard Hesketh, Reporter: Brian Barron; *News: Home: Tottenham Riots (jointly with ITN)*, Cameraman: Keith Skinner; *Current Affairs: Home: Brass Tacks: A Fair Degree of Force?*, Editor – Features: Colin Adams; *Regional Daily News Magazine: Look North*, Editor: John Bird; *Judges' Award: Bernard Hesketh*, News Cameraman.

**TV Times: Favourite Male Personality:** Terry Wogan

**British Association for the Advancement of Science:** *British Association Television Award 1985: Q.E.D.: The Body in the Bog*, Producer: Simon Campbell-Jones; *Certificate of Merit: The Natural World: Through Animal Eyes*, Producer: Mike Salisbury.

**Science Broadcasting Festival:** *Grand Prix, Horizon: What Einstein Never Knew*, Producers: Andrew Millington, Jim Burge.

# Radio

The year under review was a lively period for radio, mixing consolidation with cuts and changes. The reallocation of resources arising from the BBC's internal review group led to belt-tightening in some quarters but its intention was to strengthen programmes and, importantly for radio, to give clear priority to completion of the chain of local radio stations in England.

Another key decision with financial implications was Government agreement that Radio 1 should have the fourth VHF-FM network, but clearance of emergency fire, police and similar services from 97.6–99.8 MHz has proved sadly slow, so that it may still be two or three years before even half the population can hear the nation's most popular station regularly in stereo from their brand new studios.

Audiences to all our services remained remarkably steady. BBC Radio was heard by two-thirds of the UK population each week and continued to account for three-quarters of all listening. In the run-up to the award of franchises to a new 'third tier' of small Community Radio stations, there was a marked decline in the number of illegal pirate broadcasters and this led to a recovery in audiences to Radio 1 and Independent Radio. Radio 3 achieved an all-time peak of

weekly patronage at four million during the autumn of 1985.

But the imminent arrival of Community Radio, with its minimal regulations and diverse sources of revenue, and the deliberations of the Peacock Committee on the BBC's future funding, both caused uncertainty in the radio industry.

Looking to a more positive future, the year saw an increase in the number of programmes using digital production facilities, with the first mobile digital control vehicle and, in an imaginative initiative, the announcement of the introduction of a Radio Data System signal, containing a digital data stream, on all our transmitters in England from September 1987. This will allow the introduction of a whole new generation of 'intelligent' radio receivers with fully automatic tuning, the ability always to deliver the strongest transmitter signal and an ever-accurate broadcast clock, plus visual displays of frequency and channel name. Later development will allow a whole range of exciting new functions for 'intelligent' radio sets, if manufacturers can be persuaded that an adequate market will justify their investment.



Richard Francis  
Managing Director, Radio

## Radio 1

As 1985 was designated International Youth Year it was appropriate that Radio 1 carried a continual reflection of projects associated with the venture. Disc jockeys visited IYY events in England, Scotland, Wales and Northern Ireland and shared experiences with their listeners. A regular news bulletin about forthcoming IYY events was broadcast twice weekly and, in a notable special, Peter Powell lived for a week in a remote Kenyan village where a group of Venture Scouts from Bolton were carrying out a self-financed project to provide water storage facilities.

Radio 1 also provided informative assistance for its listeners in a variety of ways. There were

regular week-long campaigns for the unemployed – *Action Special*; for students choosing their options at school – *Which Way Now?* – and with each of these there were opportunities for young people to share advice and experience. The requests for help on the freephone helpline, and for the freepost printed material more than doubled on the previous year, proving how valuable this service is.

*Drug Alert* was Radio 1's newest campaign. This too included bulletins in all programmes throughout a week and was prefaced by a major documentary introduced by Nick Ross. It met with widespread acclaim for its honest and direct approach to the problems of drug abuse and stimulated thousands of calls from an audience obviously fearful or ignorant about seeking help in more obvious ways.

There was also a number of special documentaries examining issues of crucial concern to the audience. *Missing – Presumed Alive* about teenage runaways; *On the Dole or on the Scrounge* about the new board and lodgings regulations; *Trouble with the Law* on relations with the police; and *The Best Kept Secret* on child sexual abuse.

Radio 1 is primarily, though, a music station, and the biggest musical event of the year was undoubtedly *The Live Aid Concert* from Wembley on Saturday, 13 July. Radio 1 outside broadcast engineers and producers provided audio coverage for the network and for television, and indeed for the rest of the world's broadcasters, during this marathon show. Later in the year, at Christmas, the network's involvement was further reflected in a major documentary made by executive producer Stuart Grundy, who went to Ethiopia and the Sudan with Simon Bates to find out, on behalf of the audience, how the money raised at the *Live Aid Concert* had been spent.

Acknowledging the enthusiasm for the music of the Caribbean, Radio 1 started a Sunday evening series *Culture Rock* which was presented by a new black DJ – Ranking Miss P.

She was not the only new voice. On Saturday evenings too, another black presenter was heard nationally for the first time – Annemarie Grey, who was formerly on BBC Local Radio in London – whilst from BBC-tv's *Whistle Test* came Andy Kershaw, a young Lancashire DJ who broadcast regularly on Thursday evenings. Another newcomer arrived from Independent Local Radio in Manchester – Paul Jordan; he joined the network to work on a wide range of different programmes.

The more established men behind the microphone were saluted in a documentary series, *Radio Radio*, in which six well-known disc jockeys each talked frankly about his different approach to work and career. There was also an opportunity for listeners to enjoy some musical nostalgia in the series *Classic Concert*, featuring historic performances by rock bands of the Sixties and Seventies. This was very popular with the listeners, but attracted criticism because it was not yet possible to hear the broadcast in stereo on VHF-FM.

Radio 1's music output is not just records and concerts. Five thousand hours a year of studio time in London, Manchester and Birmingham are devoted to recording some 550 performances

by up-and-coming young musicians, many of whom gain their first experience of broadcasting on Radio 1 and subsequently go on to achieve commercial success. The size of the interest in pop and rock performance can be gauged by the fact that the 550 bands who are recorded, represent only a small proportion of the total number of bands who apply for broadcasting work each year. The quality of BBC recordings is now so good, thanks to the superbly equipped studios, that one in 10 of these Radio 1 sessions is subsequently licensed to record companies for commercial release. A typical example of a band who found success in 1985 through Radio 1 is the group Fine Young Cannibals; they represented the BBC at the annual EBU Eurorock Festival in Helsinki in October.

In celebration of the station's 18th birthday on 30 September 1985, the network discovered a young girl, Rachel Miller, living in Caldbeck in Cumbria, who was born as Radio 1 started to broadcast. John Peel and Gary Davies broadcast a live lunchtime programme from her home, so both her friends and those of the network were able to participate in the celebrations.

As a belated birthday present, the BBC found a permanent home for Radio 1's broadcasting studios in Egton House, adjacent to Broadcasting House. For the first time in 18 years the production staff, the library and the broadcasters are now all under one roof. This purpose-built transmission suite is one of the best in the world and now urgently needs a VHF-FM transmission system to complement it.

Traditionally, Radio 1 continued to tour the UK to meet its audience. Not just with the Roadshow, which successfully completed its biggest summer tour of nine weeks in what was probably the wettest summer on record, but also at a series of one-off shows from Jersey, Knebworth, Thorpe Park and major city centres. Disc jockeys were also seen broadcasting from the BBC stands at the Ideal Home Exhibition and the Motor Fair.

*Newsbeat* continued to supply an up-to-date news service for Radio 1 listeners with regular 15-minute bulletins and summaries, and at the end of the year provided a comprehensive two-hour review of news and musical events which had occurred in 1985.

There was continued reflection in the media of the popularity of Radio 1: John Peel won the

Sony Award as National DJ of the Year, the coverage of *Live Aid* won the Sony Award for Best Outside Broadcast, and a documentary, *Peace on Earth*, presented by religious broadcasting, won three other awards.

## Radio 2

The past year was one of enterprise and consolidation with Radio 2 doing battle to maintain quality and audiences in the face of fierce competition.

In the interests of raising the network's profile, the strike rate of outside broadcasts was great, with the Summer Radio 2 Railshow as the highlight. Over a week at the end of July all the major sequence presenters broadcast from a specially equipped train which visited Reading, Weston-super-Mare, Plymouth, Newquay and Penzance with supporting entertainment to please the crowds. Other notable OBs included *Round Midnight* from the Edinburgh and Belfast Festivals, Gloria Hunniford from Paris on St. Valentine's Day, John Dunn from Duxford for Battle of Britain Day and from Portugal, to mark that country's entry into the EEC, Ken Bruce in Aviemore and Ray Moore in Deptford!

John Dunn interviewed HRH The Princess Anne about her work with the Save The Children Fund. Jimmy Young's guests included all the major UK political figures, including the Prime Minister; Gloria Hunniford interviewed countless celebrities including Barry Manilow, and the network declared 12 December 'Frank Sinatra Day' to mark the singer's 70th birthday.

In November, Radio 2's contribution to the BBC's *Children in Need Appeal* took the form of a 19½-hour marathon telephone request programme, when listeners pledged money in exchange for the chance of having a record played on the programme. The telephones were manned by some 200 voluntary helpers, recruited throughout BBC Radio with additional help from British Telecom. Altogether some 13,500 telephone pledges from Radio 2 listeners were taken, raising nearly a quarter of a million pounds.

Radio 2 public concerts broke into many new venues during the year, from Aberdeen in the North to Canterbury in the South, from London's Royal Albert Hall, to the Victoria Arts Centre in

Australia's Melbourne, indicating that the Radio 2 net was cast far and wide.

*Friday Night is Music Night* is still acclaimed and remains the most popular concert format we can offer. Twenty-one editions were featured as public concerts.

Prestigious occasions were also a feature, and ranged from the 21st birthday of the BBC Radio Orchestra to the centenary of the Leicester Philharmonic Society.

The later part of the year saw the network move towards a much broader music policy concentrating on melody and variety. The spring of 1986 saw this policy firmly in place with the introduction of a new programme schedule which created an enhanced commitment to 'specialist' music evenings as well as introducing Derek Jameson to the breakfast audience.

In football, the tragedies of the fire at Bradford and the rioting in Brussels over-shadowed the game itself. Peter Jones, Mike Ingham and former Liverpool captain, Emlyn Hughes, were in the Heysel Stadium ostensibly to commentate on the European Cup Final. They went on air at 6.45 pm for a preview into the main evening *Sportsdesk* and stayed on non-stop until 10.35 pm describing the horrific scenes and later the match itself. Their vivid, dramatic and balanced reporting earned all three plaudits from both inside and outside the Corporation.

As far as sport itself was concerned, it was supposed to be a quiet year, sandwiched between the Olympic Games and the World Cup. However, the achievements of people like Barry McGuigan, Boris Becker, Steve Cram, Sandy Lyle and Lester Piggott provided memorable moments for the commentators to describe. *Sport on Two*, the flagship programme of the Sports Unit with new presenter Renton Laidlaw, increased its audience despite competition from local stations. Stuart Hall became the regular presenter of the Sunday sports programme which again enabled Radio 2 to reflect the increasingly busy Sunday sporting scene; motor sport, athletics, tennis, cricket and golf were well to the fore, even if most of them took place in either the rain or freezing temperatures!

Midweek *Soccer Specials* continued to attract a good following, and the co-productions with the Radio 2 Music Department on events like the Derby and the Cheltenham National Hunt Festival were more successful than in previous years,



but the audiences for the *Wimbledon Specials* were a little disappointing, probably because the appalling weather disrupted the programmes so regularly. With the increased interest in athletics a number of evening *Athletics Specials* were introduced for the first time and proved a worthwhile addition to the output.

Religious programmes on Radio 2 have successfully responded to the network's image and style, with Roger Royle (*Good Morning Sunday*) setting the pace with 90 minutes of music and conversation with well-known guests. *Pause for Thought* has introduced a moment's reflection into the early morning sequences – with the help, again, of many famous names including Victor Spinetti and Su Pollard. *Sunday Half Hour* represents the more traditional approach to religion – 'Your Hundred Best Hymns' as it were – and it continues to attract a good audience for its weekly visits to churches up and down the country.

Ken Dodd made a welcome return to Radio 2 and his *Palace of Laughter* series, which was recorded in theatres around the North, showed that he was in vintage form. He joined an already strong light entertainment line-up on the network, including Les Dawson, Roy Castle, The Grumbleweeds, Hinge and Bracket and Roy Hudd, whose *The News Huddlines* was voted Radio Programme of the Year by the Television and Radio Industries Club.

Young comedy came from The National Review Company in *The Good Human Guide* and Harvey and the Wallbangers showed that they know how to mix mirth with music.

In the quiz and panel area, Paul Daniels dealt cards and questions in *Dealing with Daniels*, David Hamilton recalled anniversaries in *Some of these Days*, *On the Air* took a quizzical look at broadcasting, and specialists were catered for by *Pop Score*, *Jazz Score* and *The Monday Movie Quiz*.

Monday night was drama night with further series of *Space Force*, *Detective* and a new Charles Paris Whodunnit, *So Much Blood*, while on Friday evenings there was another run of *Jeremy Beadle's Nightcap*.

## Radio 3

In February, Radio 3 presented a Weimar season which surveyed in nine days some of the music

and drama of Germany, from the beginnings of the Weimar Republic to the Nazi takeover in 1933. The centrepiece of the season was a studio recording of Hopkins' *The Factory Worker*, an opera by the now almost forgotten composer Max Brand. Other programmes reflected the cabaret and jazz of the period and drama was represented by Brecht's *In the Jungle of Cities* and Sternheim's *The Fossil*.

'In the manner of thunder the iron voice beats upon the ear', wrote Wulfstan of Winchester in 990, and on Radio 3 *Music for the Iron Voice* resounded through the schedules. This year-long series of organ music from the beginnings of the instrument to the present day, was recorded throughout Europe and in America and included the first performances in this country of the newly discovered *Chorale Preludes* by Bach, found at Yale. Another ambitious series, *Bach on Record*, presented the many differing approaches to the performance of Bach, from the early days of the gramophone to the compact disc. Although 1985 was dominated by the tercentenary celebrations of Bach, as well as Scarlatti, Radio 3 did not neglect the quatercentenary of the greatest German composer of the seventeenth century, Heinrich Schütz. A series of 13 programmes was devoted to his music.

As for living composers, the *Music of Eight Decades* concert series included first performances of York Höller's piano concerto and Harrison Birtwistle's *Earth Dances*. Seiji Ozawa conducted the BBC Singers, BBC Symphony Chorus and BBC Symphony Orchestra in the first UK performance of scenes from Messiaen's only opera, *St. François d'Assise*. The BBC Philharmonic Orchestra gave the first performance of Richard Rodney Bennett's *Love Songs*.

Two works popular with the Victorians were revived: Sir Arthur Sullivan's *The Golden Legend* and Dame Ethel Smyth's *Mass in D*, the latter receiving its first broadcast performance since 1947. Seven Saturday afternoons were devoted to Wilhelm Furtwängler, as conductor, composer and pianist, to mark the centenary of his birth in 1886. Duke Ellington and George Gershwin were each given the accolade of being *This Week's Composer*. America provided the principal theme of the *Henry Wood Promenade Concerts*, the last season presided over by Robert Ponsonby as Controller of Music. Sixty concerts were broadcast on Radio 3 and included first performances

in this country of works by the American composers Roger Sessions, Elliott Carter and Steve Reich. There were commissions from Anthony Payne, Malcolm Williamson, Bernard Rands and Robin Holloway.

Roger Nichols recalled Parisian musical life in the Twenties in the series *The Harlequin Years*. Michael Kennedy examined the changing critical reputation of Britten's War Requiem in the documentary *The Idea was Good* and, in *The Making of Morning Heroes*, Malcolm Brown drew on largely unpublished letters to explain the genesis of Sir Arthur Bliss's *Symphony for Orator, Chorus and Orchestra*.

*Star Wars*, a series of six programmes presented by Michael Charlton, explored the evolution of the American strategic debate. At home, Michael Charlton questioned the party leaders about their political philosophies in four hour-long interviews. Peter Hennessy had five programmes to examine *The Quality of Cabinet Government* with Lord Wilson of Rievaulx, Lord Home of the Hirsell, Sir Frank Cooper, the Rt. Hon. David Howell and the Rt. Hon. Peter Shore. Peter Hennessy then strapped a tape-recorder to his body to give a runner's view of the Snowdonia Marathon, the title of the programme, *Quasimodo in Trainers*, being a vivid description of Hennessy's running style. Richard Mayne presented three documentaries on the political parties of France on the eve of the Assembly elections. In the series *La Famille Africaine*, John Keay investigated the culture and politics of what was once known as French West Africa. Colin Tudge gave us three programmes on how views of human evolution had changed, and A.H. Halsey discussed the role of the Church in contemporary politics with the Most Reverend Derek Worlock, Dr. Edward Norman, Lord Rawlinson and Alan Ryan. Anthony Thwaite assessed the work of John Betjeman in *The Teddy Bear and the Critics* and Alan Brownjohn reflected on Philip Larkin in *Something to be Said*. Letters from abroad were provided by Laurence Lerner from Nashville, Dennis Duncanson from Quemoy and George Szirtes from Budapest.

Howard Barker's *Scenes from an Execution* won the 1985 Italia Prize for drama. New plays included Arnold Wesker's *Bluey*, Roger D. Powell's *In the Month of the Jaguar* and David Zane Mairowitz's *Azari's Aerial Theatre*. *The Trial at Torun* by Trevor Barnes was based on

transcripts of the trial of the murderers of Father Jerzy Popieluszko. But the year was most notable for productions of the classics, including Schiller's *The Tragedy of Wallenstein*, Beaumarchais' 'Figaro' plays, Chekov's *Uncle Vanya* and Wycherley's *The Country Wife*. Strindberg's early *Master Olof* was given an airing and there were new productions of Shakespeare's *Cymbeline* and *Richard II*.

## Radio 4

The disasters and everyday concerns and preoccupations of the world and its peoples were reported, analysed, dramatised and satirised in a multitude of different ways on the channel that most completely adheres to the Reithian precept to inform, to educate and to entertain. The network's contribution towards an informed democracy was manifest in over 2,000 hours of news and current affairs programming in which *Today*, in particular, was thought by professionals and public alike to have achieved new heights in telling a waking Britain what had happened and why. From Parliament there were more full debates, statements and Prime Minister's Questions than ever before. The channel embraced the work of schools and continuing education as colourful threads in its rich tapestry. Meanwhile, hammocked between news and current affairs sequences, the channel continued to offer a range of plays, stories, features, documentaries, comedies and discussions.

For entertainment, there was a drama production on every afternoon of the week and, with the addition of a repeat of *Thirty Minute Theatre*, plays were now regularly available to listeners on four evenings out of seven, and in 1985 nearly one half of the productions provided for UK transmission were made outside the capital. Adaptations of famous novels included those by Conrad, Wodehouse, Graves, Hardy, Balzac, Kingsley, Lawrence, Christie and Deighton, and over 50 plays by first-time writers were broadcast. The stage repertoire was represented by Ibsen, Coward, Priestley, Rattigan, and two seasons – the first marked Emlyn Williams' 80th birthday and the second by William Douglas Home for Christmas time.

*Book at Bedtime* scored two notable 'scoops'



1. The Queen's 60th birthday celebrations. Queen Elizabeth with the Duke of Edinburgh and the newly-engaged Prince Andrew and Sarah Ferguson, greet the thousands of children who marched down the Mall with daffodils for the Queen.
2. The Summit Conference between President Reagan and Mr Gorbachev.



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1. The Prime Minister, Margaret Thatcher, with Dr Garrett FitzGerald, the Irish Prime Minister, on the signing of the Anglo-Irish accord.

2. Labour leader Neil Kinnock and TUC General Secretary Norman Willis at the launch of a joint TUC/Labour campaign.



3

1. David Owen and David Steel at the Liberal Assembly, September 1985.
2. Mrs Corazon Aquino, the new leader of the Philippines.
3. The riots in Tottenham.
4. South African riots.



1



2

1. Bob Geldof; 30 million, over half the population of the British Isles, tuned in for the television coverage of **Live Aid**. It was the biggest ever figure for a single BBC Television broadcast. The worldwide figure was 1,500 million in 160 countries. **Band Aid** has so far raised £78 million of which £58 million was raised by **Live Aid**, between £3 million and £4 million by **Sports Aid** and the rest by other fund-raising activities.

2. **This Week Next Week**: David Dimbleby.

1. Bill Oddie having a dream for **Q.E.D. – The Meaning of Dreams**.
2. **Global Year End**: Ethiopian famine.
3. **Timewatch** presenter: Peter France.
4. **Origins** with Jonathan Miller.





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**1. 40 Minutes: The Real Life of a Hollywood Wife:** Wendy Goldberg, Marianne Rogers and Lili Zanuck.  
**2. Judith Hann and guest presenter Jane Ma** in a special edition of *Tomorrow's World* from Hong Kong.  
**3. Holiday:** Sarah Kennedy, John Carter and Cliff Michelmore.





1. **Drugwatch.** Television and radio celebrities who signed the **Just Say No** anti-drugs poster. One of the most successful innovations in 'social action' broadcasting last year.

2. **Queens': A Cambridge College** – graduation day.



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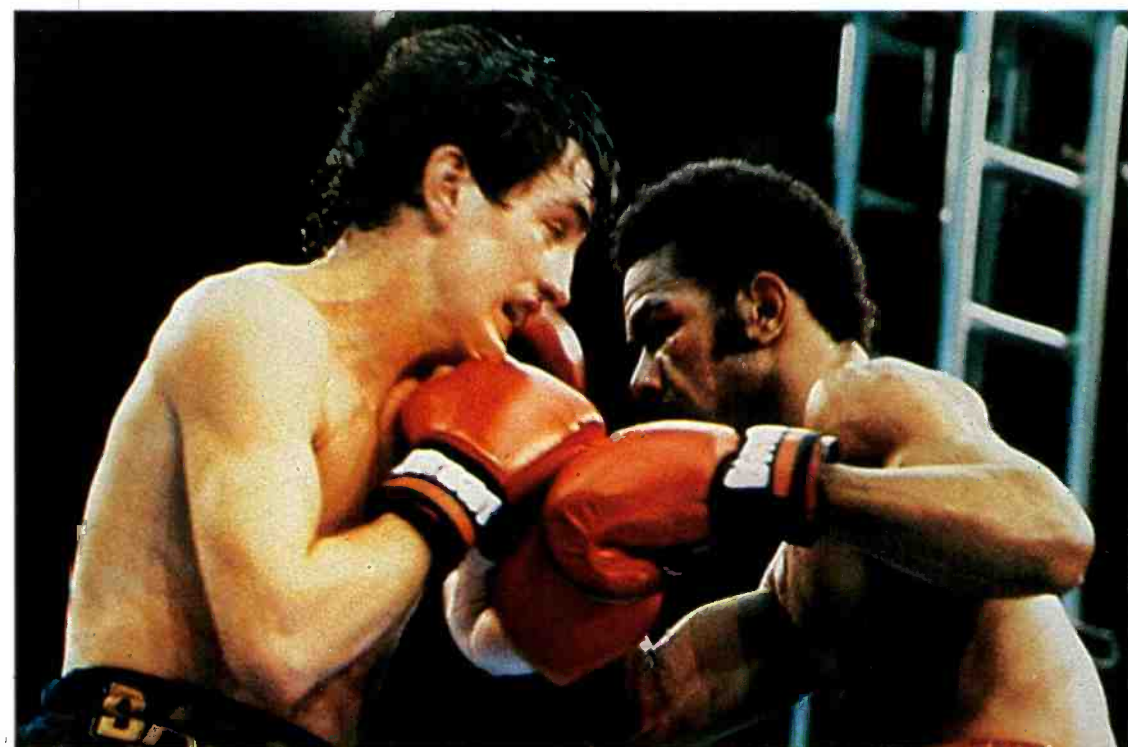


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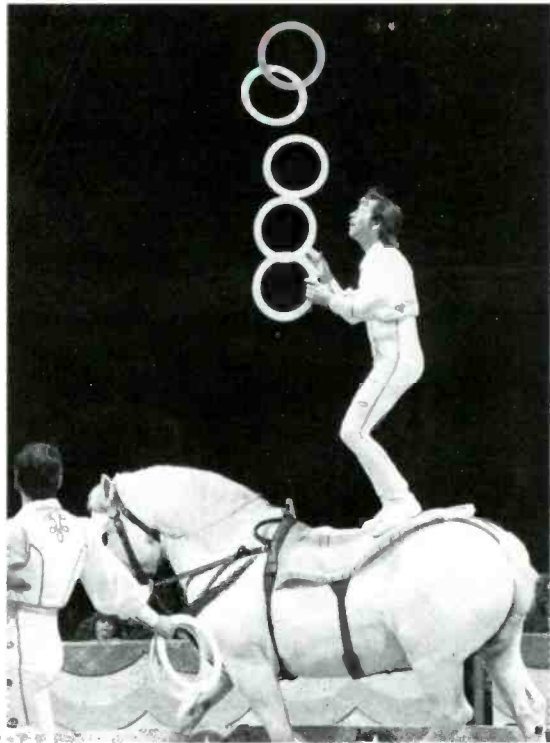
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1. **Food and Drink**: a highly popular weekly series on BBC-2. Presenters Chris Kelly, Jill Goolden and Michael Barry.
2. Film director, Dinara Asanova, one of the 12 portraits of Soviet citizens in **Comrades**.
3. **Soldiers** presenter: Frederick Forsyth.



1. The FA Cup Final: Everton and Liverpool.

2. Barry McGuigan in his world championship fight against Eusebio Pedroza.



1. **Best of Brass** (10th year) champions: Desford Dowty Colliery Band.

2. **Masterteam**. A knockout quiz involving 65 teams who compete every night for nine weeks to find the Masterteam of 1986. Hosted by Angela Rippon.

3. **The International Super Circus**: The Dunia, a circus from Hungary.



1. Cagney and Lacey.

2. The Colbys.

3. A.D. – Anno Domini

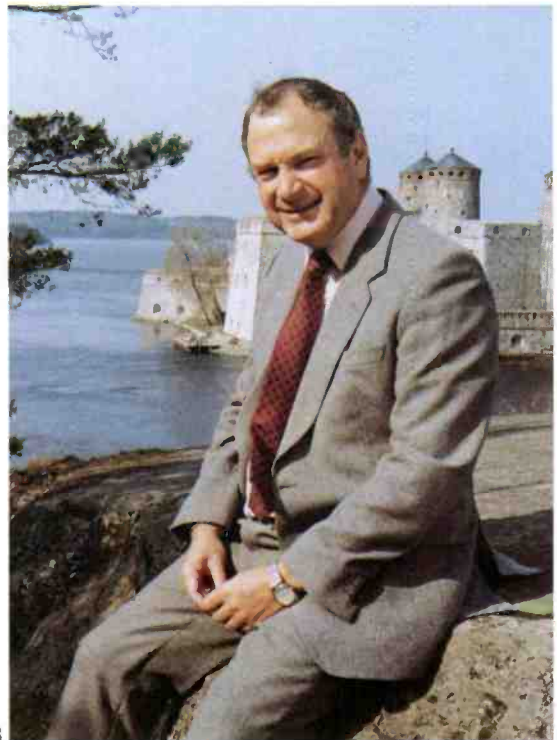




**1. Omnibus: West Side Story** – Leonard Bernstein and an all-star cast make a historic recording. This programme won the RAI Prize at the Prix Italia and also the Best Documentary Award in the British Academy Awards.



**2. Così fan tutte** – Jonathan Miller's ambitious television production of Mozart's opera. Thomas Hampson, Jean Rigby, Ashley Putnam, Anthony Rolfe Johnson, and John Rawnsley in the background.



1. **Artists and Models:** a trilogy on 19th century French painters, hailed in the Press as one of the most outstanding arts series made in the last 20 years.

2. **Arena: The Accordion Strikes Back** – Flaco Jimenez. The **Arena** series won the Broadcasting Press Guild Television Award for 1985–86.

3. **The Triumph of the West:** John Roberts at Olavinlinna Castle, Finland.

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1. **The Keith Harris Show.**

2. **The Kenny Everett Television Show:** Kenny Everett and Cleo Rocos.

3. **The Krankies Elektronik Komik:** Ian and Janette Tough.



3



2. Victoria Wood – As Seen on TV won two awards at BAFTA (1986) – Best Light Entertainment Programme and Best Light Entertainment Performance.

1. Terry Wogan and Roland Rat.

3. Stanley Baxter's Christmas Hamper.



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with readings by John Le Carré of his latest novel *A Perfect Spy* and by Garrison Keillor of *Lake Wobegon Days*, both heard prior to publication.

Religious Broadcasting took many forms, some of them highly traditional and splendid (Litany and Ante-Communion on Good Friday, late-night Compline, Choral Matins in Christmas week) and some of them adventurous and exploratory: Sunday morning services in Lent tied to *Tuesday Call* phone-ins, *Prayer for the Day* reflecting the presence in the UK of many followers of the world's great non-Christian faiths, and a weekly live studio *Act of Worship*. Several of the regular religious programmes have attracted large and growing audiences – none more so in the past year than the late Robert Foxcroft's memorable Holy Week talks, *All Stations to the Cross*.

Light Entertainment continued to provide young comedy for the network with further series of *Radio Active*, the Sony Award winner *In One Ear*, *The Wow Show* and *Don't Stop Now – Its Foundation*. These were joined by four newcomers – *The Bodgers*, *Cliffhanger*, *The Cabaret Upstairs* and *The Million Pound Radio Show* – while *Week Ending* loosed off its satirical shafts at the stories making headline news.

Parodies abounded in *Delve Special*, 1994 and *Brogue Male*, while *I'm Sorry, I Haven't a Clue* and *The News Quiz* brought a touch of irreverence to the panel game. Listeners wanting more traditional fare found it in *My Word, My Music*, *Just a Minute*, *Brain of Britain*, *Top of the Form* and *Quote . . . Unquote*. After several unsuccessful years, situation comedy made a small but significant revival with *After Henry* and *King Street Junior*.

*Woman's Hour* guests in the past year have ranged from Prince Andrew to Winnie Mandela, from Billy Bragg to the Beverley Sisters. *Tuesday Call* has had its share of royal patronage too: Princess Anne was the first member of the Royal Family to answer British listeners' questions in a live phone-in. In Consumer Affairs, *You and Yours* informed its lunchtime audience, and Roger Cook bowed out of the *Checkpoint* programme with a final series of investigations, ranging from major banks to miracle foodstuffs. *Feedback* aired listeners' views, and a number of senior BBC staff, including programme controllers, came to the studio to answer criticisms of their programmes. *Start the Week*, *Midweek* and

*Stop the Week* continued in their different ways to provide conversational entertainment and the specialist programmes for the blind and disabled, *In Touch* and *Does He take Sugar?*, as always, brought important information to their audiences.

The Science Unit dealt with issues of public interest in *Science Now* and *Medicine Now*, and *Analysis* dealt with major national and international issues, including reports on the Philippines and Poland. Mary Goldring, one of *Analysis*'s regular presenters, won the 'Outstanding Personal Contribution' radio award of the Broadcasting Press Guild; she also presented a series on British industry, *The Pace of Change*. *Kaleidoscope* reviewed aspects of the arts across the world, including the Edinburgh Festival, the Hong Kong Centre for the Arts, the Louisville Theatre Festival and the Cannes Film Festival. *Law in Action* confirmed its reputation and the 1985 Reith Lectures on the subject of *Innocence and Design*, a critique of economic practice at home and abroad, were given by David Henderson of the OECD to professional and public acclaim.

From Manchester, two series in particular attracted special interest: *You'll Never be Sixteen Again*, made in montage form and tracing the history of teenagers from the post-war years to today, and in *Solomon Grundy*, Phil Smith talked to people in the mill towns of North Lancashire about aspects of life from cradle to grave. *File on Four* continued to report very effectively on a wide range of issues for current concern, with notable editions from South Africa and Central America. An innovation was *Cat's Whiskers*, presented by Paul Nicholas, which provoked a healthy and very encouraging response from the younger audience. *Any Questions?* and *Down Your Way* continued on their travels, and apart from the natural history output, Bristol also provided *Poetry Please* and *Origins*. Birmingham's producers were responsible for two of the channel's most important ingredients, farming and *The Archers*, but they also provided a run of features, *Home-ing In*, a do-it-yourself magazine, and *Enterprise*, the specialist series about small businesses. Regular Radio 4 strands make up much of the output of Archive Features: *Pick of the Week*, with Margaret Howard, has found a mushrooming audience in its new Sunday repeat slot and Hunter Davis became a familiar and popular voice on the network, presenting *Book-*

*shelf*. Sport and Outside Broadcasts contributed to *Sport on Four*, *Breakaway*, and *Going Places*, while the Events Unit covered State occasions, including Trooping the Colour, State Opening of Parliament, the Queen's Christmas Message and the Cenotaph Service of Remembrance.

It was a busy year on a busy channel.

## Local Radio

For Local Radio 1985–86 was a year of music, of charitable activity, of national and international co-operation, and of close attention to the problems of individual communities. It was also a year of development, in which two new stations came 'on air'.

Radio Bedfordshire is based at Luton with a studio at Bedford, Radio Shropshire at Shrewsbury, with a studio also in Telford. The different styles of the stations demonstrate the variety of English life, and how success in local broadcasting depends upon identification with the community and a recognition of individual needs.

Radio Shropshire found it immediately necessary to employ a specialist agricultural correspondent, while Radio Bedfordshire was promptly preoccupied with the major problems caused by modifications to the M1 motorway. Its work was highly commended in the national Road Safety Awards Scheme. But essentially, Bedfordshire is a multi-cultural society. The station broadcasts over 13 hours a week of programmes for the Asian, Afro-Caribbean and Italian communities. It was the only station to have a multi-faith religious magazine, which promptly made it runner-up in the Best Station category of the Sandford St. Martin Trust Awards for religious broadcasting. Once a week it shares Asian programmes with Radio Leicester, whose own well-established Asian output could be heard over a much wider area through a split frequency arrangement with Radio Nottingham.

And stretching wider still, Radio Manchester achieved the biggest audience for any local radio station in the country – perhaps 450 million! The station's programme for the Chinese community, *Eastern Horizons*, was linked, on Chinese New Year, with stations in Hong Kong and the Chinese mainland. It is to become an annual event.

International links were also established by

Radio Oxford which broadcast four of its mid-morning programmes live from the Dutch city of Leiden to mark the 40th anniversary of the twinning between the two towns. The week's climax on Good Friday saw a performance by the Bach Choir of Holland of the St. Matthew Passion, relayed by Oxford and 25 other BBC Local Radio stations. Radios Devon and Cornwall linked by satellite with station WQRC in Barnstable, Mass. The live programme contained personal messages from Mrs. Thatcher and President Reagan to communities on the other side of the Atlantic. Radio Northampton's American links were less happy. The steel town of Corby, hit by recession, was invited to send two councillors to Youngstown, Ohio to advise on survival through a similar crisis. They were accompanied by a Radio Northampton producer; the journey led to fascinating programmes.

Radio London linked with KCBS in San Francisco for a weekly transatlantic phone-in during the couple of months leading up to American Independence Day, which was marked by the first transatlantic 'soul' concert through a hook-up with WBLS in New York. This concert, together with the organisation and production of the first International Reggae Awards presentation, and the National Soul Awards presentation, were all part of the station's steady involvement with London's Afro-Caribbean programme.

It was encouraging that this, the first full year of the Local Radio Trainee Reporter Scheme, repeated the previous year's pattern and that one-third of the intake – selected purely on individual merit – came from the ethnic communities.

Local radio again played a major part in the BBC's annual *Children in Need Appeal*. This year just under a quarter of the £4 million plus received was raised through local stations. But they were also involved in local appeals. A ward in the new Shropshire Hospice has been named the Radio Shropshire Room to mark the sum raised by the station six months after opening. Radio Oxford has been able to buy a narrow boat for disabled children through listener response; Radio Leicester, over six years, has raised more than £100,000 for local charities.

Finally, Radios Guernsey and Jersey, the smallest stations, each with a permanent staff of four, increased their output to six hours a day, a remarkable example of the economical use of resources characteristic of local radio.

# Prize-winning radio programmes

## Major international awards

**Premios Ondas prize 1985:** *Don't Stop Now – It's Foundation!* (Radio 4).

**Prix Italia:** *Scenes from an Execution* (Radio 3).

**International Angel Awards:** *Good Morning Sunday* (Radio 2); *Peace on Earth* (Radio 1).

## British Awards

**Television & Radio Industries Club:** Radio Personality of the Year: John Dunn, Radio 2; Special Award for 40 Years: *Woman's Hour*, Radio 4.

**Variety Club of Great Britain:** Radio Personality of the Year: John Timpson and Brian Redhead, *Today*, Radio 4.

**Broadcasting Press Guild Awards:** Outstanding Contribution to Radio: Mary Goldring, *Analysis*, Radio 4; Best Radio Programme: *The Thatcher Phenomenon*, Radio 4.

**Sony Awards 1986:** Best Actress: Jane Asher for *Winter Journey*, Radio Scotland. Best Actor: Ray Smith for *A Kind of Hallowe'en*, Radio 3. Best Drama Production: *Hiroshima, the Movie*, Radio 4. The Society of Authors Award for the Best Script: *A Kind of Hallowe'en*, Writer, Gerry Jones, Radio 3. The Society of Authors Award for the Best Dramatisation: *Munchausen*, Radio 4. Best Current Affairs Programme: *File On 4: South Africa Reform or Revolution?*, Radio 4. Best Magazine Programme: *Norfolk Air Line*, BBC Radio Norfolk. Best Documentary/Features Programme: *Setting Sail*, Radio 4. Best Use of Comedy: *Delve Special*, Radio 4. Best Classical Music Programme: *Symphonies and Silence*, Radio 4. Best Specialist Music Programme: *Barbed Wireless: The A & R Man*, BBC Radio Derby. Local Radio Personality of the Year: Mike Hurley for *Bill Bore*, BBC Radio Humberside. Best Local Radio Programme: *Goodbye Village School*, BBC Radio Wales. For Technical Excellence and Achievement in Broadcasting: *Festival of Nine Lessons and Carols*, Radio 4. Best Outside Broadcast: *Live Aid Concert*, Radio 1. Radio

Academy Award for the Most Creative Use of Radio: *Peace on Earth*, Radio 1. Sony National DJ of the Year: John Peel, Radio 1. Special Award for Parliamentary Broadcasting: Bob Tapsfield and Peter Robins. Gold Award for Outstanding Contribution to Radio over the years: John Timpson.

**Scottish Broadcasting Awards 1986:** Best Single Play: *Winter Journey*, Radio Scotland. Best Feature/Documentary Programme: *The Land of Counterpane*, Radio Scotland for Radio 4. Best Current Affairs Programme: *Good Morning Scotland*, Radio Scotland. Record Presenter of the Year: Gerry Davis, Radio Scotland. Pharis Maclaren Award for Most Promising New Writer in Radio or Television: Rona Munro for *Watching Waiters*, Radio Scotland for Radio 4.

**Giles Cooper Awards 1984:** Stephen Dunstone for *Who Is Sylvia?*, Radio 3. Robert Ferguson for *Transfigured Night*, Radio 3. Don Haworth for *Daybreak*, Radio 3. Caryl Phillips for *The Wasted Years*, Radio 4. Christopher Russell for *Swimmer*, Radio 3. Rose Tremaine for *Temporary Shelter*, Radio 4.

**Medical Journalists Association Awards:** *Medicine Now – Aids I & II*, Radio 4.

**Industrial Journalism Award:** *Analysis: The Wage Virus*, Radio 4.

**Sandford St. Martin Awards:** Premiere Award: *Peace on Earth*, Radio 1. Best Local Radio Station: BBC Radio Derby.

**Local Radio Road Safety Awards:** Best Feature: BBC Radio Cornwall. Best Reporting: BBC Radio Stoke.

**DJ Awards:** Steve Wright was voted Best DJ and Best Radio Show by *Smash Hits* and *No. 1* magazines.

**British Academy of Songwriters, Composers and Authors Award 1985:** Benny Green for services to British Music.

# The News Year

If 1984 brought new challenges for BBC journalism in its effort to cover the year-long miners' strike, the last 12 months have, in many ways, proved even more demanding. BBC staff have faced draconian restrictions on news reporting in South Africa, and physical attack and intimidation in some of Britain's inner cities. The 12 months under review have also seen a searching examination of the BBC's own journalism following the controversies surrounding the programmes *Real Lives – At the Edge of the Union* and *Rough Justice*.

The year saw BBC journalists reporting on several major incidents from around the globe: from scenes of natural disaster in Colombia and Mexico, from the Philippines where President Marcos was deposed, from Beirut where the violence was unremitting.

Whether abroad or at home, BBC journalism has continued to provide full coverage of events through an array of outlets: over 100 bulletins a day on domestic radio alone, plus a wide range of current affairs and factual programmes on television and radio.

The year has also seen developments and improvements to the service, despite the sharply escalating costs involved in bringing news to the audience.

TV News continues with a programme of modernisation. The most overt sign was the re-launch of the *Nine O'Clock News* in September 1985, using the latest studio technology and elec-

tronic graphics. Behind the scenes, one of the most up-to-date videotape production areas in Britain has opened, bringing together a number of production disciplines. Regional television increased its output of news with the introduction of regional bulletins after the *Nine O'Clock News*.

Satellites are increasingly important: they have become the 'norm' for the transmission and reception of coverage. Filmed reports from correspondents that once took several hours to send back to Britain, are now received in the newsroom via satellite within minutes. Satellites form the vital conduit for international newsgathering, be it in the form of regular reports from South Africa or 'live', 'two-way' discussions with American politicians for programmes like *Newsnight*.

Journalists in the Radio Newsroom in Broadcasting House began intensive training in preparation for the introduction of computer technology: the electronic newsroom will speed up the flow of news and information to the listener.

Local radio's editorial operation was further strengthened by the opening of two new stations, Radios Shropshire and Bedfordshire, and by the appointment of additional journalists at smaller 'B' stations.



Alan Protheroe MBE, TD  
Assistant Director-General

## Riots and risks

During a period of two months in the autumn, violence broke out in London and Birmingham. The riots in the Handsworth district of Birmingham and in Brixton and Tottenham were the worst civil disturbances since 1981. Three people died – two men were burned when their shop was set on fire in Handsworth, and PC Keith Blakelock was murdered in Tottenham. A fourth person, a freelance photographer who was hurt covering the Brixton riots, died 19 days later. BBC pro-

grammes reported the riots fully and backed these reports with detailed analysis and explanations.

One important consideration for editors and reporters was to avoid any possibility of inflaming an incident by 'provocative' reporting, or 'knee-jerk' journalism. It called for caution, care and precision in both reporting and the use of pictures. Although the BBC was quick to report the facts, coverage did not advertise or forecast outbreaks of trouble.

The BBC's 'news chain' of local radio stations,

regional newsrooms and the London centres, demonstrated a high-level of co-operation to provide up-to-the-minute information, as it had done during coverage of the miners' strike in 1984.

However, in trying to cover the riots, reporters and camera crews found themselves targets for violence on a scale never previously experienced, with bricks, bottles and other weapons used against them. In all, 11 BBC employees were injured, including two members of a TV News crew who were hit by pellets fired from a shotgun in Tottenham. One of our staff, sound recordist, Robin Green, lost the sight of an eye.

The real personal risk in covering such stories prompted renewed discussions about whether staff should be issued with protective clothing. There were advantages and disadvantages to this: special clothing can offer a measure of protection, but much of it is cumbersome and restricts movement, often to the detriment of effective reporting.

Among the practical consequences of the BBC's experience in reporting the riots were the wider use by radio of miniaturised cassette recorders – less conspicuous than traditional recorders – and the use of small clip-on microphones.

Portable telephones were also used to good effect, enabling information to be passed to newsrooms at greater speed and, on occasions, to broadcast live. But even these advances have their perils: a reporter using the new technology radio telephones can be confused with a plain-clothes police officer.

## South Africa – the restrictions

Threatening and dangerous conditions also faced BBC reporters covering one of the most important socio-political stories of our time: the continuing unrest in South Africa. Few days passed without despatches from the BBC's correspondents, Graham Leach for Radio and Michael Buerk for Television.

Often working under difficult conditions, they reported regularly new examples of violent upheaval in the country's black townships. President Botha announced some reforms but came under

pressure from the international community to move even faster towards dismantling the machinery of apartheid. As the disturbances intensified, however, he responded by ordering a state of emergency in a number of districts. The government also imposed sweeping restrictions on the activities of foreign journalists, blaming radio and television for exacerbating the troubles. This placed a heavy additional burden on correspondents trying to report accurately a complex and often-changing situation.

Despite the restrictions – they included the possibility of 10 years' imprisonment for journalists who transgressed the emergency laws – the level of violence and unrest did not abate. There was concern that the lack of pictures resulting from the emergency measures meant that the troubles in South Africa were not as prominent in TV news bulletins as they were before the media clamp-down. Although this may have been the case on rare occasions, effective reporting from Michael Buerk and Graham Leach, coupled with a newsroom awareness of the relevance of the South Africa 'story', ensured developments remained at the forefront of the news.

## Lebanon and the TWA attack

The very real risks to life for correspondents and reporters covering some of the world's trouble spots were underlined by events in Lebanon. Such was the seriousness of the fighting between rival factions at one stage, that BBC correspondents were withdrawn from Beirut for their own safety. They returned to report the hijacking of a TWA Boeing 727. This incident, where terrorists undoubtedly made use of sections of the American media, triggered an international debate on the coverage of such incidents. Many felt that some elements of the media had gone too far in their attempt 'to get the story'.

Drawing on the lessons and experience of Northern Ireland, BBC news and current affairs staff took care to ensure that coverage did not give encouragement to terrorists, while discrimination was exercised with regard to interviews with relatives of those held. Editors applied the test of whether such interviews contributed to an appreciation of the horror of the event.

## Disasters and the media

The question of how far the media should go in the quest for news recurred throughout the year as other tragedies unfolded: the Air India 747 explosion off the Irish coast when 329 people died; the Mexico City earthquake when 8,000 people died; and the Colombia volcanic eruption when 25,000 people died. But the continuing debate into the relevance of what, on occasions, seemed intrusion into private grief was strongly underlined by the American space shuttle disaster. The explosion which destroyed Challenger shortly after take-off was seen 'live' by millions of people in America and replayed for viewers in Britain. Relatives of the crew were present to watch the take-off. The challenge for editors was how much to reveal to illustrate the human dimensions of the tragedy while exercising sufficient integrity to deflect the charges of intrusion and voyeurism. Such was the scale of the tragedy and its implications for the American space programme, that it occupied an eminent place in bulletins for some time after the event – indeed it was quite exceptionally the 'lead story' in External Services News for 48 hours. The coverage also demonstrated how quickly BBC News and Current Affairs are able to respond to events.

The impact of such disasters was felt by millions of viewers and listeners during the space of a few weeks in May. Fifty-six people died following a fire at the Bradford City Football Ground. This incident, together with the death of a young soccer fan in Birmingham, led to a judicial inquiry into football ground safety, the findings of which had serious implications for every club in the land. Three weeks later came an incident which further undermined the image of British soccer when fighting broke out in the Heysel Stadium in Brussels before the European Cup Final. Thirty-eight people died when a wall collapsed. The first reaction coverage needed skill and sensitivity: in the aftermath there was a need for analytical journalism of the highest order.

## The Anglo-Irish Agreement

Northern Ireland will always thrust itself into the forefront of the news, and the last 12 months were no exception. The Anglo-Irish agreement,

signed by Mrs Thatcher and Dr Garret FitzGerald, gave the Irish Republic a consultative role in Northern Ireland for the first time since 1922. A government minister, Ian Gow, resigned in protest, and Unionist MPs showed the strength of their opposition by resigning their seats at Westminster, to force by-elections. All but one were re-elected. The second phase of opposition was a 24-hour strike in the Province in March. Coverage of the stoppage meant long periods of challenging work for correspondents, reporters, sub-editors and film crews serving a variety of outlets. Attacks on film crews were fewer than on previous occasions, but there was considerable intimidation of workers, and this was accurately reflected in the coverage.

## Leaders – new and old

For the third time in as many years, a new leader took up the reins of power in the Soviet Union: Mikhail Gorbachev, at 54 the youngest member of the Politburo. He wasted no time in establishing his authority and agreeing to a summit meeting with President Reagan. In the course of the pre-summit bargaining, President Reagan agreed to an interview with the BBC – a privilege rarely granted by an American President to a foreign broadcasting organisation. The interview with Brian Widlake, broadcast on the *World at One*, became in itself an element in the manoeuvrings that were taking place prior to the summit, and was widely reported throughout the world. For the summit meeting itself, the BBC employed an extensive corps of specialist correspondents, reporting and interpreting events from a mobile studio transported to Switzerland for the purpose.

With a combination of its traditional sources, such as news agency material, the output of the Monitoring Service, and the work of its large body of foreign correspondents, the news operation can respond swiftly to emergencies. Such was the case when the apparently secure President Marcos in the Philippines was deposed. Although events moved quickly, radio and television, which had been in the process of scaling down after the elections, were able to mobilise correspondents and reporters to provide full coverage of this example of 'people power'.



## Westland

One of the year's big political stories was the 'Westland Affair'. The events surrounding the future of the West Country helicopter manufacturer dominated news and current affairs programmes for several weeks.

Here was a highly public drama combining the ingredients of industry, finance and politics which, in the end, saw the resignation of two senior cabinet ministers, Michael Heseltine and Leon Brittan.

BBC journalists also closely followed the progress of the two rival financial rescue packages which would secure Westland's future: the American option in the form of the Sikorsky/Fiat proposal and favoured by the Westland Board; and the rival proposal for a European consortium which had Michael Heseltine's backing.

The BBC's coverage of this complicated affair included the live broadcasting on Radio 4 VHF of key parliamentary proceedings, the use of the 30 minutes long BBC-tv *Six O'Clock News* as a vehicle for live interviews of leading figures, and fast reactive reporting of what was a constantly-changing, highly complex news story.

## *Real Lives and Rough Justice*

The BBC's journalism and integrity, its own procedures and the question of ultimate editorial responsibility, were put under the microscope by controversies surrounding two BBC-tv programmes: the *Real Lives* documentary – *At the Edge of the Union* – and an edition of *Rough Justice*.

The questions surrounding *Real Lives* are described in the Introduction to this report. The controversy and the speculation surrounding it should not be allowed to obscure the fact that the BBC's commitment to the pursuit of vigorous journalism is unchanged. In the matter of Northern Ireland, the BBC continues to follow established policy, which includes when necessary, the exploration of the views and motives of those who support terrorist activity and the subjection of these to rigorous scrutiny. The test to be applied is whether such information adds to the public's understanding and knowledge on which intelligent judgement may be based.

The circumstances surrounding *Rough Justice*, though different from *Real Lives*, again impinged directly on the BBC's journalism. Here was a programme which had won several awards for its remarkable record of investigative journalism. This particular edition had taken up the case of a man convicted of robbery. Subsequently the Court of Appeal quashed the conviction, but at the hearing the Lord Chief Justice, Lord Lane, criticised the methods used by two members of the *Rough Justice* team. An internal inquiry found that unjustifiable means had been used to secure an interview; the two men concerned were disciplined. The case led to a searching examination by senior editors of the BBC's journalism and the nature of its investigative journalism. What emerged was a confirmation that this form of reporting would not be abandoned and a determination that the BBC must practise a journalism which is impeccable and beyond reproach.

# Broadcasting from Parliament

Following last year's much publicised start to the House of Lords television experiment, the year under review has seen the decision by MPs against allowing cameras into the House of Commons. This was especially disappointing to broadcasters as the Lords experiment had attracted consistently encouraging audiences and the Peers themselves voted in July 1985 for a continuation of television access to their proceedings, at least until they have debated their own Select Committee's report on the question. At the time of writing cameras (ITN or BBC) have been present in the House of Lords on 62 separate days. We have broadcast proceedings live on 10 occasions, attracting an average audience of 0.65 million, and in November a series of nightly reports – *The Lords Today* – broadcast over a four-week period drew an average audience of 370,000.

However, with or without television access, our reporting and production staff covering Parliament and politics in Westminster and Whitehall have had another busy year with the climax of the Westland affair and the resignation of two Cabinet Ministers. Questions, debate and ministerial statements were broadcast live on Radio 4 on five occasions during two weeks in January as well as on other important political days throughout the year.

*Today in Parliament*, a requirement of our Licence and Agreement, *Yesterday in Parliament*, *The Week in Westminster* and *Inside Parliament* (now renamed *In Committee*) have continued to provide comprehensive coverage of parliamentary affairs on a daily and weekly basis.

Our political and parliamentary reporting for local radio stations and regional television programmes has again increased. Well over 3,000 reports were sent to our 30 local radio stations (including live coverage of proceedings of special interest to individual stations) and 150 reports (a marked increase) were provided for regional television.

# Broadcasting by the political parties

Under the agreement between the broadcasting authorities (BBC, IBA and S4C) and the political parties, broadcasting time was again made available to enable nominated spokesmen of the parties to put their point of view in party political terms.

The Committee on Party Political Broadcasting agreed, without a meeting, that the allocation of Party Political Broadcasts should be the same as that agreed in 1984.

## Party Political Broadcasts

In the 15 months to 31 March 1986, the Conservative Party took six broadcasts on television, and nine on radio (Radio 2 and Radio 4). For Labour, the figures were seven on television and eight on radio. The Liberal Party and the Social Democratic Party each had three on television, and three on radio (Radio 2 and Radio 4). As the Alliance, they had one on television and none on radio.

These were UK broadcasts. The Scottish National Party and Plaid Cymru had broadcasts in Scotland and Wales, respectively; the SNP, three on television and two on radio, and Plaid Cymru one each on television and radio.

## Ministerial broadcasts

In the year under review, there were no ministerial broadcasts under the terms of the Aide Memoire of 1969.

## Budget broadcasts

In 1986, the sequence of Budget broadcasts were as follows:

Tuesday 18 March: The Rt. Hon. Nigel Lawson, MP (Chancellor of the Exchequer) on his Budget (BBC-1 and 2, Radio 4)

Wednesday 19 March: The Rt. Hon. Roy Hattersley, MP (for the Opposition) in reply (BBC-1 and 2, Radio 4)

Thursday 20 March: The Rt. Hon. Roy Jenkins, MP (for the SDP/Liberal Alliance) in reply (BBC-1 and 2, Radio 4)

# Religious and educational programmes and programme production in the Regions

## Introduction

Traditionally the areas of Religion, Education and Regional Broadcasting have been regarded as the bastions of the BBC's public service programming. They continue to flourish in this role, but with a keen awareness of the need for the maintenance of competitive programme standards, and where necessary the introduction of change.

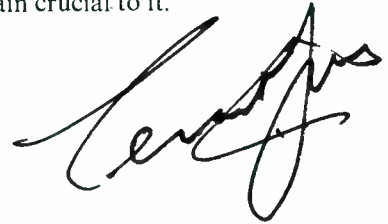
Matters which in today's society may well be regarded as being of minority interest are still the primary concern of the Religious Broadcasting departments, but in professional terms their programmes are now regarded as being in the mainstream of programme-making activity.

The range of activities encompassed within Educational Broadcasting has widened considerably in order to reflect the ever-increasing de-

mands of an audience by no means restricted to a minority.

Regional Broadcasting in England is undergoing considerable organisational change, which will, it is hoped, make the broadcaster more effective and, in the longer term, be more beneficial to the public.

The BBC's public service commitment extends much wider than these three programme areas, but they remain crucial to it.



Geraint Stanley Jones  
*Director, Public Affairs*

## Religious Broadcasting

If proof were needed that religious broadcasting has come of age, it is furnished by the number of awards and prizes won regularly by both religious radio and religious television programmes. These programmes are honoured increasingly, not simply as the best of their kind religiously, but as the best of any kind within their category. For instance, *Shadowlands*, our television drama about the brief and tragic marriage of C.S. Lewis to Joy Davidman, won the BAFTA award as the best single drama of the year. We no longer compete solely against other religious programmes in the various categories but measure ourselves against the very best of any area of radio and television output.

It was not always so. There was a time, more

recently in television than radio history, when Controllers regarded religious programmes with a certain degree of fond tolerance and exempted them from rigorous professional judgement – 'After all, it's only religion!' was a not unheard of comment in the corridors of the Television Centre. In the same way that clergymen were once given a wide berth in railway compartments and grandpa was adjured to watch his language because the vicar was coming to tea, so religious programmes were cosseted and protected from the blasts of harsh reality. And religious producers felt somewhat ruefully that the size of the budgets a Controller gave them was in inverse relationship to the generosity of his attitude – 'religious' and 'cheap' were virtually synonymous.

No longer. The extensive protection once accorded to religious programmes by joint agreement between the BBC and the IBA through the Sunday 'closed period', has now been drastically reduced. The period from 18.40 to 19.15 on Sun-

day evenings is now all that remains of a once complex system of back-to-back religious programming. For the rest, religious programmes take their chances in the mainstream against whatever the opposition cares to put up. And the size of the budgets reflects the challenge. Religious producers now handle with practised ease huge drama budgets and resources and mount high-cost documentaries on both radio and television.

Because of this invigorating exposure of religious radio and television programmes to the rigours of mainstream scheduling, there have been attracted to the department bright, young, highly competent professionals who in an earlier day would have shied away from religion because they feared, rightly or wrongly, they would be condemned to make highly esoteric programmes of minority interest on shoestring budgets for transmission in the graveyard hours.

There is always a price to be paid for such progress. As the budgets get bigger and the claim on resources greater so the price of taking risks is steeper. Gone are the carefree days when the pioneers of religious programmes could try out exciting and hazardous ideas and count it to experience if they flopped – the department would not be bankrupted and the amounts written off barely noticed by those who held the purse strings. This is, of course, true of all broadcasting, and it would be less than fair to suggest that the present generation of religious producers is unwilling to take risks.

Nevertheless, one of the inevitable results of coming of age is a sense of responsibility that militates against too much experimentation. The disciplines of network radio and television impose standard formats upon programme makers which do not always make it easy for the spirit to blow where it wills.

There are two areas of religious output, however, where a sort of frontier pioneering spirit still flourishes by necessity. One is the World Service, where a tiny religious production unit regularly addresses probably the largest congregation on earth. The twice daily *Reflections* programme counts its listeners in tens of millions. The context of these programmes is, of course, a multi-religious, multi-cultural scene of great political complexity; there is no centuries' old Western Christian tradition that can be taken for granted. Much flair, sensitivity and courage is needed by religious broadcasters who address

the world. Each programme is an adventure and a risk and could be trail-blazing for the rest of a department being made increasingly aware of Britain's own religious and cultural diversity.

Religion on local radio is often overlooked when religious broadcasting is discussed. This is still truly low-budget broadcasting with results that are often amazingly innovative. Resources may be limited but energy, fertility of ideas and imagination abound. Network radio and television are beneficiaries of local radio's tough proving ground. Some of the very best network religious producers began their career in local radio; many of the most creative broadcasters will flourish contentedly within it. Their reward is that they speak to and from the very heart of real communities; they do not have to conjure with the phantom constituencies of the ether.

## Television

*This is the Day*, broadcast from the same domestic setting as it is viewed in, was relaunched in April 1985 as BBC-tv's main Sunday morning service of worship. In the latter half of the financial year it was preceded by a new series, *Articles of Faith*. There were talks by scholars on fundamentals, Christian in emphasis, but with respectful reference to other faiths.

That pair of programmes gave place every five or six weeks to relays of existing services: a black church in Wandsworth, the Greenbelt open-air festival, Clifton Roman Catholic Cathedral, and others.

In September 1985 *Songs of Praise*, early on Sunday evenings, entered its 25th year of community hymn-singing. Its vibrancy and variety were unimpaired: during that year it came from beaches, cathedrals, country churches, Trafalgar Square in London, a synagogue and a prison. In the early summer each year it is given a rest by *Praise Be!* (chosen hymns presented by Thora Hird) and then *Home on Sunday* (celebrities choosing sacred music for Cliff Michelmore).

The third Sunday strand of religious entertainment and reflection came late in the evenings: *The Rock Gospel Show*, *Heart of the Matter* (topical documentary), *Choices* (studio debate) or *Everyman* (film reports on the larger world of religion), depending on the season.

In July 1985 *Heart of the Matter* won the United Nations Association Media Peace Prize. In November 1985 it won the open award in the biennial Sandford St Martin religious television awards: at the same time an *Everyman* programme on Islam in Iran carried off the current affairs award. In March 1986 an *Everyman* dramatisation of the story of C.S. Lewis's be-  
reavement, *Shadowlands*, won a BAFTA award as the best single drama of the year, and Claire Bloom as the best actress for her performance in it.

All those programmes were on BBC-1. In November 1985, BBC-2 carried a documentary on the 20 years of Roman Catholicism since Vatican II, *Outside the Window*, and on Good Friday 1986, the first in an occasional series on English cathedral music, *Close Harmony*. Another extra offering in Holy Week, on BBC-1, was Peter Barkworth's narration of six passages from St Matthew's Gospel, in the Authorised Version. The six programmes were filmed on location in the Holy Land.

## Radio

Religion on the radio is a bit like the famous hymn book: 'ancient and modern'. Alongside the traditional broadcast services which bring comfort and re-assurance to many listeners – *Compline*, *Choral Evensong*, *Matins* – there are many other programmes which try to reflect the tensions and relevance of faith in the setting of our modern society – *Sunday*, *Soundings*, *Thought for the Day*. The two strands are not in competition, but complement each other. Faith is rooted deeply in Bible, liturgy and tradition, but it flowers in the real world of the present, with all its rough corners and awkward questions.

Much of our traditional worship is broadcast on Radio 4 (*Morning Service* every Sunday, the *Daily Service*, *Compline*) and is greatly appreciated. During this year, however, the *Daily Service* has itself experienced some interesting developments, with several weeks of broadcasts from locations outside London, involving school, college and church choirs, and even a week of services from the chapel of Lambeth Palace – one of them conducted by the Archbishop of Canterbury. On Thursdays a less formal, 'live' studio

act of worship has set out to reflect on issues of the day.

In Lent, three of the Sunday Services on the theme of 'the family' were tied in with *Tuesday Call*, with the preacher no longer 'six feet above contradiction', but at the mercy of a phone-in inquisition. It proved a fascinating experiment. As did *Thought for the Day* in 'One World Week', when speakers from five major faiths present in Britain shared their beliefs with the *Today* audience.

An experiment on an even larger scale was 'Lent 86', a study course organised by the British Council of Churches on the question 'What on Earth is the Church for?' With the enthusiastic co-operation of almost all the BBC Local Radio stations, this became a nationwide Lent project, involving over a million people, who listened in small groups to the broadcasts and shared in local phone-in programmes. Radio 4 supplemented this diet with a major 80-minute documentary on the subject.

Radio 2 also matches the 'ancient' with the 'modern'. *Sunday Half Hour* continues to eavesdrop week by week on a congregation somewhere enjoying traditional hymn-singing. Earlier in the day, in *Good Morning Sunday*, Roger Royle matches sacred and secular music with an endless array of famous guests – from show-business stars (Nanette Newman, David Soul, Glen Campbell, Les Dawson) to statesmen (the President of Israel and the Prime Minister of Eire) and churchmen (Bishop Trevor Huddleston and Billy Graham): and all with something to say about the place of religious faith in everyday life.

Radio 1 provided a suitable setting for our most daring experiment of the year, a Christmas 'special', *Peace on Earth*, which featured the Choirboy of the Year and the technology of the future, courtesy of the BBC's Radiophonic Workshop.

Finally, the death of one of our most distinguished religious broadcasters must be noted. The Reverend Robert Foxcroft died on New Year's Day 1986. Thousands of letters have indicated how profoundly he had touched the lives of Radio 4 listeners, especially with his talks during the last two years, when he was terminally ill. His Holy Week talks of 1985, *All Stations to the Cross*, were repeated this year as a tribute to a remarkable man.

# Educational broadcasting

BBC Education prides itself on the extent to which it keeps in touch with the major national and regional developments affecting all forms of education and training, and responds to them. In the secondary school sector in 1985–6, the curriculum scene (except in Scotland) has been dominated by the run-up to the introduction of the General Certificate of Secondary Education scheduled for 1988. The six departments which together make up BBC Education, School Radio and Television, Continuing Education Radio and Television, the Open University Production Centre and Educational Broadcasting Services, have each in their own way made a significant contribution to public and professional enlightenment about the likely effects. While in the broader context of Industry Year '86, BBC Education has been to the fore both in the production of programmes and in the creation of a prestigious brochure on behalf of the Corporation as a whole. There have been responses to the particular needs of young people, reflecting the increasingly difficult world they face after school, and the current interest in healthy eating has drawn a major response from the Continuing Education departments.

Those involved professionally in education outside the BBC regard BBC Education as a major provider. The BBC Open University Production Centre is seen as possessing a wealth of expertise in the creation of audio/video education materials, not simply to support OU degree and continuing education courses but also, increasingly, to undertake commissions from outside agencies for educational and training purposes. And in 1986 the House of Commons Select Committee on Education included BBC Education in its current enquiry into primary schools, studying the provision made by the School Radio and Television Departments.

BBC Education also impressed a range of juries during 1985–6. The Open University Production Centre won the prestigious biennial Japan Prize in November 1985, School Television won a BAFTA award in March 1986 and the departments won a host of other prizes too.

On a more domestic level, in the course of the year we have identified a location where the various departments in BBC Education can be brought together on a single site. We have undertaken a redefinition of Continuing Education broadcasting and the Educational Broadcasting Services have undergone an organisational review, which should lead to some modest improvements.

The coming year sees BBC Education in an innovative and positive mood, committed to a handful of major policy thrusts across the five network production departments.

## School Radio

It is through School Radio output that very many children first come into contact with radio programmes that are involving as well as simply entertaining. Tomorrow's listeners do start here. Ninety-two per cent of all primary schools in the UK make some use of the department's output on Radio 4 VHF. Every reason therefore for School Radio to be in the forefront of developing new approaches to attract and involve its audiences, while at the same time adapting to new learning styles in and around the classroom.

One fundamental improvement at the start of the 1985–86 school year was the introduction of transmissions in stereo, initially for one third of the output, with all the advantages this offers for music and drama in particular and the quality of sound in general.

While the majority of the output is still listened to by whole classes, series for secondary schools are now increasingly being developed for use by small groups or by individuals studying on their own.

Most teenagers these days have their own portable audio cassette players and headphones, so BBC learning tapes can now be designed for their personal use. Grouped under the collective title *Help Yourself*, they are transmitted at night for recording by schools and usually supported by workbooks. In 1985–86 three new titles joined the list, and young people can now also help themselves to *A-Level Physics*, *English: Unseen Criticism* and *Study Skills*.

School Radio also lends itself well to use by small groups within the class and series have

increasingly been designed with this purpose in mind. New in 1985–86, *Looking at Nature* sets out to encourage the seven to nine-year-olds to observe and investigate the natural environment, an obvious basis for work in groups; *Drama Resources* for secondary schools offers starting points for developing group drama activities; and *Teenagers Talking... Work* aims to motivate the target audience of young people with minimal exam qualifications into discussing and taking positive action about their own futures.

School Radio also actively encourages audience involvement by getting them to respond actively to what they hear. Primary schoolchildren contribute to the development of the stories heard on *Listen* in the summer term, and write in with questions and jokes to their own magazine programme *Radio Club*. In the new *Conservation Now!* series, nine- to twelve-year-olds are asked to write in as if from a member of an endangered species, a whale or a harvest mouse for example. Eight thousand children of this age group respond to a yearly survey carried out by *In the News*. The latest one was concerned with what they got up to on Saturdays and the results were published in March. They revealed, among other things, that eight out of 10 children help in work around the house and that watching television took up more of their indoor time than anything else.

For the older pupils and students in schools and colleges, School Radio has been making special efforts to provide up-to-date and relevant materials. On employment the need for advice and guidance is paramount, coupled with material for specifically vocational study purposes. To meet these needs, a range of new series have been broadcast in 1985–86. In *Choices '86*, careers expert, Margaret Korving, gives guidance about future opportunities after school, and Industry Year has stimulated the inclusion of a number of new programmes on industrial themes within existing series. *Working in an Office* is designed for students following courses in secretarial and office studies. *Rehearsing for Work* and *Words for Real* have both been made in association with the Business and Technician Education Council; the former is concerned to help those about to go on 'work experience' placements, the latter deals with spoken and written communication at work.

In 1985–86 there have been a number of series which have broken interesting new ground in one way or another.

For example, *Popalong*, a new series for the older primary age group, takes pop music as its starting point and builds on children's enthusiasm for it to teach aspects of creative movement; while the long-running *Listening Corner* is now being broadcast not only from London but also from Cardiff, Belfast and Edinburgh to reflect the UK dimension. Famous names whose voices have been heard this year include Wendy Craig, Pat Phoenix, Richard Briers and William Rushton.

There was innovation of a very different kind in *Radio History: 14–16* which this year offered five programmes, including one radiovision, on the history of Northern Ireland up to the present day. These were produced in association with two School Television programmes. *Twentieth Century Witness*, new this year, draws from sound archives – in the main the BBC's own – to bring vividly to life events of the past 85 years. *Jesus* represented an original radio approach to the story by representing Him and his disciples as Yorkshiremen facing a metropolitan establishment. This series was rebroadcast in Holy Week on Radio 4 network for a general audience.

This was not the only occasion that the work of School Radio producers was heard on the main network. The 1985 International Youth Year was the background for a four-part examination of the problems facing young people in the UK today, while five programmes broadcast across a week, under the title 'Education Now', launched the 1986 Industry Year. Presented by Libby Purves, the series examined the current relationship between education and industry.

The impending arrival of the General Certificate of Secondary Education as a national examination in 1988, led to a phone-in on Radio 4 in February. Introduced by Margaret Percy and with contributions from, among others, Sir Wilfred Cockcroft and Professor Ted Wragg, the 90-minute programme resulted in thousands of would-be participants ringing in and an initial demand of 20,000 for the free information booklet written by BBC education officers.

School Radio is well advanced in its use of new technologies. One area of expertise is the creation of computer software in association with broadcast series. In the past two years a range of software has been produced in Primary Geography and Maths, and at the Secondary level in Computer Studies, Geography, Physics and

Chemistry. In the past year BBC Publications has revised its software multi-user licence scheme. A simple system now allows a school to purchase one software pack, plus a licence to use it, on up to 50 machines on a single site. This scheme is expected to increase the level of use in schools which have already benefited from the Department of Trade and Industry's grants to LEAs to obtain software.

The Radio Shop scheme has also been extended in scope. This system of providing cassette versions of radio programmes has managed to obtain rights for worldwide distribution and is now available to anyone and not simply to schools.

Fourteen new series have been added, a new catalogue produced and significantly increased business is confidently expected.

## School Television

The year under review saw 11 new School Television series and a range of new programmes added to existing titles, all broadcast on BBC-2 in the mornings and early afternoons. Most of these new series have been designed for use with the younger secondary school ages (11–14) and represent a major BBC contribution to the latest developments which are taking place in schools.

The first years in secondary school are a time of growing self-awareness and self-assessment. The new series reflected this. *Buddy*, an adaptation in five parts of a novel by Nigel Hinton, centres on the relationship between a 13-year-old boy and his father, a middle-aged Teddy Boy (played by Roger Daltrey). The tensions caused by the father's involvement in petty crime, and the son's repeated attempts to stop this, are used to involve young viewers and stimulate their interest in reading, writing and discussion. Discussion is the central focus of another new series for this age group, *Tutorial Topics*, the first of its kind for use by teachers involved in the key areas of tutorial and guidance work. These 10-minute open-ended programmes deal with issues uppermost in the minds of young people at a testing stage of school life: the impact of the move from primary school, how to cope with the demands of studying, and a range of concerns about making and keeping friends. A spirit of youthful questioning also underlies the aims of the five

programmes in the new *Religious Studies* series, which draws on the answers that major world religions offer to fundamental questions. Enquiry of a different kind is stimulated by the form and content of *MI 10: Mathematical Investigations*. The format of these 10 programmes is innovative. Each slot consists of two self-contained 10-minute programmes. The overwhelming majority of secondary schools are now equipped with video recorders, and the assumption that classroom use will be in recorded form enables each programme to have a pause deliberately built in to enable teachers to stop the video-cassette and invite their pupils to contribute to the solution of the problems.

Life beyond school intrudes more and more. School Television and its advisers recognise the crucial importance of decisions taken in the third year about future courses. The result has been a new series *Past Thirteen – Choices in the Third Year*, five documentaries offering information relevant to decisions about what courses to take. One area of study of growing interest is that of craft and technology. *Textile Studies*, a new unit of five programmes, traces the origins of fabric and thread and looks at their practical and creative uses. And in *Microelectronics in Action*, another new provision concerned with the world of industry and commerce, young people at the start of secondary school are given some ideas about what microelectronic devices can actually do and how they can be used.

School Television for secondary pupils is about increasing motivation and involvement and helping them to voice their opinions. The long-running and highly successful series *Scene* exemplifies the sort of series which achieves this amongst the older pupils. This last year has shown once again how closely in touch with the pattern of events and matters of concern both advisers and producers are. For 1985–86, *Scene*, with its range of plays and documentaries about contemporary issues, had already prepared programmes on football violence (*Football Fans Abroad*) a drama about drug taking (*Too Nice by Half*) and a play about teenage parenthood (*Too Young to have a Baby*). Each was broadcast at a time of intense public interest in these topics.

*Scene* is not the only series to deal with topical and contentious issues. *History File* – the new all-embracing title for the department's history output for older pupils, has included a unit of



two programmes on Northern Ireland, produced in association with a parallel School Radio series.

At the opposite end of the age spectrum, *You and Me* and *Words and Pictures*, which are designed to stimulate pre-school children and infants in the use of language, are broadcast at 2.00 pm on three days a week. In addition to being widely used within schools, there is clearly a large and growing audience of mothers and children at home, and in 1985–86 these series achieved encouraging viewing figures with a home-based audience of over a million for *Words and Pictures*. *Watch*, the miscellany series for six to eight year olds, with the particular aim of stimulating school project work, was used in 1985 by 73 per cent of all primary schools, a record level.

*Zig Zag*, the miscellany series for the eight to 10-year-olds, scored yet another success in its sequence of project-supporting topics. This year it encouraged its audience, among other things, to make animated films, and the school year ended with *Zig Zag* holding a successful festival of the best of these, chosen from over 800 entries. Media Studies of a more analytical kind were included within the *General Studies* series for the 16–19s. One programme traced the making of a recent *Panorama* programme on heroin trafficking, another looked at the evidence of bias in the television news coverage of the miners' strike, and a third assessed the effect on works of literature of being adapted as television plays or serials.

And while School Television took note of the evening output, it was also itself taken notice of. Two programmes were re-broadcast during the evening, 'The Roadies' Tale' and 'Friends and Friendship', both from *Scene*.

Two programmes produced by the department won prizes in 1985–86. In November 1985 the Royal Television Society award for the best primary school programme was won by *Hary Janos* from the *Music Time* series, produced by Liz Bennett. And in March 1986 the prestigious BAFTA Children's Documentary/Education Award was won by *Timmy's Story*, one of two plays (produced by Len Brown) about a boy and girl going through their first 'serious' relationship.

## Continuing Education Radio

This past year has seen the introduction of *Options* as the new generic title for that part of the department's output broadcast on Radio 4 VHF-FM on Saturday and Sunday afternoons. This title reflects the varied range of topics designed for people listening at home who welcome the chance to learn more about the world about them. However, those Continuing Education series with the broadest appeal continued to be broadcast throughout the week in the evenings as part of Radio 4's networked output.

The department's output on network Radio 4 in 1985–86 included programmes designed to improve understanding of the wider world. Gerald Butt, the BBC's Middle East correspondent, presented a personal view of *The Arab World*; Hugh O'Shaughnessy went on a *Mexican Journey*; Bernard Jackson reported on Cuba; Robert Graham charted the course of Spain's democracy since the death of Franco, in *Spain Ten Years On*; and a three-part series on Portugal celebrated the 600th anniversary of Britain's oldest alliance. Regular features which have built up a reputation over the years continued on both wavelengths. Brian Redhead kept listeners abreast of developments in the world of work in his quarterly programme, *Workforce*, environmental issues were aired in *Groundswell*, aspects of language considered in *English Now*, educational matters examined in *Brainwaves*, and the state of psychology reviewed in *The Mind in Focus*.

The department plans its output in cooperation with its sister television department and both are advised by the Continuing Education Advisory Council. Foreign language provision is an area where radio and television cooperation is particularly evident. The multi-media German beginners' course, *Deutsch Direkt!* started in the autumn with 20 radio and 20 television programmes forming the core of the project, supported by a book, audio cassette and computer software. Following the previous year's multi-media beginners' French course, *A Vous la France*, Continuing Education Radio department launched a second-level course in September 1985, *France Extra!*. The department added Arabic to the popular introductions to languages

called *Get By In* . . . For those wanting to extend their proficiency in European languages, *Euro-magazine* continued with topical reports from France, Germany, Spain and Italy, and included Italy's view of the British by the country's recently elected President Francesco Cossiga. Closer to home, Ray Gosling investigated the languages and cultures of significant groups living in Britain. Chinese, Spanish, Urdu and Yiddish were introduced in *A Taste of* . . .

The Food and Health Campaign, launched in the autumn, was another joint radio and television project with radio contributing *Not Another Diet Programme*, a series about eating healthily for life. As part of its regular provision of health programmes, the department produced *Back In Twenty-five Minutes* about avoiding or coping with back pain.

Industry Year has given useful focus to some of BBC Education's output. Continuing Education Radio revealed the *View at the Top* in interviews with 'captains of industry' including Ralph Halpern of the Burton Group and Lord Forte of Trusthouse Forte.

Series which aim to improve political understanding and increase awareness about issues of social concern are a regular feature of the department's output. Equal opportunities was the subject of *In All Fairness*, a series which coincided with the 10th anniversary of the birth of the Equal Opportunities Commission; *Bricks and Mortgages* investigated the housing crisis; *Never the Same Again* presented case studies of families faced with a crisis, and *A World of their Own* was about a family trying to come to terms with having an autistic child. In *Parties and Party Hats*, attention was directed to the 'grassroots' of politics in three electoral wards in Leeds. Two series took a historical perspective of subjects of contemporary interest. *World Makers* looked at world resources and at how, over the centuries, man has responded to changes in the resources available to him, and *Nursing History* explored the historical antecedents of modern nursing.

In the areas of sport, leisure and the arts, *Children and Sport* was the subject of an 80-minute documentary and phone-in programme. Laurie Lee and Richard Adams were among the writers who went on *Literary Walks*, and in a new series of *Modern European Authors*, a programme on the life and work of Italy's Ignazio Silone was presented by Michael Foot. Other

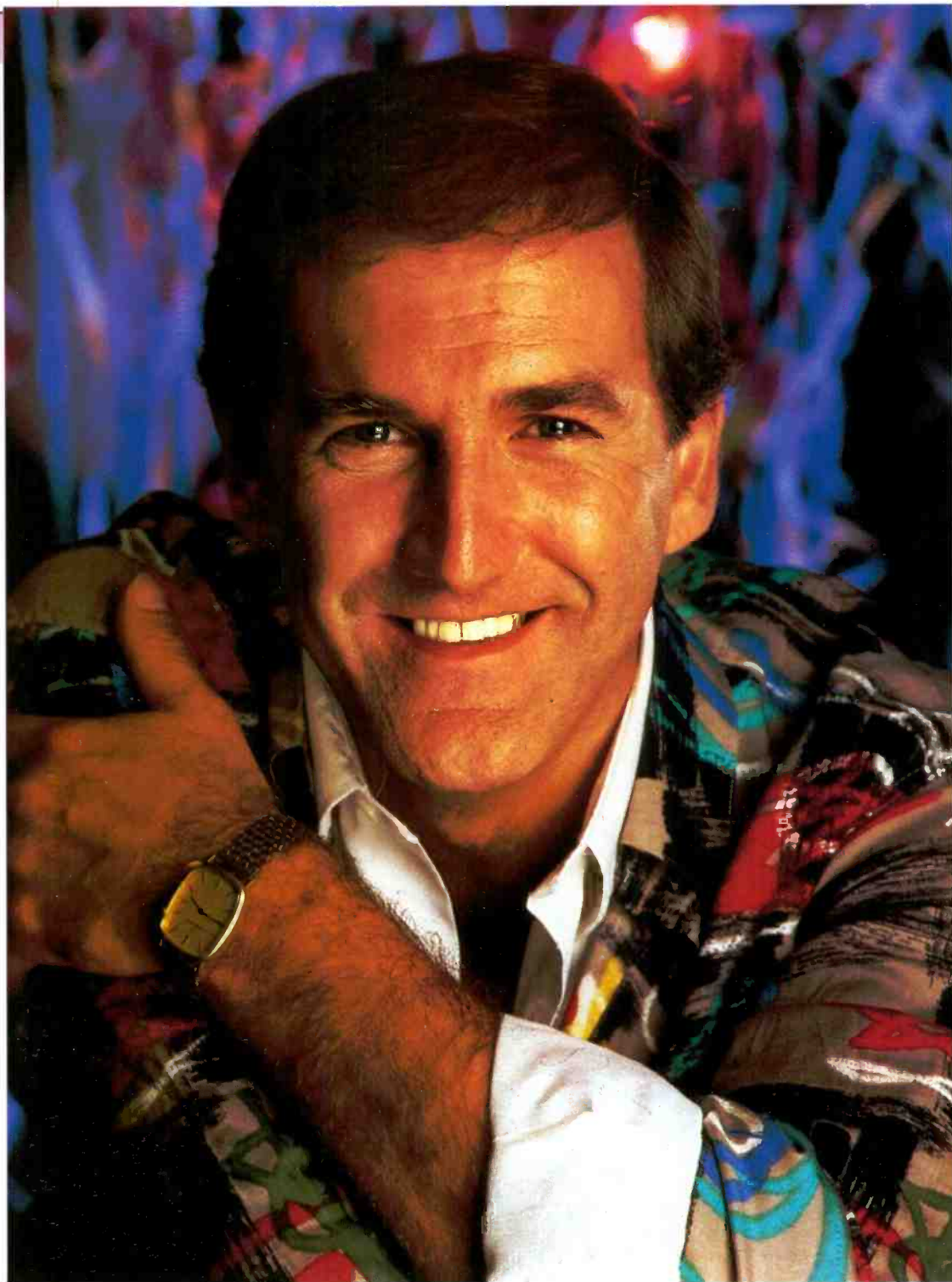
writers featured were Jean-Paul Sartre, Bertold Brecht and Isaak Babel. In the autumn, *Regional Arts* looked at how regional arts associations are handling the increased power and responsibility devolved to them. *Choices for Voices*, presented by Robert Lloyd, gave some insight into the career options available to a professional singer, while in *The Music Makers*, Edward Seckerson interviewed some of Britain's leading younger musicians.

The department maintained its provision of programmes in well-established areas of the output, as well as breaking new ground within the broad spectrum of its remit. Continuing Education is increasingly important in a rapidly changing world and the department seeks always to reflect new needs as they arise.

## Continuing Education Television

The department transmits some 280 programmes a year covering a wide range of subjects, some general, others more specialised, aimed at developing new interests and exploring existing hobbies and skills in greater detail. Major new developments in 1985-86 included the Food and Health Campaign, launched in September with *O'Donnell Investigates* . . . *Food* and *The Taste of Health*, series showing that healthy eating can be affordable and fun. Books accompanying these series have sold over 170,000 copies, and 120,000 free health information packs were distributed in response to requests for programme follow-up material. In January, *You Are What You Eat* attracted audiences of up to 11 million each week and demand for the series booklet reached 250,000 copies.

Another 'first' for the department was *Soviet Television: Fact and Fiction*. These two documentaries presented by Tatyana Vedeneeva and with discussions chaired by Peter Fiddick, provided a unique opportunity for UK viewers to sample Soviet television's versions of news, sport, documentaries and the arts. *Brazil, Brazil*, four contemporary films offering social, economic and political insights into the lives of ordinary Brazilians, similarly provided a window on this major Latin America country.



**The Russ Abbot Show.**



1



2

1. Now – Something Else: Rory Bremner.

2. Les and Dustin's Laughter Show: Les Dennis (right) and the late Dustin Gee.



1. 'Allo 'Allo!: (left to right) Kim Hartman, Richard Gibson, Carmen Silvera, Gorden Kaye, Francesca Gonshaw, Vicki Michelle, Richard Marner, Sam Kelly and Guy Siner. Winner of the TV and Radio Industries Club Award: TV Situation Comedy of the Year.



2. Don't Wait Up: Nigel Havers and Tony Britton.



**Yes, Prime Minister:** Paul Eddington, Nigel Hawthorne and Derek Fowlds. Winner of the Pye TV Award: Best Scripted Contribution to TV to Jonathan Lynn and Anthony Jay.



**Blackadder II:** Stephen Fry, Tim McInnerny, Rowan Atkinson, Miranda Richardson, Patsy Byrne and Tony Robinson.



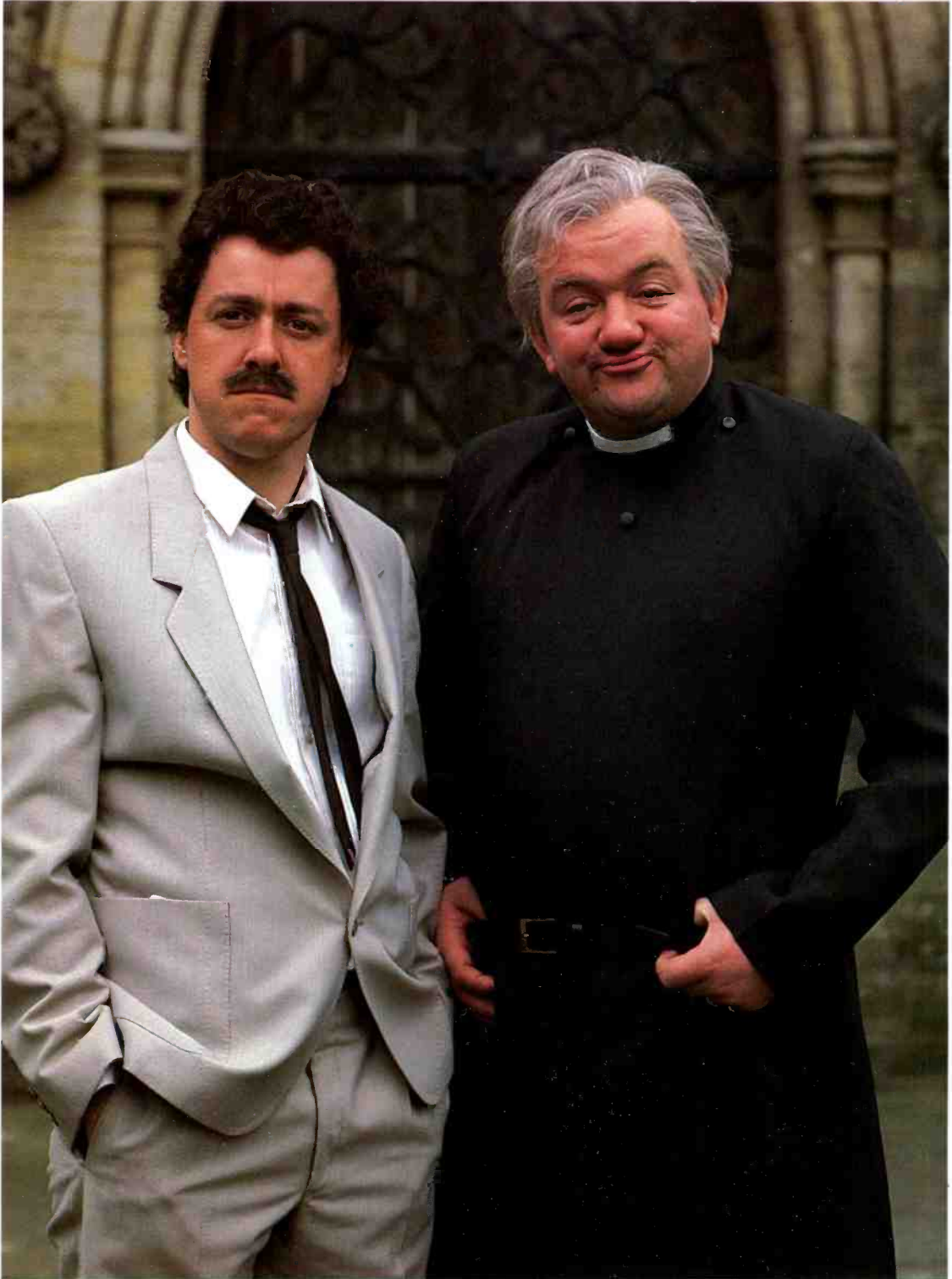
**Only Fools and Horses . . .** Winner of the BAFTA Best Comedy Series. Buster Merryfield, David Jason who won a *TV Times* award, and Nicholas Lyndhurst.





1. *Open All Hours*: Lynda Baron, David Jason and Ronnie Barker.

2. *Last of the Summer Wine*: Peter Sallis, Michael Aldridge and Bill Owen.



**Alas Smith and Jones:** Griff Rhys Jones and Mel Smith.

As part of its regular provision of programmes for people wanting to learn a foreign language, a new multi-media language course for beginners in German, *Deutsch Direkt!*, began in the autumn. The course comprised 20 television programmes, complemented by 20 Continuing Education radio programmes, a book, teachers' notes, audio cassettes and computer software. The television broadcasts set out not only to 'teach' the German language, but also to encourage and entertain viewers through looking at and talking to a variety of people from all walks of life in Germany and Austria. *Télé-Journal* continued to give those with working knowledge of French the opportunity to extend their competence by following edited news bulletins taken from the main French language broadcasting organisations. This year the series greatly increased its number of programmes, and also extended its range to cover Italian, Spanish and German news bulletins.

The history of popular education was the subject of *The People's Schools*, a series which aimed to examine those aspects of educational history in England and Wales which throw light on present issues.

Information about current developments in secondary education was provided in *Nothing but the Best*. The series, designed particularly for parents, included coverage of such topics as curriculum choices at 13+, vocational courses and the new General Certificate of Secondary Education. A supporting pack was distributed to all secondary schools in England, Wales and Northern Ireland.

In January the department became involved in the daytime television developments with *The Parent Programme*, a series of 20 twice-weekly programmes for parents of under-fives. Follow-up support to the broadcasts took the form of a telephone referral service and an information pack. The *Goode Kitchen* was another new daytime series in which Shirley Goode introduced viewers to healthy, nutritious and economical recipes.

Contributions to Industry Year included *Recovery*, success stories of manufacturing companies which have survived the recession, and *The Money Makers*, portraits of six of the world's leading businessmen.

Information technology remains an important area of the department's programming, and in

October 1985 the monthly magazine *Micro Live* was relaunched as a weekly series. In November the series won the Computer Programme of the Year Award in the UK Computer Press Awards, sponsored by Hewlett-Packard and *The Times*.

For wildlife enthusiasts, the popular series *Discovering Animals* aimed to encourage a greater understanding of the inter-relationships in nature. For music-lovers, Jane Glover presented a moving 'musical biography' of *Mozart - His Life With Music* in a series of six 50-minute programmes, and for those seeking new leisure interests, Anneka Rice presented a second successful series of *Sporting Chance* in which well-known personalities such as Marti Caine, Trevor McDonald and Michael Wood tried a variety of sports on land, water and in the air.

Once again, the department balanced its output reflecting social, technological and educational change with 'sheer delight' series in areas such as natural history, music and the arts.

## Open University Productions

The BBC Production Centre at Milton Keynes produced the television and radio components of each of the nine new undergraduate courses presented by the Open University in 1986. Together with existing courses, this represented a total broadcast output of 726 hours of television and 198 hours of radio. The Centre also produced a substantial number of audio and video cassettes for distribution to students. Among the new courses for first presentation in 1986 were *Art in 15th Century Italy*, *Democratic Government and Politics*, *Ecology*, *Design and Innovation*, and an inter-faculty course, *Nuclear Weapons: Enquiry, Analysis and Debate*.

Although the chief responsibility of the University and its BBC partner is to provide undergraduate courses, there is much more to the OUPC output. The OU Continuing Education provision, for students not concerned with gaining a degree, includes, this year, further courses of training for managers (the Open Business School) and for scientific and technical updating (SATUP) with emphasis on advanced manufacturing technology.

Equally important, in the current situation of reduced Governmental financial support to the University, has been the Centre's remarkable success in winning commercial contracts for the production of educational videos and videodiscs for other organisations. Among these in the past year, for the Secondary Education Council, was the video component of in-service training materials for teachers concerned with the introduction of the new GCSE examination; material for the National Economic Development Office on advanced manufacturing systems; and information and training videos for the medical schools of Westminster and Charing Cross Hospitals. Work also continues on a series of major projects on the latest advances in computing technology and techniques for the Alvey Directorate, and other material for the Department of Education and Science and the Manpower Services Commission. Through these and other commissions, the BBC OU Production Centre has now gained a notable reputation as a national resource for the production of audio-visual training materials. In addition, over the past year, the Centre has made great strides in videodisc development and is now recognised as being one of the major UK centres of excellence for the production of interactive videodiscs which enable students to participate in pre-recorded courses.

The knowledge and experience of the BBC OUPC staff continues to be in demand from around the world. Work continues with the Central Chinese Television University System, and the annual three month international training course at the Centre. *Television Production for Education and Development*, which in the summer of 1985 was attended by 16 people from 12 countries, is being held again in 1986.

OUPC programmes continue to win prizes at home and abroad. In 1985 television programmes for the course 'Animal Physiology' have taken six major international awards, including the most prestigious award in the world for educational broadcasting, the Japan Prize. In November 1985 this was awarded by an international jury to *Flying in Birds*, produced by Hendrik Ball.

## The National Regions

In addition to the UK network School and Continuing Education series, each of the three BBC National Regions caters for its specific needs with radio and television series made and transmitted regionally.

BBC Scotland's two television series for primary schools continue to be very popular: *Let's See*, a miscellany designed to encourage project work in a wide range of curriculum areas, and *Around Scotland*, a series related to social and environmental studies. For secondary schools a new series, *Casebook Scotland*, provided resources for a variety of courses, ranging from economic and environmental issues to personal relationships.

On radio, two new series for upper primary pupils offered lively and exhilarating programmes to support environmental studies in Scottish schools. *Check This!* became an instant success when it began live transmissions in January 1986. Brian Ford, a popular figure in Scottish broadcasting, and newcomer Lynn Marr, brought environmental reports, competitions and music to an ever-growing audience, and the children themselves responded with letters, cassettes and drawings commenting and reporting on what they saw as important local issues. In the autumn, when *Check This!* was extended from 15 to 20 minutes, a companion series, *Helter Skelter*, was added to our studies of environmental issues with a variety of built programmes based on a conceptual approach to the subject. For secondary schools, there were two new history series, supported by imaginative and useful radiovision filmstrips and an innovatory resource pack of documents and illustrations.

The Continuing Education strand maintained its tradition of providing practical help for the Scottish audience with *Working in the Future*, an 11-part radio series. Listeners heard some fascinating programmes about developments in working life, and teachers were offered additional resource material in the form of a pack of print and cassette materials – for use in vocational educational courses. (For further information about BBC Scotland output see page 71.)

In Wales, 1985–86 saw an increase in the number of series provided for secondary schools. Two radio series, *English Literature 16+* and

*Llwyddiaeth*, provided support material for the Welsh Joint Education Committee's examination at 'O' level. *Secondary Welsh History* broadcast commentaries intended for use with a slide collection produced by the Welsh History Resources Unit, and in addition a number of oral history compilations were made.

Three secondary network School Television units from the *Encounter* series were adapted for students studying the languages and cultures of Spain, France and Germany through the medium of Welsh.

In all, 24 series were transmitted during 1985–86 and it is hoped to increase this figure next year. (For further information about BBC Wales output see page 79.)

BBC Northern Ireland in 1985–86 produced nine radio and two television series for schools.

The second series of *See Here!* built upon the remarkable success of last year. This dramatised television series, aimed at middle and upper secondary pupils, dealt this year with subjects in the social and life skills area. Its innovative and provocative style is very popular with young people, and reports by the BBC's Education Officers confirm that it is proving to be a major contribution to this important and developing area of the curriculum.

*Ulster in Focus*, a television series for upper primary pupils, included units of programmes on transport in Northern Ireland and on natural history, and two further instalments of the *Ulster Way*. Professor Lewis Warren wrote and presented the second part of his distinguished chronicle *The Normans in England*, an extended version of which was transmitted in the Northern Ireland general television output.

On radio, *One Potato, Two Potato* (Lower Primary), provides a mix of local stories, rhymes and legends with the chief objective of developing listening skills. The 1985–86 series included a writing competition and resulted in a travelling exhibition of children's work, inspired by the series.

*Today and Yesterday in Northern Ireland* (Upper Primary) remains the radio flagship. The three-term series included programmes on history, geography, legends, childhood, people at work and natural history, while two new series – *Medieval Irish History* and *Geography* – were added to the existing Irish Studies units: *Early Irish History* and *Irish Language*. These series reflect the shift

towards the skill-based approach of GCSE, as do the three radio series for Upper Secondary pupils – *Explorations II: Secondary English*, *Modern Irish History* and *Irish Geography*. (For further information about BBC Northern Ireland output see page 85.)

## Educational Broadcasting Services

Educational Broadcasting Services (EBS) is the BBC department which services the School Broadcasting Councils for the UK, the three National Regions, and the Continuing Education Advisory Council. EBS staff are located throughout the country, with concentrations in Edinburgh, Belfast and Cardiff as well as representatives in Glasgow, Aberdeen, Bangor, Manchester, Leeds, Bristol, Southampton and Birmingham; the core of the department is situated close to the educational production departments in London. (For further details of the work of the Councils see page 39).

It is through the network of education officers, and the fieldwork which they undertake into educational needs, that many ideas develop into new programme proposals. These officers keep in touch with events, both in the schools, looking at the effects of curriculum changes in primary and secondary education, and at developments in the broad areas of adult and continuing education.

During the past year information technology continued as an important area of EBS liaison between broadcaster and user. The BBC's tele-software service has facilitated the transmission to schools and colleges of updated information via CEEFAX teletext pages.

Using this system, new developments include experimental transmissions of support literature for teachers; and the creation of *Secondary Newsfile*, with information about BBC output being sent to secondary schools on nine curriculum areas and comments invited from teachers in return.

The department continues to support developments in school broadcasting, and has been particularly active in providing information about curriculum changes related to the introduction

of the General Certificate of Secondary Education (GCSE). A booklet, *A Guide to the GCSE*, designed to support broadcasts, was produced in collaboration with the Secondary Examinations Council and distributed by the SEC to all secondary schools in England, Wales and Northern Ireland.

Education officers were closely involved in the preparation and support for the Food and Health Campaign, launched by the Continuing Education departments in the autumn. Fifty thousand posters promoting the television and radio programmes were distributed to doctors' surgeries, area health education officers, health visitors, schools and colleges. An information pack was made available to people wanting to follow up the programmes, and in the first four months 120,000 were requested. By April 1986 demand for the booklet, produced specifically in connection with the series *You Are What You Eat*, had reached 250,000.

In the area of unemployment, the department has obtained support from the EEC Social Fund to enable it to be involved in an innovatory training project for the unemployed and the commissioning of support materials to relevant programmes. This three-year scheme is now underway.

In close collaboration with BBC Publications, EBS Information Unit staff again produced the printed Annual Programmes for all broadcasts to schools, as well as the bi-monthly newsletter on continuing education output. The unit also compiled *The BBC and Industry*, a new directory timed to coincide with Industry Year, giving information about relevant broadcasts from all BBC departments and distributed to a wide range of organisations, educational and industrial.

EBS staff have continued to be seconded to the Domesday interactive videodisc project (see page 4) in which by the end of 1985, 14,000 schools and community groups had completed the task of collecting information about their immediate localities.

## Other supporting services

The reports of the School and Continuing Education departments show that the effectiveness of the broadcast output of BBC Education is significantly enhanced by printed and other materials initiated by these departments and made available through BBC Publications.

In the school year 1985–86, BBC Publications sold about three and a half million items, related to broadcasts to schools, to about 30,000 schools and colleges in the UK. They included teachers' notes, filmstrips, computer software and pamphlets for pupils and students.

Additionally, there was an increase in the number of books linked to BBC School Radio and Television series which were on sale, not only direct to schools, but also via the retail book trade to the general public.

During the same period, retail sales of books associated with Continuing Education series were very satisfactory. Cookery titles continued to excel, including the latest addition to the range, *The Taste of Health*. The multi-media German course, *Deutsch Direkt!*, is selling well and is the first modern language BBC course to include computer software (followed by *A vous la France*). Based on a Continuing Education radio series, the multi-media resource pack *Inside Information* also includes computer software and two audio cassettes, together with a book, and offers a flexible opportunity for both home learning and institutional use. By May 1986 the complete suite of 10 *Science Topics* software titles will have been published, completing a project spanning more than two years.

BBC Enterprises Education and Training Sales have recently added a selection of the Shakespeare plays to their video lists. At a price of £49 each, the take-up by schools and colleges indicates a keen interest, even in financially hard times. For the future there are new developments in the educational use of the interactive video disc.

BBC Education has continued to make extensive use of the facilities provided by Broadcasting Support Services. BSS is an independent London-based company with charitable status, set up to provide back-up information and referral services for educational and social concern broadcasting.

## Awards for BBC Education Programmes

BBC Education has had a number of successes recently in various competitions.

**The Japan Prize**, held every two years at NHK in Tokyo, is the only worldwide educational broadcasting competition. In November 1985 the major television award was won by the BBC Open University production, *Flying in Birds*, produced by Hendrik Ball for the 'Animal Physiology' course.

The Open University Production Centre also won prizes at the **Intercom '85 Film Festival in Chicago**: *A Winter's Sleep* produced by Aileen Llewellyn for 'Animal Physiology' won the Silver Plaque. *Swimming in Fish*, produced by Hendrik Ball also for 'Animal Physiology', received the Certificate of Merit. *Have the Robots Arrived?*, produced by Kevin Newport for the 'Robotics' course, won the Silver Hugo.

The Centre was also successful at the **New York International Film and Television Festival**: *Natural Navigators*, produced by Aileen Llewellyn for 'Animal Physiology', won the Bronze Award in the Scientific Themes Section. *Concentrate and Contain*, produced by Martin Wright for the series on 'Environmental Control and Public Health', won the Bronze Award in the Environmental Section.

In September a BBC School Television programme, *Hary Janos*, in the series *Music Time*, produced by Elizabeth Bennett, won the **Royal Television Society's Enid Love Award**, which is a travelling scholarship to further knowledge and experience of Educational Broadcasting.

In November, *Micro Live* won the Computer Programme of the Year Award in the **UK Computer Press Awards** sponsored by Hewlett-Packard and *The Times*. The series is produced by David Allen of Continuing Education Television Department.

In March 1986 a School Television programme won the **BAFTA Award** in the Children's Programme Documentary/Educational category. The programme, *Timmy's Story*, produced by Len Brown, was one of a pair of interlinked plays about a boy and a girl going through their first 'serious' relationship.

The 1985/86 Shell UK Television Award was

won by a Continuing Education programme, *The New Tradition* from the series *Recovery*. The programme produced by Brian Davies and directed by Fiona Pitcher told the story of how Wedgwood battled to recover from recession and broke with tradition by taking its workforce into its confidence in Japanese style.

## Educational bodies

### The School Broadcasting Councils

The School Broadcasting Councils for the United Kingdom and the National Regions differ from other BBC councils in that constitutionally they are not only advisory. They are in partnership with the Corporation for the joint purpose of guaranteeing effective educational programmes. Members of the Councils are divided between those nominated by a number of public educational bodies, including the teachers' unions, and those appointed by the BBC.

During 1985/86 the Councils approved 75 television series and 131 radio series and took an active interest in the publications and other support materials, such as computer software and filmstrips, associated with programmes. The Councils continued to lay emphasis on the need for good quality printed information to be distributed to schools and, through the BBC's Education Officers, have sought actively to promote programmes and encourage their effective use.

Of particular concern to the Councils this year, has been the establishment of programming in relation to a number of national issues and developments. These have included the proposed new public examination systems, the initiatives in vocational and pre-vocational education and ways to reflect the role of industry in society. While the need for programmes of wide appeal and flexible use continued to be seen as paramount, closely targeted schemes designed for minority groups with particular educational needs have also been encouraged.

## The Continuing Education Advisory Council

The Continuing Education Advisory Council, unlike the School Broadcasting Councils, does not stand sponsor for programmes but advises the Corporation on all matters concerned with its Continuing Education output. Its members are drawn from government departments, statutory and voluntary educational and social organisations and representatives of industry and training. Of its 30 members, 10 are appointed by the BBC.

In 1986, the Council discussed future Continuing Education output priorities with an overall recognition of the key importance of post-school education and training in a society where patterns of work are rapidly changing. The Council put particular emphasis on the theme of unemployment, the need both for broadcasts about unemployment as a social issue, and those giving historical and comparative perspectives. Another major priority centred on business and industry, programmes to raise awareness about the current state of British industry, and specific skills training series. With the School Broadcasting Councils, the Council also put emphasis on the importance of output for the 16+ age group both for institutional use, for example for use within the Youth Training Scheme, and for the young viewer and listener at home. The need to make developments in science and technology more accessible to the layman was also given a high priority by the Council.

## Programme production in the Regions

### The English Television Regions

The year was one of significant change for Regional Broadcasting in England. It was decided, that in order to increase the public effectiveness of the BBC and to pursue a more coherent and integrated management of all BBC activities in England, five new regions should be created. Each one would be managed by a Head of Broadcasting who would be a key figure representing all those BBC activities – Network and Local Radio, Network and Regional Television – which had hitherto been managed separately.

The new structure will not become operational until the autumn of 1986, but it is true to say that, since the summer of 1985, there has been considerable unease and uncertainty in all BBC centres in England while the new policy was being debated and new plans being laid. Once the transfer of responsibility from the old regime to the new has taken place, it is hoped that a new unity and new broadcasting strength will emerge.

In re-defining the role of the BBC in England, it is intended that it should be a public reality rather than a private convention. The beneficiaries of the reorganisation must ultimately be the public who should, henceforth, be better served by a broadcasting service which, through improved internal and external lines of communication and with a greater degree of regional authority, is more aware of public need and better able to respond to it.

The present eight regions were established in 1969 under the revised policy strategy, *Broadcasting in the Seventies*. Their task was to forge closer links with local communities than had been possible before. Their role, almost exclusively, was to serve local rather than network audiences. But as their expertise grew it became increasingly clear that they had another role as well: to make a greater contribution to the television networks. The decision to re-organise and



to bring together in a more co-ordinated way all those broadcasters working within defined territories, saw benefits for the audience as well as for the staff, whose career development and programme-making opportunities would be enhanced. The original plan had been to reduce to 30 the number of weekly opt-out programmes, in order to accommodate an increasing number of programmes from the regions and about the regions for national showing. There was considerable opposition to this suggested cut, particularly from the BBC's Regional Advisory Councils which, though broadly welcoming the new opportunities presented by reorganisation, felt that the truly local nature of the service would suffer badly. As a result of this representation, 10 programmes were restored, making a new total of 40 each year.

In addition to the re-organisation of English regional broadcasting, the year included the decision to transfer regional feature programmes from BBC-1 to BBC-2.

As in previous years, news was the backbone of the daily output. In the Midlands, for example, the staff had no sooner drawn breath and returned to normal working following the miners' dispute, than they were faced with the riots on the streets of Handsworth, in Birmingham. Racial tension was also seen in Bristol and Bradford and became the subject of extended coverage. The Westland helicopter saga, the continuing crisis in Liverpool, the death of many old people from Legionnaires disease, the weather, the economic situation, unemployment, opportunity, success and failure were the strands from which the news magazines were formed.

Audiences for the magazines were higher than ever before, confirming the general enthusiasm for their new placing after the *Six O'Clock News*. Another welcome development of the news service was the introduction of regional news headlines after the *Nine O'Clock News*. It is hoped to develop this service further when finance permits. The policy of replacing film with the latest electronic cameras continued throughout all eight regions. It paid handsome dividends, not only in the quality of pictures available, but in the speed with which news of important events, such as the air-liner disaster at Manchester Airport, could be got to the screen.

The Royal Television Society honoured BBC North East by naming *Look North* as the best

regional news magazine programme and particularly commended its presenter, Mike Neville, for the authority and commitment he had brought to the programme for 23 years. The station's features programmes made a big impact both locally and nationally, not least with a film series which followed the renowned fell-walker and author, Alfred Wainwright, through Cumbrian Fells and into North Yorkshire, sharing his sense of wonderment and knowledge of the finest landscapes in the North. The series was later networked on BBC-2. Another series to be shown nationally was *The Allotment Show*, which visited amateur growers in the North who put enforced leisure, through unemployment, to practical use. The region's drive to establish new enterprises was again encouraged by the *Make It In Business* competition.

The autumn 1985 season from BBC North at Leeds was characterised by a run of 16 consecutive documentary films in two series. The five-programme series *The Grain Run - A Voyage to the North*, featured a journey by barge and boat from The Wash to Ripon in the company of presenter Pete Morgan. The series proved extremely popular and was networked on BBC-2. *The Northern Documentary* series depicted various facets of Northern life and included two films centred on St. James's Hospital in Leeds; a feature on the harsh business experience of two Polytechnic graduates setting up a design partnership; an examination of life on a Hull housing estate; an enquiry into the impact of tourism on the city of York; a progress report on the restoration work following the fire damage at York Minster; and a film on a group of miners' wives whose lives have been radically changed by the miners' strike. The winter quarter saw the return of the arts magazine *Northern Lights*.

The significance of the role of the broadcaster in local affairs was seen in BBC North West, where an appeal for food for old people at Christmas brought in goods worth over £100,000. In *Liverpool in Crisis*, the region sought to set aside political rhetoric, to establish the fundamental causes of the city's problems and to examine whether or not solutions were possible.

Other contemporary causes for concern, such as racial prejudice, football hooliganism and youth unemployment, were the themes of a series of drama programmes. *A Way of Life* was the title of 13 programmes in which prominent people

spoke frankly about their achievements and their problems. *A Toast to the Trams* celebrated the arrival 100 years ago of a means of transport which helped transform urban living. *Banned for Life* investigated one of the longest standing and most emotive rifts in British sport – the division between rugby league and rugby union.

BBC Midlands, besides its coverage of the Handsworth riots, was able to mount a special documentary analysing the causes of the first of three major riots in the English streets. Under the collective title *Midlands Tonight*, documentaries were also produced on the problems which arose at GCHQ in Cheltenham, where staff reacted against instructions to give up trade union membership. A study was also made of the demise of the West Midlands County Council under Local Government reorganisation and its implication for ratepayers and employees. On the slightly lighter side, the series *Body Power* took a long hard look at alternative medicine. The *This Is* series featured the music of King, Swans Way, Margo Buchanan and Tommy Burton, and in *Keen Types* Don Maclean discovered there is nothing as strange as the enthusiast.

From BBC East a documentary, *We Shoot Horses Don't We . . . ?* looked at the way we treat our horses, particularly those destined for the European meat market. *A Course in Healing* told the extraordinary story of Matthew Manning and followed his development from child psychic, when he attracted worldwide attention, to his healing work today from his Suffolk home. Another documentary investigated the controversy surrounding the imprisonment of a Stevenage man, 13 years ago, for murder. *The Strange Case of Paul Cleeland* examined claims by some leading public figures that he may have been wrongly imprisoned. The popular weekly magazine, *East on Two*, gave in-depth coverage to a variety of topical regional issues.

The industrial scene was prominent in the features output from BBC West. Three programmes centred on the closure of the railway works at Swindon, the demise of which was announced shortly before celebrations began to mark the 150th anniversary of the Great Western Railway. A visit by the Queen to Bristol was covered live by the region and also for the BBC-2 network. BBC West also made two programmes to celebrate British Film Year. Another series of the popular *Day Out* programmes, now presented by

Angela Rippon, continued to delight audiences with reflections of local landscapes and history.

BBC South's output – characterised in recent years by film programmes with a strong sense of place – attempted a wider than ever range during the year. A briskly made current affairs series under the generic heading *South on Two: Inquiry*, achieved good audiences with a no-nonsense approach to regional affairs. *Living with Cruise*, an examination of the impact on the town of Newbury in Berkshire by the nearby Greenham Common missile base, was a typical example.

The audience response was warmer still for *The Journey*, a 10-part series in which the broadcaster Dennis Skillicorn and playwright Peter Terson retraced the Pilgrims Way, from Winchester to Canterbury, by horse-drawn caravan.

*The Freddie Mills Story* – an examination of the life and death of the Bournemouth milkman who became light heavyweight champion of the world – was rewarded with an hour-long network transmission at Christmas-time on BBC-2.

The region's news magazine, *South Today*, experimented successfully with a regional version of *Crimewatch* and discovered that audience reaction was every bit as positive as for the parent programme.

BBC South West discovered Keith Floyd, television's newest cook. The first regional series, *Floyd on Fish*, designed to encourage greater interest in the products of the South West's fishing industry, was later shown nationally and proved equally popular. Another successful, if more traditional, South West series was *Secret Nature of the Farm*, by the Devon naturalist Andrew Cooper. The programmes won high praise for their photography and originality.

*One Man's Meat* was one of the first television programmes to highlight possible dangers to health from the uncontrolled use of growth promoters in cattle food. *Our Little Poland* was the moving story of one of Britain's last refugee camps. In the heart of the Devon countryside a dwindling number of elderly Poles are now living in peace: they are the survivors of nearly a decade of war in Eastern Europe.

Looking to the future, the re-organisation of the English Regions offers new opportunities and new challenges. From a more co-ordinated strategy, it is hoped that both regional and national audiences will benefit from a strengthening of the BBC's role in regional affairs.

# Network Production Centres

## Manchester

### General

New Broadcasting House, now into its second decade, is the third biggest output department in the Television Service, producing each year more than 350 programmes – almost one programme a day for every day in the year. Network Radio is an integral part of the Manchester operation, producing more than 1,000 hours of programmes for network transmission on Radios 1, 2, 3 and 4. This variety of programming is backed up by the largest outside broadcast base outside London.

The Manchester Network Production Centre is the nucleus – and a major feature in terms of both employment opportunities and programme ideas – of the newly created BBC North West, which includes the current Network Television and Radio Production Centre, the regional television operation, and four local radio stations: Radios Manchester, Merseyside, Lancashire and Cumbria.

The integration of all the BBC's broadcasting activities in the North West region will offer opportunities for greater mobility between programme areas, an enhanced news-gathering operation, and an increased profile for the Corporation in the region. By effectively handling its resources, the new region hopes both to plan innovatively and to reinforce existing strengths. At the same time, it will aim to attract able and talented people to the North West region. The combination of network television and radio, regional television and local radio, and a notable asset such as the BBC Philharmonic Orchestra, under one unified management structure, will present boundless opportunities for further exploitation.

### Television

Manchester's television output is concentrated into four areas – Sport, Entertainment, Features and Children's programmes. The Features De-

partment continues to develop as the main current affairs centre outside London, with its flagship series, *Brass Tacks*, having been named Best Current Affairs Programme by the Royal Television Society. The major four-part series looking behind the scenes at the Ministry of Defence – *MOD* – was well received, as was the five-part series *Frickley – the Changes*, which looked at the aftermath of the year-long miners' strike on five families in a South Yorkshire mining community.

*Moment of Truth* looked at the lives of six groups of people at a critical point for their future success or failure, and intrepid explorer, Tim Severin, recreated the voyage of Jason and the Argonauts in search of the golden fleece. *The Travel Show* provides regular information about travel in Europe and late holiday bargains, and is transmitted live from Manchester throughout the summer.

The Sports Department in Manchester is responsible for all the BBC's snooker and darts coverage, as well as major contributions to cricket, bowls and racing. One of the department's major projects, of course, is the *World Snooker Championships* from Sheffield, which in last year's epic final, attracted 18½ million viewers, and its own sports quiz, *A Question of Sport*, proved as popular as ever. The number of programmes in the series was doubled, and was rewarded with audience figures of over 14 million.

Entertainment in Manchester was provided by the rock magazine programme, *No Limits*, which introduced four presenters new to television, and in its second series attracted almost three times as many viewers as its commercial rival! The highly ambitious film comedy series, *Happy Families*, divided viewers and critics, but there can be no doubt that it was an acting tour-de-force for Jennifer Saunders, who played five roles, ageing from 23 to 79 in the process. The new fun information programme *FAX!*, became a cornerstone of BBC-1's early evening programming, with Bill Oddie and his team researching the answers to all kinds of queries sent in by viewers, with the object of settling a burning issue, silencing the office bore, or simply satisfying an intense curiosity.

The fourth programme area – Children's – had yet another busy year, with a further series of the entertainment programme for summer Saturdays, *The Saturday Picture Show*, introducing as a regular television presenter, pop singer Cheryl

Baker of the Buck's Fizz group. If the department took the credit for making stars of a sheepdog and a cat last year – *Mop and Smiff* – it went one step further this year and catapulted to stardom two giant size furry dogs, *The Chucklehounds*, with their mix of slapstick entertainment and knockabout fun. The department also announced plans for a major new documentary series looking at the development of children and childhood throughout the world, which has just begun production and is due to be transmitted in 1989.

## Radio

In the last year Manchester's Network Production Centre has produced a range of radio programmes which has been not only considerable and rich but very successful in attracting major awards. *File on 4* followed up last year's Broadcasting Press Guild award with this year's Sony Radio Award for Best Current Affairs Programme – *South Africa Reform or Revolution?* Edwina Wolstencroft won the award for Best Classical Music Programme with her profile of composer Peter Maxwell Davies – *Symphonies and Silence*.

Comedy and fun continued apace in the Centre's radio programming, with Ken Dodd returning with his first radio series for five years, and Stuart Hall entertaining late-night listeners on Friday and sports fans on summer Sunday afternoons. Religion continued to feature strongly in Manchester's output. *Good Morning Sunday* featured a wide selection of guests, and followed last year's Easter trip to Seville with a Christmas visit to Jerusalem for a special seasonal programme – *Good Morning Christmas*.

In addition to radio drama, for which Manchester has long had a considerable reputation as the single biggest patron of new drama writing in the North, an experiment which achieved considerable success this year was *Cat's Whiskers*, a series designed to encourage young children, previously weaned on a diet of television, to listen to the radio. The programmes, featuring a mix of songs, stories, cartoons and competitions, was transmitted on Radio 4 VHF during the Easter holidays, and is an experiment which will be repeated.

The BBC Philharmonic Orchestra, based in Manchester, continues to go from strength to strength, and during the year made its debut at London's Barbican Centre. Its television appearances, in addition to the Proms and the Young Musician of the Year competition, included a joint project with BBC Television Children's Department – a visual recreation of Benjamin Britten's *Young Person's Guide to the Orchestra*. The orchestra's constant search to develop and commission new works was illustrated by the world preview of a major commissioned work, Richard Rodney Bennett's *Love Songs* to mark his 50th birthday, transmitted on Radio 3.

## Pebble Mill

### General

BBC Birmingham has undergone a period of consolidation in the past year. The benefits of considerable managerial and programme changes have been reaped in a number of ways.

A new name was born to the world of television comedy: Phil Cool, who, after three shows on BBC-2, is now packing 2,000-seater theatres around the country. Following the move of *Ebony* from Bristol to Birmingham, six young members of the ethnic minorities are now being trained in programme production in different Pebble Mill departments, and a number of new television and radio strands have reached the airwaves.

A first, which may well become a feature of the coming years, was the co-operation achieved between the Network Production Centre, Regional Television and local radio over the coverage of *Heartbeat '86*, a pop concert featuring groups from the Sixties with money going to the Birmingham Children's Hospital. Pictures were transmitted regionally on BBC-2 and sound carried by Radio WM, Radio Northampton and Radio Shropshire.

## Network Television

### General Programmes Unit

An outstanding Christmas/New Year period for the Network Production Centre as a whole was particularly underlined when, for the first time,

programmes achieved placings in the top 10 for both BBC-1 and BBC-2.

*The Telly Addicts Christmas Special*, which was added to a long, successful series launched by the General Programmes Unit, earned its top viewing spot on BBC-1 with 15½ million, easily the highest viewing figure ever recorded for a Pebble Mill programme.

On BBC-2, the Unit's other offering, *Rush – the Fallow Deer*, was undoubtedly one of the channel's highlights during the Christmas bonanza and fully deserved its position in the Top 10.

After a lapse of several years, documentary production returned to Birmingham with BBC-1's *No Guts, No Glory*, the story of Chay Blyth's ill-fated attempt to make the fastest passage under sail from New York to San Francisco round Cape Horn.

A newcomer to BBC-2's schedules was *Going to Pot*, a short series dealing with the care and development of houseplants, co-presented by actress Susan Hampshire. All six programmes attracted substantial audiences.

With ethnic programmes now based in Birmingham, *Ebony*, the magazine for Afro-Caribbeans, transmitted its first series alongside *Asian Magazine* and *Gharbar*. To coincide with its 20th anniversary, the Asian Unit produced a 40-minute special on Ravi Shankar.

Light entertainment output was maintained with *The Golden Oldie Christmas Show*, *Paul Young in Concert* and *Joan Armatrading*.

Regular and popular strands such as *Hooked! International*, *Top Gear*, *Pot Black*, *Farming*, *Kick Start*, *Paddles Up* and *Gardeners' World* again sustained successful runs.

Outside Broadcast involvement was extended to give daily, comprehensive reports on the Lombard RAC International Rally.

### **Pebble Mill at One**

*Pebble Mill at One* achieved its highest audiences in 14 years, peaking at over 4½ million with its mixture of entertainment, and topics such as gardening, cookery, travel and fashion. New to the regular presenting team was Magnus Magnusson.

Outstandingly successful strands were: Paul Coia's reports from The Seychelles; *The Final Challenge* – the story of an attempt on the last unclimbed route to the summit of Everest; and *Magnusson's Iceland*, the last two films of which were repeated on BBC-2 to much acclaim.

The *Pebble Mill at One* team also produced the popular watersports strand, *Making Waves*, for BBC-2, and *A Song for Christmas* with Cliff Richard, in which schoolchildren from all over Britain took part in the carol-writing competition.

Pebble Mill discovery of the year was the comic talent of Phil Cool, with whom the team produced three half-hour specials for BBC-2. *Cool It* was an immediate success and a new series has been commissioned.

### **Network Drama**

Drama from Pebble Mill provided five of the plays in BBC-2's *Summer Season*. Because one of these plays had two authors, and another had three, the series introduced eight writers who were new to television, four of them women. They were all studio-based plays, varying from the stylisation of Jude Alderson's rumbustious feminist, *Rachel and the Roarettes*, Howard Baker's *Pity in History* and the almost silent *After You Hugo*, to the naturalism of Julia Stoneham's *Phoebe*.

Naturalism was also the keynote of D.H. Lawrence's powerful play *The Daughter-in-Law*, performed to celebrate Lawrence's centenary, with a strong cast including Sheila Hancock and Cherie Lunghi.

The five-part thriller, *Murder of a Moderate Man*, was written by another writer new to television, John Howlett, and starred Denis Quilley. It was a major co-production with RAI, the Italian television network.

*Dead Head* was the first serial written for television by Howard Brenton. Somewhat alarmist newspaper reports gave the programme a notoriety before it was even broadcast. In the event, it proved a stylish and thought-provoking piece, which caused some adverse comment among the acclaim, but was widely praised for its technical excellence.

## Network Radio

There was expansion in a number of areas of Pebble Mill's radio programme-making during the year which produced almost 2,000 hours of output.

The most significant development was in the number of series and programmes made for Radio 4. The Centre now produces more than a dozen regular series, ranging from the do-it-yourself magazine, *Home-ing In* (now produced as an outside broadcast), to a new photographic programme called *Click*; from *The Day I was Born* (featuring a wide cross section of people including David Steel, Lord Chapple and Joanna Lumley) to *Family Firms* (about family-run businesses); from *This Stately Home Business* to *Success Under 25*; and from *Exhibitionists* (private museum owners) to *Prelude* (the early-morning music show). *Enterprise*, the series about small businesses, again proved a success and its competition winners received their prizes from the Chancellor of the Exchequer, the Rt. Hon. Nigel Lawson, MP.

In the documentary and features department, there were a number of significant programmes. Norman Moss presented *We Made the Bomb*, in which he interviewed many of the scientists involved with the Manhattan Project on Los Alamos, New Mexico; John Hoskins marked the 10th anniversary of the first supersonic passenger airplane, with *Concorde – the First Ten Years*; and there were two remarkable documentaries that celebrated particular human endeavour. In America, Marjorie Lofthouse found the story of *Leslie* and in Scotland, Anthony Hopkins found *The Glennie Determination*. In *Leslie*, Marjorie Lofthouse told how the courage of one woman helped to discover a latent talent for music in a spastic foster son, who was described by doctors as a cabbage. Evelyn Glennie, subject of a second programme, is totally deaf, but has become one of Britain's finest young musicians and winner of various top awards.

Other Radio 4 programmes included *Music from the People* (10 half-hours on the history of folk music); *Big Sounds from Small Peoples* (six half-hours about the impact of electronics on ethnic music); *People and Pets* (talks by Johnny Morris); two programmes on sports sponsorship; *Six Women* (conversations with personalities as diverse as Toyah Wilcox and Barbara Cart-

land); and *Alias Jack Higgins* (an interview with the best-selling writer).

The Centre, of course, continued to be responsible for all the BBC's agricultural output – *Farming Week*, *Farming Today* and *On Your Farm* (which now gets a repeat on Monday evenings).

*The Archers* continues – having celebrated its 35th anniversary at a lunch, where the guest speaker was Mrs Glenys Kinnock.

The drama department distinguished itself in other ways with very stylish productions of *Cousin Basilio* and *The White Peacock* (both in the Classic Serial slot).

The Popular Music Unit continued to produce the early morning, weekend music for both Radio 4 and Radio 2 (*Prelude* and the Saturday and Sunday *Early Show*). In addition, it took on responsibility for Radio 2 folk music and, in particular, the weekly programme, *Folk on 2*, presented by Jim Lloyd. It also launched a new series featuring female singers, *The Gentle Touch*, and produced two Christmas specials . . . Laurie Lee and Ian Wallace in an outside broadcast from Hagley Hall in Worcestershire; and Robert Mandell with his Melachrino Strings.

The Radio 3 music department continued to be as prolific as ever, covering the major festivals in Aldeburgh, King's Lynn, Cheltenham and the Three Choirs; producing the celebrity recitals on Friday evenings and the lunchtime concerts on Thursdays, and featuring programmes by a wide range of distinguished artistes such as Mitsuko Shirai and Kitsuko Nohida from Japan, and Peter Wallfisch, Yorky Soloman and Wolfgang Mantz.

And, of course, the Centre continued to produce its regular programmes across the board of sport, religion and Asian affairs.

## Bristol

### General

BBC Bristol's last year as a separate Network Production Centre, before its incorporation into the new structure for the English Regions, has been one of significant progress. Phase Two of the Bristol development is at last underway, and the long-awaited new post-production block will

be ready for part-occupation in 1987 and completed in 1989. Both network and regional television studios have been extensively refurbished and work has begun to re-equip the Christchurch radio drama studio to the latest network specifications. Further replacements for sub-standard radio and regional television studios feature in later phases of the long-term Bristol plan.

Bristol engineers and operators have continued their innovatory work on macro and micro photography and are now extending the frontiers of submarine picture-gathering for the Natural History Unit; electronic graphics is an expanding field, with the Centre established as a development base for the Artfile system, and a new videotape editing suite has finally given Bristol three-machine capability. Commercial exploitation of the unique resources of the Natural History Unit also continues to grow, with its expanding library and stock-shot services, the publishing of home-video cassettes and pioneering work in the interactive video discs.

To extend its capacity for servicing major television drama, the Network Production Centre is currently developing its concept of a cost-effective 'location warehouse' facility. Its reputation in the drama field has been further enhanced by a year which saw the transmission of *Edge of Darkness* and the production of the *Monocled Mutineer* – both realised by Bristol teams. Together with Bristol-originated programmes, these brought Bristol staff the unrivalled record of 12 BAFTA Award nominations for television and six Sony Award nominations for radio: Andrew Dunn and Dickie Bird both won the Best Film Cameraman and Best Film Sound awards for the second year running.

## Natural History Unit

In a year in which the Unit contributed nearly 60 hours of originations to the television service, *Kingdom of the Ice Bear* was among the most distinguished of its productions: it was seen by eight million people on BBC-2 and won critical acclaim in the USA as part of WNET's *Nature* series; it secured six BAFTA Award nominations and was 'Best of Festival' at the Montana Wildlife Film and Television Festival. This three-part exploration of Arctic ecology brought producer

Mike Salisbury a Glaxo Science Writer's Award and fellow producer Hugh Miles, the Royal Geographical Society's Cherry Kearton Medal. David Attenborough's *The Living Planet* also continued its award-winning record by securing a Prime-time Emmy for the Best Informational Series in the USA.

On BBC-1 the 10-part series *The Living Isles*, presented by Julian Pettifer, documented the changing face of wild Britain since the Ice Age and reached an audience of 10 million. Meanwhile, *Wildlife on One*, narrated by David Attenborough, continued to take the world as its canvas and covered species from blue-tits to sea snakes.

Two special programmes were made for Christmas. In *Skydive to Autana*, producer Adrian Warren led a team which parachuted on to a remote limestone peak in Venezuela to explore some spectacular caves. *Earthstars*, an unusual drama by Paul Thomas, followed the quest of a little girl (Lynne Radford) for the Star of Bethlehem, led through the world of nature by a mysterious guide (Max Wall, playing six different roles).

The Unit's outside broadcast team has mounted *Birdwatch* programmes from the Farne Islands and Bass Rock, beaming live pictures into both BBC-1 and the CBS network in the States; the team has since delighted armchair ornithologists in Britain and North America with similar coverage of exotic species from Florida.

The NHU's children's programmes have continued to flourish: *Wildtrack* monitored live the growth of a sparrowhawk's family in a nest in Bristol, and *The Really Wild Show* introduced two new presenters, Nick Davies and Chris Packham. Fast-moving and informative, this studio participation series was one of the programmes most watched by young people.

*The Natural World* continued as the Unit's 'flagship' on BBC-2. *Kingdom of the Ice Bear* came from this stable; other successes include films on the Namibian desert and a Brazilian national park. *Nature*, presented by Tony Soper, continued its investigatory approach to wildlife and ecological issues. A whole edition was devoted to Brian Leith's account of *The Greening of British Politics*.

In the radio section, *Wildlife* gave way after 12 years to *The Natural History Programme*. This forum for debating the relationship between ani-

imals and man was presented by two newcomers, Fergus Keeling and Lionel Kelleway; *The Living World*, presented by Peter France and Derek Jones, kept its more biological focus.

Short radio series included *What's in a Name?* and *Natural Selection* and, among many single documentaries, *Orca – a Whale called Killer* revealed the secret underwater life of killer whales. *Ethiopia – a Hungry Year*, a special report in which Anthony Smith visited the famine areas of Africa, won him a Sony Award nomination and, on Radio 2, another light-hearted series of *The Conch Quiz*, had a successful run.

The NHU Sound Library has continued to add to its collection with two major field trips to Tunisia and Pakistan, recording more than 50 new species on each expedition. The Film Library is pursuing its major computerisation project, a remarkable example of the use of main-frame computers to develop a comprehensive, BBC-wide retrieval system for all media.

## Television features

In its first year as a full department, Television Features contributed 51 hours of originations and 12 hours of repeats to the Network, mostly in feature or documentary series.

On BBC-1, *Whicker's World – Living with Uncle Sam*, attracted an average of 11 million viewers over each of 10 weeks and was nominated for the BAFTA Best Factual Programme Award. *Antiques Roadshow* held nearly as large an audience and has since broken its viewing records. His colleagues were much saddened by producer Robin Drake's untimely death at the end of this reporting year. Selina Scott, in her first film series *Scott Free*, was watched by an average of seven million people who enjoyed the programmes in defiance of the critics.

For BBC-2, *Probation*, a series of eight observational documentaries, provided some bleak insights into the work of the Hampshire Probation Service, while Brian Hawkins's *Under Sail* continued to celebrate old ships in glorious pictures. In *Great Collectors*, presenter Harriet Crawley portrayed four of the world's most remarkable connoisseurs of art, and *Thinking Aloud*, chaired by Bryan Magee, provided for 20 weeks searching discussion of important issues.

Programmes completed for transmission this year include *Mountain Men*, a three-part drama series about historic climbs; *The Healing Arts* nine films on unorthodox medical systems; *Survival Team*, the story of six ordinary people who learned to live off the land – but not to like it; and *Nurses*, strong documentaries on unusual aspects of the nursing profession.

## Network Radio

This was the year in which *Any Questions?* made the breakthrough which allowed Cabinet Ministers to appear in the programme for the first time since it began in 1948: this change in government policy has, with John Timpson's confident chairmanship, added a new weight and authority to a series which continues to attract high and enthusiastic audiences. The programme – and BBC Bristol – were proud to be associated with John's Sony Gold Award at the end of the reporting year.

The postbag to *Any Answers?* included many letters from listeners in Europe, and *Any Questions?* has benefited from reflecting this interest. This year has seen two broadcasts from EEC countries, one with a British community in the Netherlands celebrating the 50th anniversary of their British School and one from the European Community centre in Brussels.

Like *Any Questions?*, *Down Your Way* travels throughout Britain to reflect the variety of our urban and rural life. During its six-week break this year, producer Tony Smith accompanied Tom Salmon *Round the Coast of Cornwall* in an exploration of the region, complemented by beautifully-recorded effects; the series was nominated for a Sony Radio Award as Best Outside Broadcast.

BBC Bristol secured five other Sony Award nominations: Shaun MacLoughlin's *Suddenly*, for Best Drama Production; *A Small Country Living*, produced by Mary Price, for Best Magazine Programme; *Choral Songs*, produced by Ian Carson, for Best Classical Music Programme; Brian Miller's *Astonishing History of Troy Town*, for Best Dramatisation; and Anthony Smith as Radio Reporter of the Year for his documentary *Ethiopia – a Hungry Year*.

Plays – from classics like *Pride and Prejudice*



o comedies like *Odysseus on an Iceberg* – poetry and feature programmes combined with archaeology, magic and worship to maintain the rich variety of Bristol radio production. The Bournemouth orchestras have provided a range of concerts and recordings to complement the major festivals in Bath and Newbury and at the Darington Summer School; St. George's Brandon Hill, now with its own BBC sound facilities, has provided an acoustically outstanding venue for artists such as John Lill and the Medici, Albernini and Gabrieli String Quartets.

In literature, *Poetry Please*, *Time for Verse* and *History Reflected*, have presented wide-ranging anthologies, and *With Great Pleasure* has featured writing chosen by a variety of personalities; but *Story Time* has ended its last run. Mark Twain was celebrated in *The Innocent Abroad*, and D.H. Lawrence's centenary marked by the three-part *Living at Full Flame*; both were produced by John Knight, together with his historical series *Origins* and a portrait of Scott and Zelda Fitzgerald, *The Beautiful and the Damned*.

The first broadcast from Bristol of Radio 4's *Sunday* magazine was heard in 1985, as were several religious documentaries, including a portrait of a Russian Orthodox community in a Devon village. The New York Staff Band of the Salvation Army contributed to *Listen to the Band* for Radio 2 and, for the same channel, Acker Bilk and Fred Wedlock presented *Acker's Away*. The Radio 2 audience was also invited to *Gather Round the Aspidistra* for an evening of parlour songs, and the Radio 2 Railshow, devised in Bristol, spent a week travelling round the West Country to mark the GWR's 150th anniversary. *Late Night Friday*, presented live by Cornish-born John Hosken, continued to link light music with some of the week's more humorous news stories.

# Engineering

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Good progress was made during the year on the Stage V development at Television Centre, with major work nearing completion on the foundations, basement structure and roadways. Phase 1 of this development will provide the Centre's first purpose-built post-production facility: the first technical areas are scheduled to enter service in 1989. Also in West London work proceeded well on the new building that will house Costume Department, and this will be occupied by June 1986.

In Bristol, work has begun on the Phase 2 development of the Network Production Centre which, like the Television Centre development, will provide much needed post-production facilities.

In London, Radio 1 now has its own purpose-designed home in Egton House, near Broadcasting House; and in Glasgow, Studio 1 has been refurbished to provide a self-contained Music Centre for the Scottish Symphony Orchestra.

At the end of the year, building work for the North East regional headquarters was complete and fitting out was under way. It will provide a home for Radio Newcastle, opening in May 1986, as well as regional television facilities, including two television studios due to enter service in May 1987.

In July 1986 the BBC is Host Broadcaster for the Commonwealth Games, held on this occasion in Edinburgh. This will be the biggest sporting event to be held in this country for many years, and we are building a Broadcasting Centre to serve not only our own requirements but also those of the other 27 countries taking coverage. After the Games the centre will be dismantled

and most of the equipment will be used in BBC studios and OB vehicles around the country.

During the year, several large projects got underway for External Services. At Orfordness on the Suffolk coast, work began on a new short-wave station to cover the Soviet Union and Eastern Europe. On another very different coastal site, some 6,000 miles away in Hong Kong, building work has started on a new East Asian relay station which will improve the BBC signals in Northern China. And back in England, at the Caversham monitoring station near Reading, the new extension is taking shape, part of the five-year plan for modernising Monitoring Service facilities.

The Pulse Code Modulation distribution network has been further extended, bringing VHF stereo radio to another 400,000 people in North Wales; UK stereo coverage now stands at 96 per cent of the population. And the modernisation programme for the earlier television transmitting stations was marked by the completion of work on Sutton Coldfield, which serves nearly six million people in the Midlands.

Two new local radio stations, Shropshire and Bedfordshire, were opened during the year, and much progress was made in modernising others; the next station to open will be BBC Essex, late in 1986. Problems have arisen with the main medium-wave service for Essex, because 'pirate' stations operating from vessels in the North Sea, outside territorial waters, have been transmitting on the frequency assigned to BBC Essex.

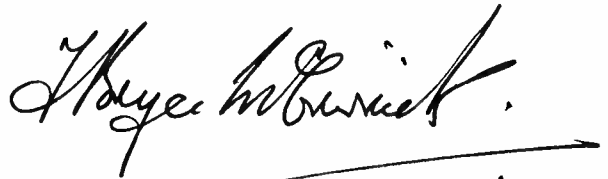
At the end of March 1985, the colour licence fee for the following three years was set at £58 instead of the £65 requested by the Corporation.

In the light of the shortfall, amounting to £350 million over three years, all future capital projects had to be re-examined, with the result that the new television and radio centre planned for Edinburgh was cancelled, and plans for the extension and new television studio at Bangor in Wales were deferred for a year.

In July, the Director-General's Corporate Review Group, established to study the BBC's operations across a wide front, made its report. As a result, a number of important corporate decisions were made (*see page 1*) some of which will have a significant effect on Engineering Division. The fundamental thinking behind these decisions is that BBC Engineering should not provide services that are readily available from private companies in the market place. On this basis, the Architectural and Civil Engineering Department and Designs Department are to be reduced in size, and the latter department is to be merged with Equipment Department, whose manufacturing operation is to close. Also the Studio Capital Projects Department has contracted, and the majority of its remaining staff have transferred to the Television, Radio, and External Services Directorates.

Another important decision made during the year, was that the new Corporate Headquarters and Radio Centre needed to replace the ageing

facilities at Broadcasting House, will be located at White City. The original intention was to develop the site of the BBC's Langham building in London, near Broadcasting House, and the appointed architect had already produced some ingenious proposals to overcome the disadvantages imposed by this relatively small site. However, the sudden availability of a 16-acre site at White City, close to Television Centre, presented an opportunity to proceed with the new development unhindered by lack of space (and the problems of a listed building) with the additional bonus that all the major London-based domestic television and radio activities would be located in one area. The site was purchased and plans for moving the Corporate Headquarters staff there are already well advanced. Work on the new Radio Centre, housing a further 3,000 staff, is expected to begin in 1989 with completion in 1995.



Bryce McCrirrick  
*Director, Engineering*

## Transmission

### Television

Forty-six new television relay stations came into service during the year, and work proceeded on modernising the older main stations. Work was completed on Sutton Coldfield in the Midlands, the first main station to be modernised, where the increased efficiency of the new transmitters will result in a saving of approximately £20,000 a year in electricity costs. The station also has a new aerial, installed on the recently erected 242-metre mast that also carries the VHF-FM radio services. Work is well ahead on the next station to be modernised, which is Winter Hill in the North-west.

The decision to broadcast regional 'opt-out' programmes on BBC-2 as well as BBC-1 (*see*

*page 41*) set in train a large programme of work to re-route the BBC-2 programme signals to the English regional centres. The work was completed in good time for the start of the winter schedules.

Whenever a live television outside broadcast (OB) is set up, it is necessary to provide a radio link to carry the programme signal to a nearby studio centre. To facilitate this, permanent OB reception sites have been established round the country; normally staff must be on hand at a site to set up the link, but Designs Department have produced remote control equipment to render this unnecessary. This equipment is already in operation at Manchester, Holme Moss, and Kirk O'Shotts, and is currently being prepared for installation at Sutton Coldfield and Wenvoe. A similar system has been installed to operate between the Swains Lane OB site at Highgate

and Crystal Palace, so that the masthead equipment at Crystal Palace can be controlled by an operator at Swains Lane.

## Radio

In Wales, the digital PCM network used to distribute stereo programmes to the transmitting stations was further extended, from Blaenplwyf to the Llanddona and Llangollen transmitting stations, bringing high quality stereo radio to more than 400,000 people in Gwynedd, Clwyd, and parts of Powys. Further south, in Mid Glamorgan, VHF-FM radio transmitters have been installed at an existing television relay station near Mountain Ash to give improved reception to more than 65,000 people in the Cynon Valley.

The programme of converting the VHF-FM transmitters to mixed polarisation continues – the Peterborough main station was converted in July, and more than half of the transmitters throughout the country have now been changed, considerably improving reception on portable receivers and car radios. A special transmission system has been installed in the south-bound Dartford tunnel so that motorists do not lose touch even while under the Thames, and plans are in hand to equip the north-bound tunnel also.

A new main station has been brought into service at Keelylang Hill on Orkney, replacing the obsolete station at Netherbutton and greatly improving VHF reception for 18,000 people in the Orkney Islands and along the most northerly coastal districts of Scotland.

February brought the coldest weather for more than 20 years, and with it considerable problems for the Holme Moss VHF main station, which serves Yorkshire and Lancashire and is situated on a very remote site 524 metres above sea level. Transmitter staff had to be evacuated from the station for fear of injury caused by ice falling from the mast and stays, and work on dismantling an elderly mast had to be halted. The fears were well founded – several huge blocks of ice crashed through the reinforced concrete roof of the transmitter building, but despite all the problems services were maintained.

The UK plan for the VHF broadcasting band

(see page 217) includes two specific sub-band for BBC Local Radio, and the frequencies of many local radio transmitters must be changed to suit: the work will be spread over two years ending in mid-1987. A considerable programme of local publicity, through dealers and news papers as well as on-air, accompanies every change to minimise inconvenience to listeners.

Much work has been done to improve medium and long-wave services, particularly at Burghead and Redmoss in Scotland, and Stagshaw, Moor-side Edge, and Droitwich in England. In Wales new medium-wave transmitting stations have been built at Forden and Llandrindod Wells to extend the Radio Wales service to 24,000 people in Powys.

## Television production

Over the year a large programme of work has been achieved. At Television Centre in London, Studio 3 and Film Dubbing Theatre X have been completely refurbished; and much work has been accomplished in providing additional routing systems in the Central Apparatus Rooms (needless to say these areas continued in full 24-hour operational service). Glasgow Studio A, Scotland's main television studio, was completely refurbished and has gone back into service, and Bristol has benefited from the refurbishment of Studio A. New videotape edit suites have been provided in London, Birmingham and Glasgow, the central technical area has been refurbished in Birmingham, BBC East has a new open-plan newsroom, and further provisions have been made for portable single camera operations in the London area and the Midlands.

## Television Centre

Studio 3, Television Centre's second largest studio, was brought back into service in May after total refurbishment. This studio has the most powerful vision mixing capacity at the Centre, being able to select from 28 sources.

The new Television News videotape area came into operation in August. It has 14 cubicles for videotape recording, two transmission suites and an apparatus area.

## Stage V development

Stage V, Phase 1 will provide the Centre's first purpose-built post-production facility, its five floors accommodating 130 videotape recorders as well as providing despatch and storage areas. There will also be a new music studio which will feature variable room acoustics, the first application of its kind in the BBC. Detailed planning has been carried out by the Studio and Architectural Capital Projects Departments, and work on the foundation, basement structure and roadways has progressed steadily.

Stage V, Phase 2 will provide a new theatre studio to replace the ageing and cramped facilities at Shepherds Bush. The completion date for the new theatre, the final major extension of Television Centre, is projected for 1992.

## Teletext

Teletext (CEEFAX) continued to make steady progress with the viewing public: at the end of the year an estimated three million receivers were in use. In other countries, systems based on the UK teletext specification have easily outstripped all rivals, and UK companies have benefited by supplying equipment and software.

In February, the CEEFAX service was improved with the introduction of 6-line working – the use of six television lines in each television field to carry the CEEFAX signal instead of the four previously used. This has reduced the average waiting time (the time between dialling a page and its appearance on the screen) to about six seconds.

## Datacast

Teletext uses 'spare' television lines (technically, television lines transmitted in the field blanking interval) to carry digital signals that provide an on-demand text and graphics service for viewers. From the outset the technical specification was designed to be flexible so that the basic system could support other applications, and in 1985 the first benefits of this forward thinking became apparent when the Datacast system was announced. Datacast is described more fully on *page 69*, but basically it offers a commercial data transmission service available anywhere in the country where the television signal can be received, that is, to more than 99 per cent of the population.

The system, designed by Research Department, incorporates error protection codes which virtually eliminate the possibility of received errors, and where confidentiality is important the data can be encrypted to give a high level of security.

## Radio production

Radio 1 has been provided with a purpose-designed complex in Egton House, near Broadcasting House, which also houses the Radio 1 production offices. The new continuity studios

## CMCRs for the National Regions

Work has commenced on a series of five CMCRs – Colour Mobile Control Rooms – for use in Scotland, Wales and Northern Ireland. These are rigid vehicles with the maximum legal dimensions of 11m × 2.5m and approximately 3.5m high. The vehicle design caters for six cameras and the production area houses a monitor stack with three colour and 18 monochrome monitors.

## Bristol Network Production Centre

The main television studio, Studio A, reopened in January 1986 following substantial refurbishment, including a raised roof, new sound and communications systems and a new lighting control system. A new three-machine editing suite also came into service, designed so that it can be expanded to four machines when transferred to its new site on completion of Phase 2 of the Bristol project, which will provide much needed film editing accommodation and other post-production facilities.

were the first to be equipped from the outset with compact-disc replay equipment.

Considerable effort has been put into the re-development of the London Control Room, and the software controlled source selection system has been completed and is now in service.

At Maida Vale, Studio 2 and the Radiophonic Workshop's Studio C have been refurbished, as have several studios in Broadcasting House. The present round of modernisation at Broadcasting House is now coming to an end as planned, and now that plans are in hand for the new Radio Centre at White City, it is unlikely that any major work will need to be started in Broadcasting House after 1987.

The growing popularity of the digital audio disc is creating greater public awareness of the quality advantages that can be derived from digital recording. BBC radio programmes are regularly recorded digitally, and another step forward was taken in September when we took delivery of our first digital mixing desk from the British manufacturer Neve. The great advantage of digital mixing is that the signal can be extensively processed and re-recorded without degradation. The desk has been installed in an outside broadcast vehicle to allow the system to perform in the widest possible spectrum of programme operations. The new mixer offers the operator a degree of flexibility previously unobtainable, and all concerned have been impressed with its facilities and performance.

At Manchester, the radio drama studio has been comprehensively re-equipped, as has *The Archers* drama studio at Pebble Mill, Birmingham. Manchester and Birmingham are also benefiting from the introduction into service of two new control vehicles – SC5 and SC6. These vehicles are used for a variety of programme requirements, from the most complex multi-track recordings with up to 70 sound sources to a simple quiz programme with only three or four sources.

In Glasgow, Studio 1 has been refurbished and the audience lobby restored to its pre-war elegance to provide a self-contained music centre for the Scottish Symphony Orchestra. The opening concert took place on 16 December.

In Northern Ireland, a new studio complex has been built for Radio Foyle in Londonderry.

## Local radio

The refurbishment of the earlier stations continues. A new studio and office complex was opened for Radio Humberside in March 1986 exactly 15 years after the station went on the air completing a modernisation programme that began with conversion to stereo operation the previous May. By the end of the year work to relocate Radio Newcastle to the Fenham Barracks site was almost complete, and work was well forward with the new Sun Pier site at Chatham for Radio Kent. At Whitehaven a new one-man studio has been opened for Radio Cumbria, serving West Cumbria, and a self-operated studio has been opened in Doncaster for Radio Sheffield.

Two new stations, Shropshire and Bedfordshire, were opened in April and June 1985 respectively. Radio Shropshire has its studio centre at Shrewsbury and a three-man out-station at Telford; Radio Bedfordshire's studio centre is at Luton and a three-man out-station is planned for Bedford. The next new local radio station will be BBC Essex – the studio headquarters at Chelmsford is complete, and the station will be brought into service towards the end of 1986.

## Research and development

An important advance was made during the year with RDS (Radio Data System) which will offer listeners a wide range of easy tuning facilities. After several years of painstaking work in the laboratory, national and international field trials, important contributions to international committees, and negotiations with manufacturers, the system is to go into BBC service in 1987.

A significant step forward was also made in the progress towards stereo sound for television. The IBA has agreed to support our proposed system, and the specification is now being scrutinised by the Department of Trade and Industry with a view to its adoption as a UK standard.

The subject of high definition television (HDTV) is preoccupying broadcasters and manufacturers worldwide but, as described below, major obstacles remain to be overcome before viewers will benefit.

Programmes shot on film, and there are still a good many despite the growth of techniques such as electronic news gathering and portable single cameras, are occasionally marred by dirt either on the surface of the film or printed-in. Research Department has now devised a system which, operating on the colour signal from the telecine, senses the presence of dirt and conceals its presence by 'filling in' the obscured detail. Equipment has been delivered to Television Centre for a field trial, and the initial response from operational staff has been encouraging.

Cinemascope films cause problems for broadcasters because they have an aspect ratio (width: height) of 7:3 whereas the television screen has an aspect ratio of 4:3. The BBC uses special telecine control equipment which allows the best 4:3 area from every frame to be selected by a film editor during a preview, and the telecine automatically pans to the chosen area during transmission. Designs Department have recently produced a much-improved version of the control equipment, known as Cinetrace, which is based on a microcomputer and uses a floppy disc to store the control data. Four Cinetrace units are already in service.

Digital processing techniques are now widely used for post-production processes in the television studio, that is, in shaping the images produced by the camera into the precise programme form envisaged by the producer. The ultimate aim is to keep the signal in digital form from the output of the cameras to the input of the transmitters, and Designs Department have been engaged in the design of key building blocks using internationally agreed interface standards. However, the vital element in all post-production – the videotape recorder – remains an analogue device and this fact severely limits the number of times that a programme or insert can be re-recorded without visible impairment. BBC engineers have been heavily involved in international committee work aimed at specifying the electrical and mechanical characteristics of a digital videotape recorder which will overcome this problem, and agreement has now been reached on a world standard.

Concomitant with the need for a digital videotape recorder is the requirement for video mixing in the digital mode: Designs Department has successfully completed the design and construction of a basic digital video mixer and two of

these equipments will enter service before the end of 1986.

Digital techniques are equally applicable and beneficial in audio: we now have a digital audio mixer (*see Radio Production, page 54*) and although international standards for a studio digital recorder must still be agreed, many radio programmes are already recorded digitally. Digital recordings pose problems in editing, but good progress has been made in developing systems to cope. Various editing strategies have been demonstrated using a Winchester (computer-type) disc as the editing store, and the editing point is at present definable to an accuracy of one-thousandth of a second, that is, about five times more precisely than conventional cut-and-splice editing.

The BBC's nationwide high-quality VHF-FM stereo broadcasts were made possible by the digital PCM (Pulse Code Modulation) system used to carry the stereo signals from the studio to the transmitters. The original PCM system is now being replaced by a new BBC PCM system, known as NICAM, which is more flexible and provides greater capacity. A new integrated circuit has recently been designed for NICAM which will take the place of a large part of digital processing in the digital audio coder and decoder, and this has made it possible to reduce the size of the equipment very substantially. The first use of the new circuit will be for a two-channel NICAM version of the Queen's Award-winning sound-in-synchs system, used to carry television sound within the television waveform.

## Radio Data System

RDS (Radio Data System) was described in some detail in last year's Report, and it was mentioned then that the technical characteristics of the system had been agreed by the European Broadcasting Union. The specification has since been forwarded to the CCIR – the international body charged with establishing worldwide standards for radio transmission systems – and there is every expectation that it will receive CCIR endorsement. In Europe. Austria, Finland, Germany, Holland, Italy and Sweden are all at various stages of RDS development, leading towards a Euro-wide market, essential for the large-scale economic production of receivers.

In the prosaic words of the EBU specification 'the main objective of the RDS system is to permit the realisation of automatic tuning facilities in new receivers which would primarily evaluate programme identification and alternative frequencies'. RDS works by adding digital codes to the programme signals broadcast by our VHF transmitters. These codes are inaudible, and have no effect on ordinary receivers, but they allow an RDS receiver to automatically perform a variety of functions to assist the listener. The EBU specification covers 14 different codes, each providing a different facility – we plan to introduce a 'basic' RDS service in England in September 1987. This will allow suitable RDS receivers to automatically seek the strongest signal carrying the desired service, display the name of the service, retune to another frequency if this offers better reception, and temporarily switch to a programme carrying a specified type of announcement. The last two facilities are particularly useful to motorists, and we anticipate that RDS car receivers will make an early appearance on the market.

The RDS service will later be extended to the rest of the country and in due course will offer additional functions.

## High Definition Television

Broadly speaking, the term High Definition Television (HDTV) has come to mean a television studio production system which will provide picture quality similar to that obtained with 35mm film. It is generally accepted that an HDTV system must have about twice the number of lines of systems presently in use, that is, about 1100 to 1200 lines, and must employ a new and improved method of carrying the colour components of the signal: the present-day colour coding system – NTSC, PAL and SECAM – are not suitable for HDTV. NHK, the Japanese public service broadcasting organisation, has worked in collaboration with Japanese industry to develop an HDTV system that meets these criteria. It employs 1125 lines and 60 fields per second, and has an aspect ratio (width:height) of 5:3 instead of the present-day 4:3. In May 1986, at a plenary session of the CCIR, consideration was given to making this HDTV system the subject of a CCIR recommendation for an international standard. In the event the delegates (the UK delegation was led

by the Department of Trade and Industry) decided to defer a decision until the next plenary meeting in four years' time. However, an extraordinary meeting on HDTV has been arranged for 1988, and it is hoped that by then it will be possible to reach agreement on a single worldwide production standard for adoption as a CCIR recommendation in 1990.

The BBC, along with other European broadcasters, welcomed the deferment for a number of reasons. For many years it will be necessary, for normal broadcast use in Europe, to convert HDTV programmes from 60 fields to 50 fields, and at the moment this process is neither easy nor cheap. Also, to take advantage of the HDTV pictures, a new generation of large-screen receivers will be required, and there is no indication at present that these can be produced at a price that will attract the public. Finally, the HDTV picture cannot be transmitted over normal television channels – wide-bandwidth channels are required for distribution and this will make great demands on an already crowded frequency spectrum.

Recently, Research Department have been working on methods of reducing the bandwidth required to transmit HDTV signals, and have made considerable progress through the development of a technique known as DATV – Digitally Assisted Television. Fundamentally, DATV takes advantage of the fact that much of the information carried by the standard television signal is the same from field to field. If the receiver can be provided with a memory to store the unchanging parts of the picture – and by the 1990s this should be feasible – it will be necessary to send only the changing information with full detail, and this will reduce the bandwidth required to transmit the HDTV pictures. The picture information will need to be accompanied by a digital signal which tells the receiver how to build up each successive HDTV picture from the stored and transmitted information – hence the term Digitally Assisted Television. Early results suggest that DATV could reduce the bandwidth required for an HDTV signal by a factor of between 2 and 4. DATV can be applied in a compatible evolutionary manner to any of the currently proposed European standards for enhanced DBS or cable transmission, since these make provision for a data channel which can carry the digital assistance information.

The deferment of the CCIR decision on HDTV



will allow further time for the development of DATV, and by 1988 it may be possible to define not only a production standard for HDTV but also economical distribution standards for terrestrial transmitters, satellites and cables.

## Engineering training

Engineering Training Department, at Wood Norton, near Evesham, provides all the BBC's formal in-house training for both engineering and technical operations staff. Most posts in both these fields demand minimum levels of qualifications and training, and therefore staff cannot progress until they have undertaken the necessary statutory training and passed the relevant examinations. Naturally this statutory training takes precedence over non-statutory (updating) training – over the year the latter represented only 10 per cent of Engineering Section effort and 15 per cent of Technical Operations Section effort. These figures represent a small improvement on last year's non-statutory contributions, but they are still very low when the rate and scale of change in broadcasting technology is taken into account.

Our best hope of improving the situation is to make better use of available resources. During the year, Engineering Consultancy has been examining the Department's resource allocation procedures and is well advanced in specifying and developing a computerised system.

to ensure that they can offer the best possible advice on resettlement, redeployment, early retirement and welfare.

Despite the overall reduction in the number of engineering staff, the drive to recruit young staff of the right calibre must be maintained. All targets were met during the year but we are facing strong competition for engineering graduates from other employers, mostly offering better salaries, and if present trends continue there is likely to be a shortfall in meeting BBC needs of something like 50 graduates a year for the next five years.

One possible solution is to recruit arts graduates with a technical bent and give them the necessary training. This will place an additional load on our already stretched training resources, and there is the obvious danger that the large training investment will eventually benefit other employers more than the BBC. Nevertheless, we have taken the first step by advertising for suitable candidates, and further progress will depend upon the response.

## Personnel

During the latter part of the year, a major part of Personnel effort was taken up by dealing with the human consequences of the structural changes to Engineering Division described in the introduction to this Report. Understandably, staff morale was brought to a low ebb in some areas, and an important Personnel function was to limit the inevitable loss of some highly trained and qualified engineers to industry. Wherever possible, staff in redundant posts are being resettled elsewhere in the Corporation, but some redundancies are inevitable. Personnel officers have received specialist training in staff counselling techniques

# Personnel

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The *Priorities for the Future* report, endorsed by the Board of Governors at Elvetham Hall in July 1985, recommended significant changes. The effective introduction of those changes has to a large degree dominated the work of the Directorate over the last year.

The review of the Corporation's industrial relations procedures enabled the negotiation of change to take place with the recognised unions in a structured and responsible way. The negotiations have been hard and complex, but it is of credit to all involved that positive progress has been made without disruption.

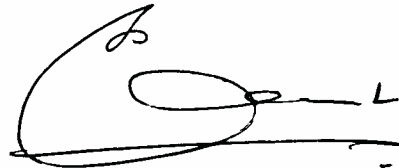
Central to the thinking behind 'Priorities for the Future' was the accelerated devolution of support services from central to output directorates. At the same time the in-house costs of providing these services (cleaning, catering, security, building maintenance, etc.), were compared with outside contractors. Where contractors could provide services more economically they would be used unless in-house costs could be brought in line. The use of contractors to this extent not only required negotiating and communicating skills of a high order, but they have inevitably led to the possibility of some redundancies. The opportunity has therefore also been taken to review our severance arrangements.

Not only have redundancy payments been brought into line with current practice, but we have ensured that senior staff involved have the skills to handle the problems that arise. Training in counselling skills has been given outside the Corporation. 'Job Shops' have been set up within and contact made with potential employers and appointments procedures have been modified.

These measures all have the objective of easing and wherever possible eliminating the problems of redundancy.

This year has also seen the continuation of the improvement and development of Management Training. The need to ensure the most effective management of the Corporation's resources requires managers to have highly developed skills. Central training programmes have been improved and strengthened by the use of outside contributors. More use has been made of external management colleges and special courses are being devised by such organisations as the London Business School. Eminent industrialists and academics have given their time to talk to groups of BBC managers and senior staff about current management issues, and a scheme whereby BBC managers may gain short spells of experience in the private sector has now been developed.

It has been a year that has demanded high standards of professionalism and commitment from all levels within the Personnel Directorate – a demand that has been more than met.



Christopher Martin  
*Director of Personnel*

## Employee Relations Division

A general pay increase for a period of 15 months of six per cent was introduced for all staff from 1 April 1985. Agreement was also reached with the recognised unions for improvements in conditions of service for managerial, production and operational staff from 1 October 1985 and for an adjustment to the salary structures of managerial, production and secretarial staff from 1 March 1986.

Partly to fulfil the *Priorities for the Future* and in line with general policy, agreement has been reached with the recognised unions on new redundancy procedures and payment regulations which place greater emphasis on the length of service of staff who may have to be made redundant. Considerable effort has been applied to ensure that the services and information available to staff who are to leave the BBC are of a high standard and the Welfare Unit is arranging, in addition to their normal retirement conferences, a series of special financial counselling conferences for redundant staff.

The year has seen the creation of a new procedure agreement with a heightened emphasis on the need for consultation with the recognised unions, particularly when considering the introduction of new equipment. Agreement was also reached over the use of computerised newsrooms in all areas of the Corporation where the use of new technology is planned. In conjunction with Management Training Department, an industrial relations training programme has been introduced for the benefit of line and personnel managers throughout the Corporation.

During the year, the number of claims submitted to the Pay Relativities Department decreased and the percentage of posts rescaled has again been considerably reduced. Discussions with the Broadcasting and Entertainment Trades' Alliance led to the introduction in November 1985 of a new scheme for the grading of secretarial and clerical staff, which it is anticipated will show a substantial improvement on the previous system. The introduction of the new scheme did not prove to be inflationary in the grading results it produced.

The further development of the Woodlands

site at White City, the Elstree Centre and the clearance of the Langham Hotel in Central London, have considerably increased the numbers of staff who have changed their base during the year. Allowances Department have dealt with nearly 2,000 of these staff and it is anticipated that the volume of staff movements will continue to be heavy in the next few years.

The problems caused by asbestos in BBC buildings and on location continues to occupy a large part of the workload of the Central Safety Unit. Changes in legislation and procedures have necessitated more stringent controls of contractors' activities on BBC sites.

Implementation of the 'Priorities for the Future' proposals and problems associated with the pay and conditions of service of weekly paid staff, will continue to dominate the immediate future. Discussions have begun on the BBC's proposals to introduce a new pay and grade structure for these staff, with the aim of achieving a better balance in earnings between basic and non-basic pay. The target will be to complete details of the framework of the new structures that will be required within six months.

## Management Development and Appointments Division

The past year has seen a number of developments and new initiatives in both the Management Training and Appointments Departments. The demand for places on centrally organised courses has been greater than ever. The trend for the short management skills workshops is overwhelmingly towards tailor-made training designed and run for specific departments. Increasingly, these are being held in the Regions. Plans for some special short courses for executive producers and above are also being prepared. The industrial relations training programme covering a three-year cycle is now well underway. This year there were 12 such courses, designed for three different levels of experience, which have catered for over 150 managers. A new micro-

computer training facility has been installed to help managers to become accustomed to new office technologies. For the first time this year, a management course for women only has been devised in co-operation with the Pepperell Unit of the Industrial Society. Similarly, both Engineering Training and TV Film Training have devised special courses for women – the former receiving financial support from the Women's Bureau of the EEC through the aegis of the Equal Opportunities Commission. These developments followed a special seminar held on the training of women managers which arose from the recommendations in the special study undertaken by Monica Sims on why so few women reach senior positions in the BBC.

Contact has been established with some companies outside the BBC with a view to organising reciprocal secondments of staff in order to widen their management perspectives.

The BBC has also continued to support the Joint Development Seminar, run in conjunction with a range of different companies, by nominating staff to each of the Seminar's courses. BBC staff have also been nominated for the Top Management Programme of the Civil Service.

Management Training residential courses and conferences have transferred from Huntercombe Manor to Missenden Abbey, and the BBC's use of external management colleges (e.g. Henley, Ashridge and Cranfield) continues to expand, together with the regular use of the Distance Learning Packages offered by the Open University. The Management Training operation moved from the Langham to Elstree in May 1986 prior to its final move to the planned new complex at the White City towards the end of the decade.

Ethnic monitoring of Appointment Boards has continued, as has our policy of advertising in the ethnic Press. From within the Appointments Department, real endeavours have been made to make contact with ethnic minority groups with a view to persuading them that the BBC positively wishes more black people to apply for jobs. 'Race Awareness' seminars have been initiated and there is now a continuing programme both centrally and locally. An Equal Opportunities Officer is being appointed and a network of responsibility for equal opportunities policies has been created. Growing contact has been established with vari-

ous external bodies, including the Commission for Racial Equality and ethnic organisations.

Throughout the year the BBC has continued to pursue its publicly stated policy on equal opportunities, ensuring that there is equal opportunity for recruitment and advancement for everyone – regardless of sex, colour or religion. This policy applies equally to disabled people and regular contacts are maintained with organisations such as the Royal National Institute for the Blind and colleges for the disabled. Students are encouraged to apply for jobs in the BBC and there is an active programme of adapting facilities in new and existing premises to enable disabled people to be employed.

The BBC takes part in the *Fit for Work* Award Scheme run by the Manpower Services Commission and also offers 'work experience' places to people who are in the process of adapting themselves to a working environment.

A new policy for the Appointments Department has been initiated during the past year. Chairmanship of many boards has been devolved, and this initiative is being closely monitored. Video and audio cassette training material on the running of Appointment Boards is being prepared in association with the BBC's Open University Production Centre at Milton Keynes and a booklet, *Guidance Notes for Board Chairmen*, has been issued to assist those required to chair boards who may be unfamiliar with some parts of the process.

The Appointments Department has been closely engaged with the problems of meeting some of the effects of *Priorities for the Future*. A review has been initiated of the activities of the Office Training Section. This review has centred on the nature and scale of the secretarial reserves held by the BBC, on certain special secretarial recruitment activities and on the increasing demand for training in the use of new technology.

A special course for production secretaries in the External Services is now being run. Short courses to introduce more staff to the concept of word-processing are being introduced. Office Training instructors have visited various areas of the BBC and the regions to give special training and advice on running local courses. Career workshops for secretarial and clerical staff with potential for further promotion have been developed and have received a very favourable response.

## Legal Adviser's Division

The BBC's Solicitor's Department provides a service of consultation to all the output departments on the laws of libel and contempt of court and the other statutory and practical restraints on programme output. The Department's purpose is to assist programme producers to achieve their aim with the least risk of legal difficulty.

The Corporation has been concerned with proposed changes in the laws dealing with obscenity and public order and copyright.

As television broadcasting becomes more international the Corporation has been involved in the formulation of policies both at a national level and in the Council of Europe and in the EEC on satellite broadcasting. It has been particularly concerned with the proposals for a draft Directive from the EEC following publication of the Green Paper *Television without Frontiers*.

The number of contracts issued by the Programme and Artists' Contracts Department and their regional colleagues, has remained at some 270,000 a year. They are based on terms and conditions which the departments have agreed with the relevant unions and representative bodies, among them British Actors' Equity, the Musicians' Union, the Incorporated Society of Musicians, the Society of Authors and the National Union of Journalists.

Broadcasting rights in literary material or commissioned music are acquired for agreed fees negotiated by the Copyright Department with each author, composer, or artist, or their agents, and are supervised by the department. The BBC acts as agent for the Open University in acquiring rights for its programmes.

The BBC pays an annual amount based on two per cent of its Licence income and broadcasting Grant-in-Aid to the Performing Right Society for a licence to broadcast all the music controlled by the Society, and there are also agreed payments to the Mechanical Copyright Society, Phonographic Performance Limited, and British Phonographic Industry Limited.

The negotiating bodies for original drama are the Society of Authors and the Writers' Guild of Great Britain. Rates for broadcasts of published

material and stage plays are negotiated with the Publishers' Association and the Society of Authors.

## Central Services Division

This year has seen the continuation of the process of devolution which began two years ago with the transfer of responsibility for services in television buildings to the Television Service. Responsibility for services in buildings in Central London has now been transferred to Radio and for the services in Bush House to External Services.

A similar process has taken place with catering services for these groups of premises and with the transfer of Purchasing, Ware Stores and Estates and Planning to Engineering Division, the functions of the Central Services Division have now virtually ceased, and those few remaining will be absorbed in other areas of the Personnel Directorate.

In parallel with this devolution the cleaning, security and catering services have been the subject of a detailed comparison with the cost of using outside contractors. The outcome of this examination is that parts of these services will be put out to contract with significant cost savings. These savings will be used to assist financing programme developments in both television and radio.

# Commercial operations

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During the year ended 31 March 1986, plans for a major reorganisation of the BBC's commercial activities were finalised and, on 1 April 1986, a new and exciting phase of commercial activity began with the incorporation of BBC Publications into BBC Enterprises Limited.

As a result of this consolidation of the BBC's two major trading divisions and the re-grouping of their joint activities, we expect to achieve more effective sales co-ordination as well as economies of scale and increased opportunities for investing profits in programme production. The combined turnover of BBC Enterprises and BBC Publications for the year ended 31 March 1986 reached a new high of £105.4 million. And, over the same period, co-production investment in Television Service programmes from outside sources also reached a new record of £12 million.

The BBC's track record in quality programme production is second to none, and we are confident that the re-grouping of our commercial activities will give a renewed impetus and thrust

to the marketing of BBC programmes in the highly competitive overseas and secondary markets. This will provide the Corporation with valuable additional income to supplement the licence fee. The new arrangements should position the BBC to meet the commercial challenges posed by developing technologies by exploiting new programme outlets, such as cable and pay television, in a more effective way. Discussions are already taking place for the involvement of BBC programming in 'Superchannel', a new European satellite service, and we are undoubtedly entering an exciting time of challenge and opportunity in a wide range of areas.



Michael Checkland  
*Deputy Director-General*

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## **BBC Enterprises Limited**

The new company has been divided into three sales divisions: Journals, Programme Sales and Consumer Products.

## **Journals Division**

The new Journals Division is responsible for the production, marketing, sale and distribution of the three existing titles, *Radio Times*, *The Listener* and *BBC Wildlife*, and for any future developments in journals publishing. During the year, the three existing titles experienced continued stability of printing and distribution although trading conditions remained competitive.

The most significant event of the past year was the outcome of the Monopolies and Mergers Commission's enquiry into the *Radio Times*. Although the Office of Fair Trading found that the BBC's arrangements for licensing the publication of its programme schedules constituted an anti-competitive practice, the Monopolies and Mergers Commission concluded that such practice is not against the public interest.

## Radio Times

After two years of emergency arrangements for the typesetting of *Radio Times*, following closure of the Park Royal factory, typesetting was able to return to London with the opening of a new centre: a modern plant based on the new technology of computer-generated photo-composition. Its arrival completed *Radio Times* transition to modern printing methods and the magazine is now printed in four BPPC factories in East Kilbride, Leeds, Nottingham and Paulton. The new facilities available to *Radio Times* – better reproduction, more colour, inserts and later deadlines – have been welcomed by the advertising industry.

Stability of typesetting and production afforded a welcome opportunity to plan a number of special issues. The first of these – a souvenir edition to celebrate the first anniversary of *East-Enders* in February – sold almost 100,000 extra copies and, encouragingly, during March circulation moved ahead of the corresponding period for the previous year. Circulation over the year averaged some 3,150,000 copies a week, with a record 10,300,000 sale of the Christmas 1985 double issue. In December, the price was increased by 2p to 32p to offset a general rise in production costs.

## The Listener

*The Listener* continued to enjoy a healthy circulation among Britain's serious weeklies with an average sale of 34,500 copies per issue. Improved colour printing and a revitalised Guide section, which included reviews of theatre, art and films as well as previews of BBC and ITV television and radio programmes, helped to stimulate interest in the magazine. A series of Letters to Pea-

cock was published during the summer with contributions from all shades of opinion in the debate about the future funding of the BBC. Regular columnists included John Cole on politics, Derek Cooper on food, Peter Fiddick on television research, Nicholas Kenyon on music, and John Naughton on the week's television output. Special editions were produced on France and Ireland.

## BBC Wildlife

This is still the only UK monthly news-stand magazine catering for people with a general interest in wildlife and environmental matters. Circulation increased through the year to an average of 36,000 copies, with a peak in November coinciding with the publication (in the form of a souvenir supplement) of the results of the international Wildlife Photographer of the Year competition, which has become the largest event of its kind in the world. *BBC Wildlife* also won its first national publishing award for the best use of artwork.

## Programme Sales Division

BBC Enterprises is the world's largest exporter of television programmes, selling more than 12,000 hours of programmes every year to over 100 countries, in spite of all the difficulties which ensue from the ever increasing number of television programmes on offer from all corners of the world. The USA has always been a particularly competitive market, especially for British programmes, but we continue to make significant inroads in the PBS, commercial and cable sectors. And, with 5,000 hours of new BBC productions to choose from each year, the company can offer a wider and more varied range of programmes than any other organisation. The new Programme Sales Division comprises Television Sales; Sport, News and Current Affairs Sales; Library Sales; Photograph Sales; and Technical and Production Facilities.

## Television Sales

Before the recent reorganisation, Television Sales was the largest of the Enterprises' sales divisions, accounting for some 70 per cent of the company's annual income. As the leading trading division within Programme Sales, Television Sales continues to dominate the international programme market. Television Sales is divided into three main sales areas: Europe, Overseas and North America/Australasia.

In Europe, despite an increasingly competitive market, sales again rose significantly during the year with an 18 per cent increase in annual turnover, consolidating the major growth pattern of the previous 12 months.

The growing commitment of European customers to future programming was clearly demonstrated by the increasing importance of pre-sales, with major series such as *Tender is the Night* and *Kingdom of the Ice Bear* being sold to West Germany, Italy and the Scandinavian countries prior to UK transmission.

Pre-selling moved up a gear in December 1985 when more than a dozen countries, including West Germany, Sweden, Denmark, Norway, Austria, Finland, Spain, Poland, Iceland and Greece, transmitted *John Lennon – A Journey in the Life* virtually simultaneously to mark the fifth anniversary of Lennon's death. A potential audience of more than 100 million people shared in this imaginative tribute to one of the world's most influential rock stars.

West Germany, Norway, Sweden and Denmark also took part in a number of joint ventures with the BBC's Natural History Unit, whose close relationship with Enterprises continues to generate important business opportunities.

Alongside these developments, general programme distribution throughout Europe was buoyant and remained the main source of revenue. The emergence of new broadcasting services and the uncertainty relating to the future impact of satellite and cable technology contributed to a further demand for quality programming. Reflecting this, viewers of Denmark's new private television service, Weekend TV, watched an initial 50-hour package of BBC programmes that included *Edge of Darkness*, *Wynne and Penkovsky* and 'Allo, 'Allo. In Spain, the latest regional public broadcaster, TV Galicia, went on air with *The Duchess of Duke Street* among a 60-hour

BBC package. Programme distribution to West Germany, Italy and the Francophone nations also continued to expand during the year.

Both RTP in Portugal and the IBA in Israel extended their long term acquisition agreements by committing themselves to 250 hours of programming, while Eire's RTE maintained its close links with the BBC by acquiring a wide selection of programmes, ranging from *Top of the Pops* to the *BBC Television Shakespeare*. The year also saw an increase in business with Greek television, with BBC programmes being enjoyed by viewers of both ERT-1 and ERT-2.

BBC programmes were again popular in Eastern Europe with Yugoslavia taking the complete *BBC Television Shakespeare*, Hungary purchasing documentaries and dramas, including *Miss Marple* – whose adventures were also followed in East Germany and the USSR, and Poland selecting a package of programmes which included *One by One* and *Three of a Kind*.

In February, the 10th annual Showcase, directed mainly at European buyers, was held in Harrogate and was even more successful, in terms of sales generated, than in previous years. Initial orders taken were in excess of £3 million.

The simultaneous relay of the BBC-1 and BBC-2 television channels on cable in Europe was extended from Belgium to the Netherlands. BBC Television is now available to more than three million homes throughout Holland, as more and more Dutch cable networks are joined to the relay system.

In North America, the Arts and Entertainment cable network transmitted over 114 hours of BBC programmes in the USA and Canada, including *One by One*, *Tenko*, *The Father*, *The Invisible Man*, *Life of an Orchestra* and *The Borgias*. By the end of the year the service was available in over 15 million homes and prompted considerable praise of BBC programmes, many of which were aired for the first time in the United States.

Enterprises' agents in the USA, Lionheart Television International Inc., now fully owned by the BBC, had their best year ever with sales of *In Search of the Trojan Wars* and a number of *Horizon* and *Natural World* documentaries to the PBS network; two series of *The Young Ones* to the rock cable network MTV; and a variety of documentaries to the Discovery and Explorer cable channels. Sales to public and commercial



single stations also did well with *Wildlife on One* being taken by 29 markets, *Tenko* by 54, *Yes Minister* by 76 and, of course, *Doctor Who* by a remarkable 172 markets. *Doctor Who* is now available to 74 per cent of American television owning homes.

Sales to Canada picked up considerably over the year with over 200 hours of programmes, a four-fold increase over the previous 12 months, being taken by the various channels. Among programmes sold to the CBC network were *Tender is the Night* and *The Two Ronnies*. TV Ontario featured *The Triumph of the West* and *Victoria Wood . . . as seen on TV* along with *Horizon* and *Natural World* documentaries. Similar documentaries were also taken by British Columbia's Knowledge Network of the West and Alberta's Access network, while Multilingual TV in Toronto featured *Dave Allen*, *The Two Ronnies* and *Rockline*, and City/MuchMusic, also in Toronto, took *Howard Jones in Concert*.

The value of programme sales to Australia continued to increase, with ABC maintaining its position as the biggest customer. A new deal with the commercial Channel Seven Network, which gives them first choice of programmes after ABC, was a major factor in boosting turnover.

In New Zealand, a five-year agreement was signed with TVNZ which gives them first option on at least 650 hours of first-run and repeat programmes each year. The agreement is expected to lead to a substantial increase in the value of sales to New Zealand, which have been rather static in recent years.

Overseas, Asia continues to develop as a major market with documentary programmes such as *Kingdom of the Ice Bear* and *All the World's a Stage* proving especially popular. Audiences in Malaysia and Hong Kong laughed to comedy series such as *Alas Smith and Jones*, *Just Good Friends* and *It Ain't Half Hot Mum*, while neighbouring Singapore established regular programming slots for a run of classic dramas which included *Bleak House*, *Dombey and Son*, *Anna of the Five Towns* and *My Brother Jonathan*.

Further East, Japanese viewers can now look forward to *Tender is the Night* and *Triumph of the West*, while younger audiences in Taiwan will soon be introduced to the delights of *Doctor Who*. Indonesian viewers should learn a few tricks from *The Paul Daniels Magic Show*, while in China *Yes Minister*, *Bergerac*, *The Living Planet*

and many other BBC programmes will soon be shown to a potential audience of some 300 million.

In Africa, Bophuthatswana Television continues to screen many BBC programmes and the new educational service will soon be showing programmes from BBC Television School and Continuing Education output. *Miss Marple* was well received in Angola, while countries with traditional British links, such as Zimbabwe, Swaziland, Gibraltar and Cyprus continued to select from a wide range of programmes. Mauritius and The Seychelles also included English language programming in their schedules, while sales to Francophone Africa were completed in Djibuti, Gabon, Madagascar and Togo.

The Bahamas were the venue for Enterprises' first Caribbean screenings, a three-day event which resulted in over 1,000 hours of programming, ranging from 'Allo, 'Allo to *River Journeys*, being sold to Jamaica, Bermuda, Barbados, Trinidad and Tobago and the host nation.

Documentaries, light entertainment, classical drama and children's programmes all did well in the Arab world with *The Paul Daniels Magic Show* winning new audiences in Kuwait, Jordan, Dubai and Qatar, and 'Allo, 'Allo enjoying unexpected success in Jordan and Dubai. A major package of programmes, including the *BBC Television Shakespeare*, was sold to Egypt, while sales to Saudi Arabia included *All Creatures Great and Small* and *Some Mothers Do 'Ave 'Em*. Meanwhile, audiences in Algeria, Morocco and Tunisia were enjoying French-dubbed versions of *David Copperfield*, *War and Peace* and *The Living Planet*.

In Spanish-speaking Latin America, sales to Mexico's new government-backed Channel Seven, and to the re-emerging Argentinian market, included several drama classics. Argentina also purchased a number of documentaries, including *Speed King*, a dramatisation of the life of Sir Malcolm Campbell, which was also well received in Uruguay and Paraguay along with dubbed versions of *Beau Geste* and *Oppenheimer*.

Among many other programmes, *Tenko* proved popular in Ecuador, and in Colombia, where *The Secret Army* was shown to primetime evening audiences. The war saga continued in Brazil, where *Kessler* was given a national airing, along with *Robin Hood*, *The Age of Uncertainty* and *The Shock of the New*.

## Sport, News and Current Affairs Sales

News and Current Affairs sales met the demands of broadcasters worldwide with a full range of BBC current affairs programmes and documentaries, including reports from *Panorama*, *Newsnight* and *The Money Programme*. Current affairs producers were catered for by the department's fast turn-round service, and regular telexes and bulletins kept broadcasters informed of up-and-coming and recently transmitted programmes.

Sporting events, selected from the BBC's extensive output of over 1,000 hours of sports programming, were marketed and packaged to suit the needs of broadcasters and non-broadcasters around the world. In an intensely competitive market Sports Sales' fast, efficient service continues to meet the demands of the world's broadcasters.

## Library Sales

By drawing on the resources of the world's largest television archive, Library Sales has established itself as the market leader in the licensing of footage and extracts, both at home and abroad; and has experienced a continuously rising growth in trading profits. The department is now making dramatic progress in the packaging market with the exploitation of magazine programmes such as *Tomorrow's World*, and carefully researched and produced packages of filler items such as the highly successful *Oddities* which have sold in over 30 countries. The department recently published *Wildstock*, a unique catalogue of natural history stockshots, and launched FOCAL (Federation of Commercial Audio Visual Libraries), a new initiative to support the exploitation of international television archives.

## Photograph Sales

Photograph Sales has grown in importance since June 1985, when BBC Enterprises assumed responsibility for the Photograph Library, previously operated by the BBC's Information Division. The library, which dates from 1922, contains

production stills and photographs of broadcasting operations and personalities which, together with Enterprises' own collection of production stills, will form the nucleus of a new sales area. The collection now consists of some 935,000 black and white and colour photographs.

## Technical and Production Facilities

Using facilities provided by BBC Television's International Unit, overseas broadcasters can cover news stories and sporting events within the UK by hiring all the necessary staff, equipment and facilities from BBC Enterprises. The unit also provides a live or deferred relay service for UK-based events which is used by many broadcasters around the world. Conversion facilities, enabling programmes on different technical standards to be re-broadcast without loss of quality, are also available through the BBC's ACE converter which is linked to Television Centre's sophisticated international control room. Other services available for non-broadcasters include the conversion of film to videotape and the use of radio studios for private recordings.

## Engineering and Operations

Engineering and Operations supports the company's commercial activities with a wide range of technical services and facilities. To produce the tens of thousands of copies of BBC programmes sold around the world, the department's own broadcast videotape, telecine, videocassette, 24-track sound recording and film editing facilities are supplemented by a number of outside companies. The department also dubs BBC programmes into foreign languages and can supply international music and effects tracks together with pictures clear of English graphics. For English-speaking markets, teletext subtitles can be supplied for the hard of hearing. Engineering and Operations also provides engineering effort at the Showcase screenings and at various other trade shows attended by Enterprises.

Enterprises had its first full year servicing the Services Sound and Vision Corporation pro-



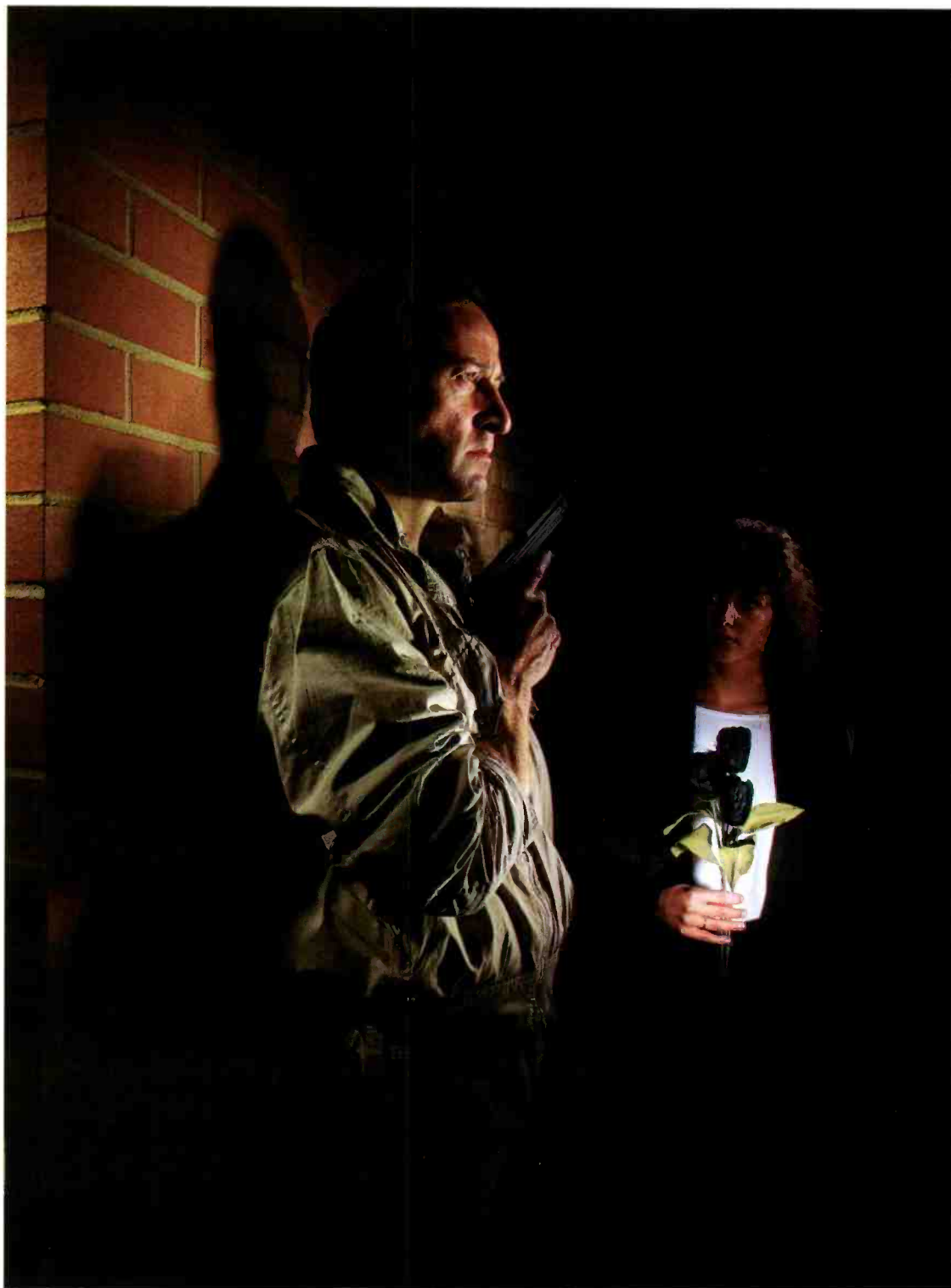
**Bluebell:** Carolyn Pickles.



Oliver Twist: Ben Rodska and Eric Porter.



**Howards' Way:** Edward Highmore, Maurice Colbourne and Tracey Childs. Winner of the TV and Radio Industries Club Award: TV Theme Music of the Year.



**Edge of Darkness:** Bob Peck and Joanne Whalley. Winner of BAFTA, Broadcasting Press Guild, Ivor Novello and Guild of British Film Editors awards.



**Tender is the Night:** Mary Steenburgen, winner of the Broadcasting Press Guild: Best Actress Award; and Peter Strauss.



**Bergerac:** John Nettles, winner of the Variety Club of Great Britain BBC Television Personality Award.





The McGuffin: Charles Dance and Ritza Brown.



**Silas Marner:** Elizabeth Hoyle and Ben Kingsley, who was the joint winner of the Broadcasting Press Guild Award for Best Actor.

gramme channel for the British Forces in Germany. Under this arrangement, Enterprises provides video recording and other facilities on a commercial basis. Operations are working well and both Enterprises and SSVC are very satisfied with the arrangement.

## Consumer Products Division

The new Consumer Products Division encompasses a wide range of broadcasting associated commercial activities and is responsible for a variety of trading ventures in both institutional and home markets. It comprises Education and Training Sales; BBC Video; BBC Records and Tapes; BBC Merchandising; Exhibitions and Events; Book Publishing; Computer Software; BBC Datacast; and Programme Adaptations.

### Education and Training Sales

Education and Training Sales supplies programmes to educational, industrial and training organisations around the world. In an expanding market the department identified many new customers, both at home and abroad, and gross profits subsequently rose by some 20 per cent over the year.

The outstanding success of the year was the special selection of six plays from the *BBC Television Shakespeare*, all of which feature prominently in examination syllabuses and are among the most studied of all Shakespeare's works. Thousands of attractively packaged videocassettes, which come complete with an illustrated copy of the *BBC Television Shakespeare* text, were sold during the year as schools and colleges around the UK took advantage of what one reviewer referred to as 'a dateless bargain'. Plans for the release of six more of the low-priced plays are now in operation.

*On Camera: the BBC Video Production Course*, produced by Television Training Department in collaboration with BBC Enterprises, continued to win a wide variety of customers from television stations to industrial trainers. By the end of the year it had won five major awards dur-

ing festivals in Australia, the USA and the UK.

Industrial and business trainers from both the UK and the USA helped to keep sales of *The Quality Man* buoyant throughout the year. Sales of the video, in which quality expert Philip Crosby gives his views on the need for effective quality management, have created such interest that new French, Italian, Spanish and German language versions are now being planned.

The world's major airlines again proved important customers in the trapped communities market with sales of classic BBC comedies doing particularly well. During the year, passengers on British Airways' flights were entertained by *Yes Minister*, *The Good Life* and *To the Manor Born*; those on SAS enjoyed *Bergerac* and *Shoestring*; and those who flew with Singapore Airlines experienced the best of the BBC's wildlife programmes.

### BBC Video

BBC Video's fast growing catalogue now includes comedy, music, drama, sport, special interest and children's programmes. During the past year two major light entertainment series – *Hancock's Half Hour* and *Monty Python's Flying Circus* – were released on video with considerable success. Sports videos, especially the instant releases celebrating Europe's golf victory in the *Bell's Scotch Ryder Cup 1985* and England's cricket success in *The Ashes Regained*, also achieved significant sales.

The department broke new ground in home video retailing with a successful marketing experiment that provided Marks and Spencer with six specially produced cassettes for sale at £9.99. Important distribution contracts were signed with CBS/Fox for North America and with Nonstop Video for Scandinavia. Licensees have also been appointed for Spain and Greece.

### BBC Records and Tapes

In an outstanding year, Welsh boy treble Aled Jones shot from obscurity to stardom with two albums, *Voices from the Holy Land* and *All Through the Night*. By mid-summer both had been awarded gold discs for sales of over 100,000 units – contributing to the department's most

successful year since the release of the *Fame* albums.

BBC Records took advantage of the developing Compact Disc market by releasing nine discs during the year, the most successful of which has been *The Best of Aled Jones*.

The *EastEnders Singalong* album, a selection of pub songs performed by the cast of the BBC's highly popular contemporary drama series, scored further chart success. As did *Miami Vice*, an album of tracks and themes from the stylish American cop series, featuring such famous singers as Glenn Frey, Tina Turner, Chaka Khan, Phil Collins and Grand Master Melle Mel. Both albums earned gold discs.

The theme tune to *Howards' Way*, BBC Records' most successful single in 1985, reached the top 30 and brought further acclaim for Simon May, composer of the themes for *EastEnders* and *Holiday*.

A double album/cassette, *The Second World War*, compiled from the BBC's Sound Archives, marked the 40th anniversary of the end of the War.

During the year, music from Radio 2 programmes was represented by several new album releases. *Friday Night is Music Night* provided a fitting tribute to one of the station's most popular programmes, while *Sing Something Disney* provided the Cliff Adam Singers with a follow-up to their previous album of radio favourites, *Sing Something Simple*. Three albums of original recordings, improved by compiler Robert Palmer's latest digital transfer techniques, entitled *Jazz Music in Digital Stereo*, featured music from the New Orleans, Chicago and New York schools of jazz.

BBC comedy was represented by *Alas Smith and Jones*, with highlights from their last two television series, and the children's catalogue was expanded still further with the release of *Mop and Smiff*, *Hokey Cokey* and *Rainbow Brite*.

Contemporary classical music releases included the world premiere recording of Peter Maxwell Davies's *Symphony No. 3*, as heard at the 1985 Proms. *Cardiff Singer of the World* featured music from the finalists of the memorable 1985 contest, while a reconstruction of Palestrina's *Mass of St. Sylvester* was another notable release.

## BBC Merchandising

Character merchandising has continued to flourish, particularly in the area of children's toys. *Postman Pat* remains a strong attraction, with well over 100 licences covering an extensive range of products, and characters from *Mop and Smiff*, *Ulysses 31* and *Dogtanian and the Three Musketeers* have continued to draw licensees. In addition, the new children's cartoon *Jimbo and the Jetset* made a promising start in the market place and augurs well for the future.

Early in the year an upgraded B+ version of the best-selling BBC Microcomputer model B was introduced as an interim measure following the collapse of the home micro-computer market which substantially depressed profits for the year. Then in January, following the financial restructuring of its manufacturer, Acorn Computers, the new Master Series was launched. It received highly favourable reviews for its power, extensibility and compatibility, and sales have risen steadily.

## Exhibitions and Events

Costumes and props from some of the BBC's most popular programmes are displayed in appropriate settings throughout the UK. Designs from the latest Shakespeare productions were seen on display in Stratford-upon-Avon. Costumes from *The Six Wives of Henry VIII* and *Elizabeth R* went on show at Southsea Castle in Hampshire and at Hever Castle in Kent, and the *Doctor Who* exhibitions in Blackpool and Longleat continued to draw large crowds.

During the year, two one-week commercial video courses, organised in conjunction with BBC Television Training, were held for staff from leading industrial organisations and public companies, and further courses are planned for the future.

## Book Publishing

*The Complete Yes Minister* continued to appear in the bestseller lists, where it was joined by a number of new titles including *Triumph of the West*, *The Living Isles*, *Kingdom of the Ice Bear* and *Floyd on Fish*. Other successful titles included

*No.10 Downing Street, Comrades, Simply Divine, Bright Blue, Going to Pot, The Food and Drink Cookbook*; and *The Food Aid Recipe Book*, the profits from which go to Food Aid.

Non-fiction trade paperbacks continued to appear under the Ariel imprint. Notable additions to the list included *Tony Hancock, Edward Lear* and *Malcolm Lowry Remembered*.

Educational publications are linked closely with the needs of the programmes produced by BBC Education, such as the language series. During the year *Deutsch Direkt!* and *France Extra!*, a German first year and French second year course, accounted for combined sales of over 95,500 books. Both titles appeared in the best seller charts for a number of weeks.

Cookery titles again provided healthy book sales. *A Taste of Health*, a part of BBC Education's *Healthy Eating Campaign*, sold over 150,000 copies, and a strong back-list of cookery books, including *Delia Smith's Complete Cookery Course, Madhur Jaffrey's Indian Cookery* and *Vegetarian Kitchen*, contributed to the department's success.

The problems caused by the industrial action by teachers made this a nervous year for school publishing. Nevertheless, some 35,000 schools bought over 3.5 million pieces of print. These included over 240 new teachers' notes, pamphlets, filmstrips and computer software items. Educational publications continued to provide support for the School Broadcasting Councils by lending design and editorial help in both exhibition and stand design, computer software awareness and print promotion. In terms of computer software publications, over 95 per cent of the material published during the year was aimed at the educational market and the schools area in particular.

## BBC Datacast

The launch of BBC Datacast, a new information transmission system which uses spare capacity on the existing television signal in a similar way to teletext, opened up a major new channel of business for BBC Enterprises. Aimed at big organisations that need to communicate rapidly and efficiently, Datacast offers a nationwide data distribution service many times faster than most existing systems. Datacast will be marketed to

information providers, such as large financial institutions, who in turn will be able to provide their service to customers on a subscription basis.

## Programme Adaptations

Programme Adaptations supplies sales departments with programmes and promotional material tailored to meet market needs. Entering its fourth successful year, *Rockline*, a compilation of the best in rock and pop programmes from the BBC, continued to sell well overseas. Another series of *Diversions*, a collection of short fillers designed to bridge awkward gaps in scheduling, was produced to complement main programme sales. Sports compilations were also produced for sale abroad and for BBC Video. Other work for BBC Video included a revision of the original *Hancock* series, later transmitted on BBC-1. BBC Videograms were specially made for Marks and Spencer and, stimulating interest in videodisc, the department produced programmes for the *Domesday Project* in several different versions.

## Co-Productions

Again, co-production finance played a crucial role in the production and enhancement of television programmes. For most major drama and documentary series, single drama films and many other individual programmes, these funds are vital. In 1985-86, the BBC concluded deals worth more than £17 million net in cash and some other contributions, such as scripts and performances. This represents an increase of more than £2 million over the previous year.

Broadly, one-third of the total was invested by BBC Enterprises Ltd in return for distribution rights overseas. But well over 100 contracts were negotiated with broadcasters and distributors around the world.

Some of the BBC's most distinctive successes over the past year were made possible by co-production. *Edge of Darkness*, the winner of many awards, was co-financed by Lionheart. *Silas Marner* was part-funded by the Arts and Entertainment Network in the USA, as was Jonathan Miller's sparkling production of *Così Fan Tutte*.

The spy drama *Double Image* had Primetime and Home Box Office as partners, while *Jean Genet* was co-financed by RM Arts. *The Tale of the Bunnies Picnic* was a co-production with Henson International.

But most of the arrangements concern programmes still in production, with the United States as the source of much of the finance involved. The Arts and Entertainment Network is increasingly praised as a showcase for the best of television, particularly BBC programmes. Arts and Entertainment is helping to fund *The Perfect Spy*, a new drama series based on John le Carre's latest book, as well as another series of Agatha Christie's *Miss Marple* stories, *Northanger Abbey* and a major profile of the Bolshoi Ballet.

WGBH Boston is contributing substantially to a series based on the Dorothy Sayers novels, featuring Harriet Vane and Lord Peter Wimsey. A new partner is Ted Turner's super station, WTBS, which is involved with the BBC in a range of programmes and series. Guaranteed co-production contracts with their American equivalents continue to be of very considerable benefit to both *The Natural World* and *Horizon*. *New World*, a major drama on the voyage of the Mayflower, is a co-production with the British-based independent Lella Productions, but is certain to be seen prominently on American television screens.

Elsewhere in the world, Australia has again proved a most valuable source of finance for BBC programmes. ABC is a partner in a 10-part drama series, *Call Me Mister*, and in *The Perfect Spy*. Channel-7, a commercial network, is co-financing 'Allo, 'Allo and the *Miss Marple* series. *World Safari*, a celebration of the glories of the planet's wildlife, has eight broadcasters involved around the world, including Soviet television and NHK in Japan.

As a priority for the future, the BBC has a commitment to increasing involvement with the British independent sector. In 1985-86, some 90 hours of television programmes transmitted were made by or in conjunction with indepen-

dents. The target by 1988 is 150 hours, and co-production will play a large part in achieving this. Examples are two drama series in development with Consolidated Productions Ltd. Already in production is a three-part documentary series with British Lion about American plans to wrest the America's Cup away from Australia.

*For BBC Data commercial services see page 109.*

# Broadcasting from the National Regions

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## Annual Report of the National Broadcasting Council for Scotland

1 April 1985 to 31 March 1986

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Broadcasting House,  
Queen Margaret Drive,  
Glasgow, G12 8DG.  
30 May 1986

### Members of the Council at 31 March 1986

Mr Watson Peat, CBE, JP (*Chairman*)  
Mr W. Menzies Campbell, QC  
Mr Robert Cowan  
The Very Rev. William B. Johnston  
Mr John Kerr  
Miss Alison Kinnaird  
Professor D. Neil MacCormick  
Mrs Murdina MacIver  
Mr John Pollock  
Dr M.Z. Rahman  
Mr Nigel Smith  
Mrs Margaret Wilson

Dear Chairman,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Scotland for the period 1 April, 1985 to 31 March, 1986. This is submitted under Article 10(8) of the Corporation's Charter.

Yours sincerely,



Watson Peat,  
*Chairman.*

Stuart Young Esq.  
The Chairman,  
British Broadcasting Corporation,  
London, W1A 1AA.

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As the year began, the Council was aware that some of its long cherished ambitions were under threat following the inadequate licence fee settlement of £58. The Council and its predecessors have argued over the years for a replacement for Broadcasting House in Edinburgh, the Corporation's longest continuously occupied building. The licence fee settlement meant yet another

postponement, this time for two years, and the recommendation of the internal Corporate Review Group that radio in Scotland contribute £0.5 million to the savings being made across the Corporation brought a complete re-appraisal of the project.

The Council believed that Radio Scotland was being asked to contribute a disproportionate

amount to the overall BBC economies and was concerned that its role as a national network was not fully understood and appreciated. It was glad to receive the reassurances of the Board of Governors on this matter, but extremely disappointed that they were unable to meet its request to reduce the amount of the saving to be sustained.

The discussions about these economies took place over several months and it was a long, painful process for the Council who strongly support the unique contribution Radio Scotland makes to the national life of the country.

Enjoined to make the savings in the support services and to protect programmes, the Scottish Management brought a range of proposals to the Council for consideration.

One of the proposals was to return the radio news and current affairs department to Glasgow, allowing post savings to be made in the support services necessary in a centre with a round-the-clock news operation. The Council was conscious of the difficulties that such a move would create for some staff but, in the end, agreed on this option since it protected programmes and kept job losses to a minimum. Along with savings in other centres, it meant the surrender of a total of 42 posts throughout Scotland, though it is likely that actual redundancies will be kept down to single figures.

While aware of a certain logic in the siting of the radio and television newsrooms within Broadcasting House, Glasgow, the Council was concerned lest Radio Scotland's balanced coverage of the whole of Scotland be affected. It received the necessary assurances and will be vigilant to ensure there is no geographical bias in the coverage.

The Council expressed great disappointment about the further delay in the planned replacement for Broadcasting House, Edinburgh. Funds were allocated to begin work during 1987-8 but it was realised that this was no guarantee, since the experience of many years demonstrated that capital developments were the first victims of a shortfall in licence fee income. The uncertainty about the future financing of the BBC led the Council to the view that there were likely to be yet further delays in beginning work on the Edinburgh centre.

Meanwhile, staff continued to be housed in inadequate accommodation. In recent years

members of the Council have expressed great concern about the deteriorating conditions, tolerable only with the promise of a new centre in the foreseeable future. The latest postponement renewed these concerns.

Following the move of the news and current affairs department, a total staff of 90 would continue to be based in Edinburgh. Since these could be accommodated within the existing premises, the Council re-considered the development and received assurances on a number of points if it was decided not to proceed with the new centre.

The capital already allocated within the three-year period would still accrue to Scotland, as would the proceeds from the sale of the site purchased from the City of Edinburgh in 1978 to house the new broadcasting centre.

The historic Queen Street premises would be completely restored and refurbished as a modernised broadcasting centre within the current licence fee period.

Four additional Portable Single Camera Units would be based in Scotland – two in Edinburgh, one in Dundee and a fourth shared between Aberdeen and Inverness. While there would continue to be fixed cameras in the Edinburgh, Aberdeen and Dundee television studios, this new, flexible, technology would allow more up-to-date coverage than ever before, with the cameras going to the source of the news around the country.

Thus, despite the transfer of the radio news and current affairs department to Glasgow, the radio and television news operation dedicated to Edinburgh and the East of Scotland would be enhanced and there would be improved coverage of the Highlands and Islands – another long-held aim.

The Council knew that these firm commitments would bring significant benefits during the next two years as against the promise of a new centre at some future date. Having considered all these points in detail the Council agreed – although with great reluctance – to the cancellation of the replacement for Broadcasting House, Edinburgh.

The Council also took account of the fact that there had been many technical advances in the years since the early plans were made for the new centre, and they were aware that the new technology would meet the requirement to expand television coverage in any part of the country, including the capital city.



The Council was given no option but to make economies and, given all the circumstances, believes that this decision represents the best overall policy for the long term. There will still be a substantial BBC presence in the capital city. Radio Scotland's drama, talks and features, education, religion and chamber music will be based in the refurbished Broadcasting House in Queen Street. And the economies will be achieved while maintaining the commitment to provide a broad range of programme services for the listeners and viewers in Scotland.

At the end of what has not been an easy year for BBC Scotland, it is thus worth restating the Council's strong, continued commitment to a system of broadcasting which serves all the people of Scotland with a rich diversity of programmes while, at the same time, offering a localised or community service from seven of its 10 studio centres around the country.

The Council believes that the integrated management of its different radio and television resources is one of the great strengths of BBC Scotland, bringing many benefits in the programmes offered to listeners and viewers.

These views were outlined to Professor Alan Peacock when he met the Council in December, while his Committee of Inquiry was deliberating about the funding of the BBC.

The Council stressed, once again, the importance of a coherent, integrated national broadcasting service in a country where a population of five million occupies one-third of the land mass of the United Kingdom and where BBC Scotland, across its radio and television services, seeks to meet the expectations of a population with its own 'distinctive culture, language, interests and tastes', in a country with a separate established Church, a different educational system, its own legal system and structure of local government – as well as its own indigenous language.

## Radio

The staff of Radio Scotland, despite the difficulties of the past year, maintained – and enhanced – the high standards of output of Scotland's national network.

Broadcasting Research Department showed that Radio Scotland's audience continued to improve while others suffered losses. It was all the

more encouraging that this was achieved while continuing with the policy of placing greater emphasis on speech-based output and programmes reflecting Scottish culture in the widest sense.

Radio Scotland transmits more than 100 hours of programmes every week with another 60 to 70 hours from the community stations – Shetland, Orkney, Solway and Tweed – and from Radio Aberdeen, Radio Highland and Radio nan Gaidheal.

From such an extensive and varied output, it is possible here to note only a few highlights.

For example, Talks and Features Department provided a range of challenging documentaries including *The Other Thief*, a remarkable monologue in binaural stereo in which the other thief was revealed as the listener, *The Return of the Peregrine*, a scientific success story of the fight to ensure the survival of the peregrine falcon, and *In the Valley of Sorrow*, a moving collage by the men and women from Scotland who fought in the Spanish Civil War.

The Education Department was responsible for an 11-part series, *Working in the Future*, a significant BBC Scotland contribution to Industry Year.

The Drama Department continued to offer a range of productions for Radio Scotland and for the UK networks, among them *Kidnapped* and *Catriona*, a 10-part serialisation of Robert Louis Stevenson's novels, a translation into Scots of *Le Misanthrope*, and a number of new works by new writers like Colin MacDonald's *Burning the Ballroom Down*.

Religion maintained its daily and weekly output and embarked on a series about religions other than Christian, *In Good Faith*. Efforts were made to increase the number of contributions from the ethnic communities to *Thought for the Day* and other general programmes in addition to the regular weekly programme *Eastern Echoes*. It is disappointing, however, that the general economies have meant that it has not yet been possible to establish the post of community relations producer, to enhance this part of the output.

Sport followed the fortunes of Scottish teams in every field of sport in the regular Saturday and Midweek *Sportsound*, and also went with the Scottish World Cup team to Australia to provide full live commentary of the match which put Scotland into the finals in Mexico.

Council members, during the year, also paid tribute to the strength and vitality of Radio Scotland's daily programmes, including *Taking Issue* with Colin Bell which established its reputation as a controversial and provocative discussion programme; demand from the listeners led to the introduction of a weekend omnibus edition.

Year by year, Radio Scotland has increased its contribution to the UK networks and the past year was no exception. There were also welcome moves towards greater co-operation and co-ordination with Radio 4 on Parliamentary broadcasting, children's programmes and arts and features series.

Two other series demonstrated the strength of co-operation. *Triple Alliance*, a weekly discussion programme from Scotland, Wales and Northern Ireland, provided a unique perspective on national issues. This co-operative venture brought positive benefits to each of the National Regions.

A six-part series, *The Scots Tongue*, linked with a three-part television series, *The Mother Tongue*, provided an opportunity for a major examination of Scots language and dialect. Supported by a booklet and tutorial groups up and down the country, organised by the Education Department, it was a fine example of co-operation between departments to the benefit of the listener and viewer, one of the strengths of operating within an integrated National Region.

## Television

The past year has seen a strong and varied output of programmes specifically for Scottish viewers, while gaining an increased presence on the networks.

This year has seen the first fruits of Bill Bryden's appointment as Head of Drama. *The Holy City* and *Blood Hunt* were significant achievements, and there is promise of much more to come as he steers the department in a new and confident direction. The Council believes that a strong output of drama is essential if it is to fulfil the commitment of providing a broad service for the people of Scotland.

Andy Park, appointed Head of Light Entertainment at the beginning of 1985, also moved across to the Drama Department to produce a major network series, *Tutti Frutti*.

Following that move, it was decided that there

was no need to maintain a separate Light Entertainment Department and that the staff should pursue their ideas through other departments, notably Music and Arts and Features. Meanwhile, the separate Comedy Unit continued to produce innovative and challenging material preparing to expand its output over the next 12 months, developing into the important area of situation comedy.

Desmond Wilcox's major documentary series, *The Marriage*, attracted an extraordinary amount of attention and was a huge popular success, while earlier in the year his second series of *The Visit* told a remarkable series of stories, from *San Quentin Bride* to *Sperm Bank Baby*.

A number of other programmes also enjoyed network success. *First Class*, the schools quiz based on computers, had a highly successful early evening transmission on BBC-1 and *Open to Question*, where teenagers questioned people in the public eye, made a great impact during its BBC-2 run.

Scotland's rich contribution to chamber music over the years was recognised with the Sunday afternoon series on BBC-2, edited from Scotland. Over a six-month period, 26 programmes were transmitted, the undoubted highlights being *Contemporary Mozart*, where each of the piano concertos was performed by pianists of the age of Mozart when he composed them. Other highlights from Music and Arts were the film for *Arena* on two painters, *Amazed; Catching a Snake*, the profile of Wynton Marsalis; and the SSO concert from the Usher Hall in Edinburgh with Wynton Marsalis as soloist.

Local programmes which proved popular successes included Ian Grimble's *Scottish Islands* and *Six Seaside Towns*, all providing proof of the continuing appeal of programmes about the Scottish environment.

Religion again provided extensive live coverage of the General Assembly of the Church of Scotland. The religious magazine *Voyager* returned as a regular fortnightly series, examining a range of issues, and once again Scotland made regular contributions to the networked *Songs of Praise*.

This was an unusually quiet year for the Sports Department. Following the breakdown of negotiations between the television organisations and the football authorities, there was no football on Scottish television screens for most of the season. As the period under review came to an end,

however, agreement was reached that restored football and *Sportscene* to BBC-1 for the climax of the season. It is hoped that the agreements can be confirmed for next season and that full coverage can be restored. During the year, the opportunity was taken to place more emphasis on other sports with expanded coverage of rugby, snooker, bowls and ice hockey.

Aberdeen has consolidated its position as Scotland's second television centre. The use of Portable Single Cameras, pioneered at Beechgrove, has been extended to general programme use with very impressive results. *The Beechgrove Garden* returned for an eighth series; the agricultural programme *Landward* continued to meet the demands of its specialist audience, while contributing programmes with a wider appeal, like one man's story of a farm sale, *A Grain of Truth*. *Up Country* and Jimmie Macgregor's *West Highland Way* confirmed the popularity of programmes about the outdoors, making full use of Scotland's national asset, its scenery. Another new series from Aberdeen, *Attic Archives*, examined rare film footage, some of it unearthed after years of neglect, providing a unique social history of Scotland.

In the past, the Council has commented on the difficulty of providing a range of programmes to appeal across the board at Hogmanay. Thus, it was all the more pleasing to note the outstanding success of this year's programmes. *The Vital Spark*, *Andy Stewart – The Entertainer* and *Scotch and Wry* set the tone, leading up to a live party from Her Majesty's Theatre in Aberdeen. The reaction from the audience was impressive with *Scotch and Wry* attracting an audience of two million viewers – the largest audience ever for a programme produced and transmitted in Scotland only.

## News and current affairs

The Council has always laid great stress on the importance of a comprehensive news and current affairs service for Scotland, on radio and television. The past year has seen further consolidation of this service and some significant achievements.

The experimental Radiovision series, *Seven Days*, came to an end in the summer. The programme maintained a high standard throughout,

but it did not attract a sizeable audience on Sunday mornings and it was felt that the resources could be deployed to greater effect with separate radio and television programmes.

On radio, the Saturday morning series, *News-week Scotland*, added a new dimension, taking a reflective look at the issues and developments of the past week and the one ahead, while *Focus* provided an in-depth report on one of the major issues of the week.

The regular daily programmes, *Good Morning Scotland*, *Lunchtime Report* and *Good Evening Scotland*, maintained their authority, providing the most comprehensive coverage of national and international affairs in Scotland.

Current affairs also provided a number of documentaries, including an account of the attempt of the Scottish expedition to scale *Everest*, using material recorded by the climbers themselves, and *Playing the Scottish Card*, a three-part series to mark the centenary of the Scottish Office.

Television also marked the centenary of the Scottish Office with a special documentary, and the department attracted much acclaim for its detailed examination of one man's fight against the legal system in *The System v Andrew Kay* and *Andrew Kay: The Verdict*.

On television, *Seven Days* was replaced by two separate strands of weekly programming: *Left Right and Centre* concentrated on political issues at national and local level, while *Cause for Concern*, *The Reid Report* and *The Thursday File* restored Scottish current affairs and documentaries to a peak-time slot on BBC-1, each developing their own style and each with a number of significant reports to its credit.

The opportunity of providing news headlines after the *Nine O'Clock News* was welcomed, enhancing the existing Scottish news presence on BBC-1 at *Breakfast Time* and lunchtime.

The daily television news magazine, *Reporting Scotland*, became firmly established, attracting large audiences in its 6.35–7.00 pm slot. During the year, it improved its coverage away from the cities and the central belt, and the arrival of further Portable Single Camera Units will enable it to provide balanced coverage of the whole country, including the islands.

All of these programmes represent a considerable investment in resources. News and current affairs are the spine of Radio Scotland, while

*Reporting Scotland* is BBC-1 Scotland's flagship. Together, BBC Radio and Television provide unrivalled coverage of Scotland.

It is thus worth re-stating here the view the Council made public following their discussion about the events surrounding the programme *Real Lives: At the Edge of the Union*. 'The Council unanimously affirmed its unqualified belief in the independence of the BBC and strong, vigorous journalism within it. In its view, the BBC has a justified reputation for impartiality and independence of which all who work for, and are associated with it, must be jealous guardians'.

## Gaelic

Despite the difficulties, the Council was delighted that this year saw the realisation of the plans to provide a credible service for the Gaelic-speaking community.

In September, Radio nan Gaidheal was launched, harnessing the production resources in Stornoway and Glasgow to provide a new, more comprehensive, schedule of programmes built around a stronger news and current affairs department in Inverness.

On television, the weekly current affairs programme *Prosbaid* set a high standard and attracted much praise and attention for the stories it uncovered and for the incisiveness of its reporting.

A major effort went into providing a daily television programme for young people during the winter months, a mixture of originations, repeats and animated programmes. Staff based in Stornoway are developing strands of radio programmes for young people and gaining expertise in this area – crucial for the future of the language. An overall improvement in the quality of the radio and television output was evident, and the Council looks now for the consolidation of the achievements of the past year.

## Education

During the year the Council welcomed the Chairman and Secretary of the School Broadcasting Council for Scotland and the Head of Educational Broadcasting to discuss the wide range of output for schools.

On radio, 17 series supported work at different levels of the primary and secondary school.

A new series for older children in the primary school, *Check This*, offered an exciting new approach to environmental studies. The decision to broadcast this weekly programme 'live' proved an instant success. The audience responded with letters, cassettes and drawings, commenting and reporting on what they saw as important local issues.

For secondary schools there were series supporting the curriculum in Money Management, English, History and Geography, the latter linked to imaginative Radiovision filmstrips.

On television the two primary series *Let's See* and *Around Scotland*, continued to be hugely popular. A new series for secondary schools *Casebook Scotland*, employed a wide variety of styles and techniques with programmes ranging across the curriculum from economic and environmental issues to personal relationships.

The Council paid tribute to Dr Farquhar Macintosh, retiring as Chairman of the School Broadcasting Council for Scotland after a close involvement with school broadcasting lasting some 13 years, while expressing its appreciation of the specialist advice of the S.B.C.S. and its Primary and Secondary Committees.

## Scottish Symphony Orchestra

The Scottish Symphony Orchestra celebrated its 50th anniversary in December, the occasion marked by a special Gala Concert, the first from the new SSO Centre in Broadcasting House, Glasgow.

Over a period of 12 months, a new control room was built for Studio 1, new equipment was installed to the highest modern standards and the studio itself was redecorated and refurbished. Over the years the surrounding area was neglected but, based on schemes produced by television designers, the entrance hall, offices and the music library were restored to their original splendour. The SSO Centre combines artistic and technical excellence providing, at last, a fitting home for the orchestra in its anniversary year. The Centre also houses a small exhibition area, and since it opened the reaction from the public has exceeded expectations, confirming the wide public support the SSO now commands.

In September the orchestra paid a return visit to Poland, this time at the invitation of the Warsaw Autumn Festival, playing five concerts starting in the north of the country with the climax in Warsaw itself.

During the year the orchestra also visited Oban, Greenock, Perth, Dunfermline and Helensburgh, in addition to a successful series of mid-day concerts in the Henry Wood Hall in Glasgow and a series of 10 evening concerts in the MacRobert Centre in Stirling.

It was another concert in Glasgow, however, that created most public impact. Taking their cue from Bob Geldof, three of the orchestra's musicians organised Classical Aid, a day-long musical experience, including three major concerts and culminating in *The 1812 Overture* performed by the biggest orchestra ever to play in Scotland. Nine hours were broadcast live on Radio Scotland and the final concert was relayed on BBC-2 (in Scotland). It was a great achievement – and on the day of the orchestra's 50th anniversary a cheque for £120,000 was presented to War on Want to help the starving in the Third World.

It is fitting that one of the works performed on that day, *Alba*, by principal piccolo, George McIlwham, has now become the station identification theme music for Radio Scotland.

## Public events

In addition to the large number of regular outside broadcasts with an audience the opportunity was taken during the year to bring a number of programmes closer to listeners and viewers.

Radio Scotland's highly successful and original comedy series, *Naked Radio*, took to the stage during the Edinburgh Festival in *Naked Radio on the Fringe*. It opened to rave reviews and was a sell-out for the two-week run.

A special week of programmes was broadcast from Fife during October and the audience response showed that the visit was long overdue.

There was also a bigger presence than ever before at the 1985 Royal Highland Show in Edinburgh. Visitors were able to see some of the activities that go on behind the scenes on radio and television, and take part in a variety of activities – reading the news, make-up demon-

strations, and performing as a DJ. At the heart of it was a series of radio outside broadcasts presented by some of Radio Scotland's most popular entertainers, which brought thousands to the BBC stand.

The community radio stations were each involved in many different local activities. The two *Beechgrove Garden* open days attracted record-breaking crowds, while the 10th anniversary of Radio Highland was marked by a week of special events with an open public debate, a Studio Open Day and a charity auction among the highlights.

Events like these, allied to extensive press coverage of BBC Scotland's programmes and activities, meant that listeners and viewers were aware of the range of services provided by BBC Scotland, while allowing them an opportunity to make their comments and criticisms direct to the individual programme-makers.

## Technical developments

The main television studio, Studio A, came back into operation in December after a major refurbishment. New equipment in a re-structured suite of control rooms, new cameras on the studio floor and additional facilities such as digital video effects, are all proving their worth in drama, sport and entertainment programmes. One bonus of the modernisation has been the acquisition of a third television studio in Glasgow. Studio C, the temporary studio established to bridge the period while Studio A was out of service, is being retained on a permanent basis and, by permitting greater flexibility in the scheduling of programmes in production, is providing some cost savings.

The year's other major project, the refurbishment of Studio 1, was completed in good time for the 50th anniversary concert of the SSO in December.

Five new television transmitting stations came into operation during the year, bringing good reception to some 2,000 viewers. Very many small communities are still in need of local transmitting stations, but financial constraints have forced a cut in the number of stations to be built each year, meaning delays of some years before good television reception becomes available.

Two new self-operated radio studios came into operation in Portree and Wick allowing, for the first time, for direct contributions into pro-

grammes from Skye and Caithness. The Council looks forward to additional studios being established in other locations around the country, strengthening Radio Scotland as 'the national network'.

Orkney has benefited this year from the continued expansion of stereophonic radio services on VHF, with the opening of a new station at Keelylang Hill, which brought improved reception throughout the Islands.

## Awards

BBC Scotland programmes and personalities won the following 1985 awards.

### Radio

Sony Awards:

Best actress: Jane Asher in *Winter Journey*, written by Ronald Frame, produced by Patrick Rayner. Television and Radio Industries Club of Scotland: Single Play: *Winter Journey*.

Documentary/Feature: *The Land of Counterpane* produced by Colin Macdonald.

Current Affairs: *Good Morning Scotland* produced by Geoff Cameron.

Record Presenter of the Year: Gerry Davis.

The Pharic McLaren Award for the most promising radio writer: Rona Munro for *Watching Waiters* produced by James Runcie.

### Television

Television and Radio Industries Club of Scotland:

Best Single Play: *Lent* produced by Tom Kinninmont.

Best Actor: Harry Andrews in *Lent*.

Best Serial or Series: *Fell Tiger* produced by Bob McIntosh.

Best Entertainment: *Scotch and Wry* produced by Gordon Menzies.

Best Documentary or Feature: *The System versus Andrew Kay* produced by David Scott.

Best Current Affairs Programme: *The Reid Report* produced by David Scott.

TV Journalist of the Year: David Scott.

The Sandford St Martin Trust Award for Best Regional Religious Programme: *Voyager* (joint first).

*Paris* produced by Tom Kinninmont won for Ronald Frame the Pye Television Award for the 'most promising writer new to television'. The

same play also received the Samuel Beckett Award.

A number of other radio and television programmes received commendations or nominations for these and other awards.

## The Council

The Council said farewell to Mr Donald Macgregor in July, after five years of service. We are grateful to him for his contribution to the work of the Council.

We were pleased to welcome to the Council Mrs Margaret Wilson from Edinburgh and Mr Nigel Smith from Campsie Glen, near Glasgow.

During this period all of the Council meetings were held in Glasgow, and among those who attended meetings were the Chairman, Mr Stuart Young, and members of the Board of Management, including the Director-General, the Director of Public Affairs and senior colleagues from London.

Our thanks are due to all the members of the Advisory Committees who have given their advice during the year: Agricultural, Appeals, Gaelic, Music, Religious, Orkney, Shetland and Solway. Particular thanks are due to the retiring Chairmen of the Music Advisory Committee and of the Appeals Advisory Committee, Professor Ian Sneddon and Major Donald Callander, who gave their support and advice unstintingly over many years.

# Annual Report of the National Broadcasting Council for Wales

1 April 1985 to 31 March 1986

Broadcasting House,  
Llandaff,  
Cardiff, CF5 2YQ.  
14 June 1986

## Members of the Council at 31 March 1986

Mr Alwyn Roberts (*Chairman*)

Mr Zachry Brierley

Mr D.E. Alun Jones

Dr Jennifer Lloyd

Mr Huw Lewis

Mr David P. Schwarz

Miss Branwen Iorwerth

Mr W. John Jones

Dr Malcolm Newson

Mr Eddie Thomas

Councillor Tyssul Lewis

Mrs Elan Closs Stephens

Mrs Carol Wheeldon

Dear Chairman,

I have pleasure in sending you herewith the Report of the Broadcasting Council for Wales for the period 1 April 1985 to 31 March 1986. This is submitted under Article 10(8) of the Corporation's Charter.

Yours sincerely,



Alwyn Roberts,  
*Chairman.*

Stuart Young Esq.,  
Chairman,  
Board of Governors,  
British Broadcasting Corporation,  
London, W1A 1AA.

This was a year in which BBC Wales won more major awards than ever before; in which there were substantial changes in senior staff of the BBC in Wales; and in which financial strains had to be met with a positive response. It was also a year in which the BBC as a whole faced severe pressures and problems, of which the most important were the debate engendered by the appointment of the Peacock Committee to consider methods of financing the BBC, and the controversy aroused by what became known as the *Real Lives* affair.

In our discussions on these and other issues, we have more than once been impressed by the resilience with which the BBC as a whole has been able to tackle what would be for any large organisation a series of major crises. It seems to us that this resilience is probably especially apparent in the BBC's regional centres, where the identification with the interests of the audience and the close ties which bodies such as the

Broadcasting Councils can establish with the staff, are of great importance. It is for this reason, we believe, that the regional press has been so much more supportive of the BBC both during the licence fee campaign and the subsequent Peacock debate than has Fleet Street. We were, therefore, particularly glad to learn of moves during the year intended to strengthen the BBC's English Regions and to give them some of the advantages of integration and identity which have been a characteristic of the National Regions for many years.

## Savings and efficiency

It was clear that for BBC Wales, as for other parts of the BBC, the inadequate licence fee settlement of March 1985 would cause considerable problems. Apart from the need to maintain the existing level of service to the audience in Wales,

the Council was conscious of the effect upon plans for development and consolidation in Wales which were at risk. These included the much-delayed provision of television facilities in Bangor, the extension of television output in English, and the further small community radio stations throughout Wales. All have been delayed as a direct result of the Government's decision to exclude provision for all new developments from the licence settlement.

BBC Wales was required to achieve considerable savings following the decisions taken by the Board of Governors at their meeting at Elvetham Hall in July. When fully effective, these will amount to £500,000 per year from our television operation and £250,000 per year from radio. In addition, reviews have been undertaken of supporting services: building maintenance, cleaning, catering, security and the secretarial and clerical staffing. Savings of this magnitude cannot be achieved without substantial difficulty and the Council has been kept informed throughout on the proposals made by BBC Wales Management to meet the targets. We are well aware that the greater part of the savings will have to be met by discontinuing staff posts. This will be achieved in close consultation with the staff and the appropriate trade unions. Early retirement, voluntary redundancy, redeployment of staff will all be explored; but unavoidably there will also be a need for a number of involuntary redundancies in the next few years.

Of great significance for the future is another study, carried out by an internal BBC Wales working party. This was instigated not so much as a cost-cutting exercise, but rather to seek ways of achieving the most efficient use of the substantial resources of BBC Wales. It was an initiative of BBC Wales Management, fully supported by the Council, which took the view that such a study was appropriate three years after the development of television output for S4C and seven years after the radio services for Wales had emerged in their present form. As the study progressed, it also became clear that such an approach was essential if the economies required of BBC Wales were not to have a considerable effect on programme output in general.

Inevitably, the Efficiency Study (as it became known) contained a great number of recommendations on the workings of individual departments – issues on which it would not be appro-

priate for the Council to become involved. But we were able to welcome the fundamental proposals aimed at achieving closer liaison between editorial decisions and the management of resources, made possible by the introduction of sophisticated financial reporting systems over the past few years. Progress has already been made by the appointment of Heads of Radio and Television (replacing the existing post of Deputy Head of Programmes). In the next stage, Programme Boards will be established with representatives of resource departments, finance and engineering, whose task will be to monitor production activity continuously. As with the achievement of savings, we are keeping in close contact with progress: our concern must be that the high standards of service achieved by BBC Wales be preserved as far as possible in the new climate of increased financial pressure.

## The Peacock Committee

The Government's decision to appoint a committee under the chairmanship of Professor Alan Peacock to consider ways of financing the BBC caused the Council to discuss at length whether there was a distinctive case for us to put to the Committee. We concluded that we should prepare our own statement, if only because the Committee was known to be interested in the arrangements for S4C in Wales, which combines programmes from various sources, including the BBC, and which carries advertisements in parts of its output (though not in or around BBC programmes). We wished to emphasise the unique nature of S4C, which in turn is highly dependent upon the strengths of the present broadcasting system in the UK as a whole. This point was also strongly made by S4C in its own submission to the Committee. In addition, we wanted to stress the importance which we attach to the BBC's direct accountability to the audience it serves, so clearly seen in the National Regions with their Broadcasting Councils, and to draw attention to the importance for the BBC's regional operations of maintaining a unified organisation encompassing both radio and television. But above all, our concern was for the many minorities which the present broadcasting system serves so well and which we believe would be the losers if market forces became the prime motivation for all broad-



asters. We concluded our submission by emphasising that we were not arguing in favour of static and unresponsive services, but were on the contrary wishing to retain the benefits of flexibility and adventurousness which has been a hallmark of the present system. The submission was presented at the end of 1985 and a small group representing the Council visited Professor Peacock early in 1986 for a detailed discussion of some of the points in it.

## Awards

This was a year of unprecedented success for BBC Wales in winning major broadcasting awards. The Council was delighted to learn of the achievement of two awards at the annual BAFTA ceremony, both of which were for *Shadowlands*, a film made for the *Everyman* series: this was judged to be the best play of the year and Claire Bloom's performance in it gained the best actress award. A few weeks later, two other BBC Wales productions won their categories at the Celtic Film Festival. *Ms. Rhymney Valley 1984* was declared best documentary, while *Penyberth* was given the Spirit of the Festival Award. The Council extended its warmest congratulations to all involved in these considerable achievements. We were also very pleased to learn of the Emmy Award gained by an *Omnibus* film on Aled Jones, called *The Treble*, especially as BBC Wales had assisted in the making of this film. Aled Jones has undoubtedly had a remarkable year, with no less than two Golden Discs for his recordings for BBC Records, made with the BBC Welsh Symphony Orchestra and the BBC Welsh Chorus.

We are well aware that the achievements of prizes such as these need to be put into context and must not be allowed to overshadow the continuing excellence of so much of the output, which is dealt with in more detail later in this report. The significance for us of the awards lies in the confirmation which they provide of the standards of work in so many areas within BBC Wales. We find this reassuring at a time when there is growing emphasis on economy and efficiency which could so easily be at the expense of the quality of the output.

## Radio in English

A very welcome feature of the Radio Wales schedule during the year was a series of six *Plays in Wales* – the first major English language radio drama series broadcast only in Wales for a very long time. All were by new writers. Notable amongst them were *Funny Boys* by Charles Way, an adapted Theatre Gwent production loosely based on the well-known Welsh duo Ryan and Ronnie, and *Taken Out* by Greg Cullen, a play about the aftermath of the Sir Galahad incident in the Falklands War, produced in association with Theatre Powys. All of the plays were directed by Adrian Mourby, who was also responsible for the nine-part Radio 4 series *Lord of Misrule*, about the struggles of a dispossessed Welsh prince in the 18th century to regain his family lands.

Other interesting new series on Radio Wales included *Bankraid*, a fast-moving phone-in quiz broadcast three times a week; *Rimshots*, a weekly jazz series presented by Dave Greensmith of the Welsh Jazz Society; and Patrick Hannan's mischievous Saturday morning look at topics in the news, *Fifth Column*. *Level Three* attracted a large and enthusiastic audience to St. David's Hall on Friday mornings for a light entertainment show hosted by Frank Hennessy and Noreen Bray.

BBC Wales's major contribution to the networks was, as always, made by the BBC Welsh Symphony Orchestra with regular broadcasts on Radios 3 and 4. A new leader, James Clarke, has been appointed and will take up his position shortly. Out of very many fine performances of a wide variety of music throughout the year, perhaps it is worth selecting Mariss Yanson's exciting interpretations of the Tchaikovsky symphonies. A number of broadcasts have also been given by instrumental groups from the orchestra, notably the series of Radio Wales lunchtime concerts given in St. David's Hall.

It was with great sadness that we learnt of the death in the summer of G. V. Wynne Jones, known to everyone as 'Geevers'. Having had a distinguished career some years ago as a rugby commentator, he had in recent years presented his weekly choice of items mostly from Radio Wales and called, inevitably, *The Geevers Selection*. With his distinctive voice and delightful personality, he is much missed.

## Radio in Welsh

Radio Cymru continued to provide its listeners with an extremely varied mixture of programmes ranging from a radio auction, *Gari*, to the serious arts magazine *Ffresgo*; and from light entertainment shows to full-length documentaries and drama.

The main shift in emphasis during the year was from satirical to situation comedy and this produced several short series of high quality, including *C' Mon Mid Ffild*, which followed the fortunes of a conspicuously unsuccessful football team, and the Runyonesque series *Tipyn o Amwyd*, adapted from short stories by Glyn Ashton.

In a year which saw the *Live Aid* programme, it is worth noting that Radio Cymru made a major contribution to the separate Welsh 'Live Aid' day, *Arian Byw* (Quick-Silver), mounted on the Sunday following the 1985 National Eisteddfod in August, with continuous coverage for 11 hours. And mention of the Eisteddfod brings to mind the April Fool's Day programme in the series *Stondin Ddyddiol* which persuaded listeners that plans were afoot to hold the National Eisteddfod in America. The lines to the studio in Swansea were jammed for a long time!

## Television

Mention has been made at the outset of this report of the significant awards made to our programmes during the year. One of the award-winning programmes, *Penyberth*, achieved another first for us: this play, about an attack on an RAF base on the Llyn Peninsula before the last war, was the first Welsh play to be shown with subtitles on BBC network television. It was well received by the audience and we are of course anxious to follow it by other excellent programmes made by BBC Wales for S4C.

Perhaps the highlight of our television output in 1985 was the second *Cardiff Singer of the World* competition. This has already established itself as a major international musical event; this year the participants came from 24 countries. A large and enthusiastic audience followed the event through the week, culminating in the Final which was won by a young baritone from America, David Malis. Other music productions seen on the networks during the year included a concert

performance of *Judas Maccabaeus* as part of the celebration of Handel's Tercentenary, a programme of Christmas music from Westminster Cathedral, *The New-Born King*, and an international series of *Stuart Burrows Sings* for which each programme was recorded in a different city.

The range of BBC Wales's television productions was shown convincingly during the year by two other major series shown on BBC-2. The documentary series *Far from Paradise* consisted of seven programmes filmed around the world analysing man's use and misuse of the land and the environment; while the drama series *Tha Uncertain Feeling* was an adaptation in four parts of the novel by Kingsley Amis. The screenplay was written by Ewart Alexander who also wrote the script of *The Mimosa Boys*, a moving account of four soldiers involved in the Sir Galahad incident in the Falklands War.

In the autumn there was a major rescheduling of the opt-out television programmes seen on BBC-1 Wales. This involved providing programmes at 6.35 pm each weekday, thereby making the most effective use of the limited television output in English seen only in Wales. Some of the series shown at this time were old friends, such as Chris Stuart's chat show, *Sportsfolio* on Friday evenings, and *Time and Place*. Amongst the newcomers were an extremely effective and imaginative series of health education programmes, *Don't Break Your Heart*, and BBC Wales's first series for teenagers, *Juice*. As well as winning an entirely new audience, this made use of new portable cameras and original graphics, combining material from a wide range of sources with pace and vigour.

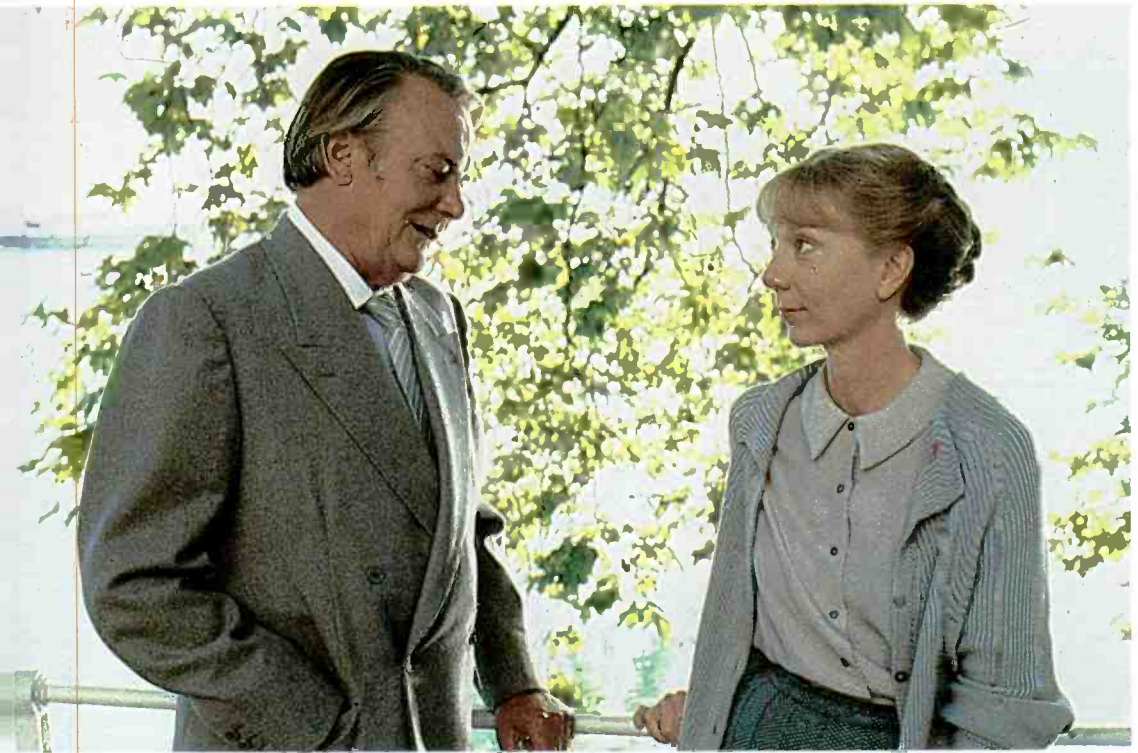
As usual, BBC Wales's television productions in Welsh, shown on S4C, covered virtually the entire spectrum of programme material and techniques. There is space here to mention no more than a small proportion of this output, which the Council reviews in detail each month at its meetings. In January a film portrait was shown of Carwyn James, *Diacon y Set Gefen*, two years after his death. This was a moving and comprehensive account both of Carwyn's personality and the unique contribution which he made to the game of rugby. His career as a broadcaster was also marked by the unveiling of a sculpture in the foyer of Broadcasting House, Llandaff.

The year was also tinged with sadness at the



**EastEnders:** Anita Dobson and Leslie Grantham, winners of the Pye Colour Television Awards for Outstanding Female and Male TV Personalities. The series also won the TV and Radio Industries Club Award: Best Programme of the Year.





4

1. **Hold the Back Page!**: David Warner.
2. **Hotel du Lac**: Anna Massey, who was the joint winner of the Royal Television Society Performance Award, and Denholm Elliot.
3. **The Silent Twins**: Shirley Parker and Sharon Parker.
4. **Time After Time**: John Gielgud, Ursula Howells, Brenda Bruce, Gogie Withers and Helen Cherry. Joint winner of the San Francisco International Film Festival Television Feature Award.



1



2



3

1. **Micro Live** presenters: Ian McNaught Davis, Lesley Judd and Fred Harris.

2. Paul Copley plays the part of Jesus (School Radio).

3. **History 11–13**: Recreating the Tudor World (School TV).

4. **Maths with a Story**: software from School Radio.

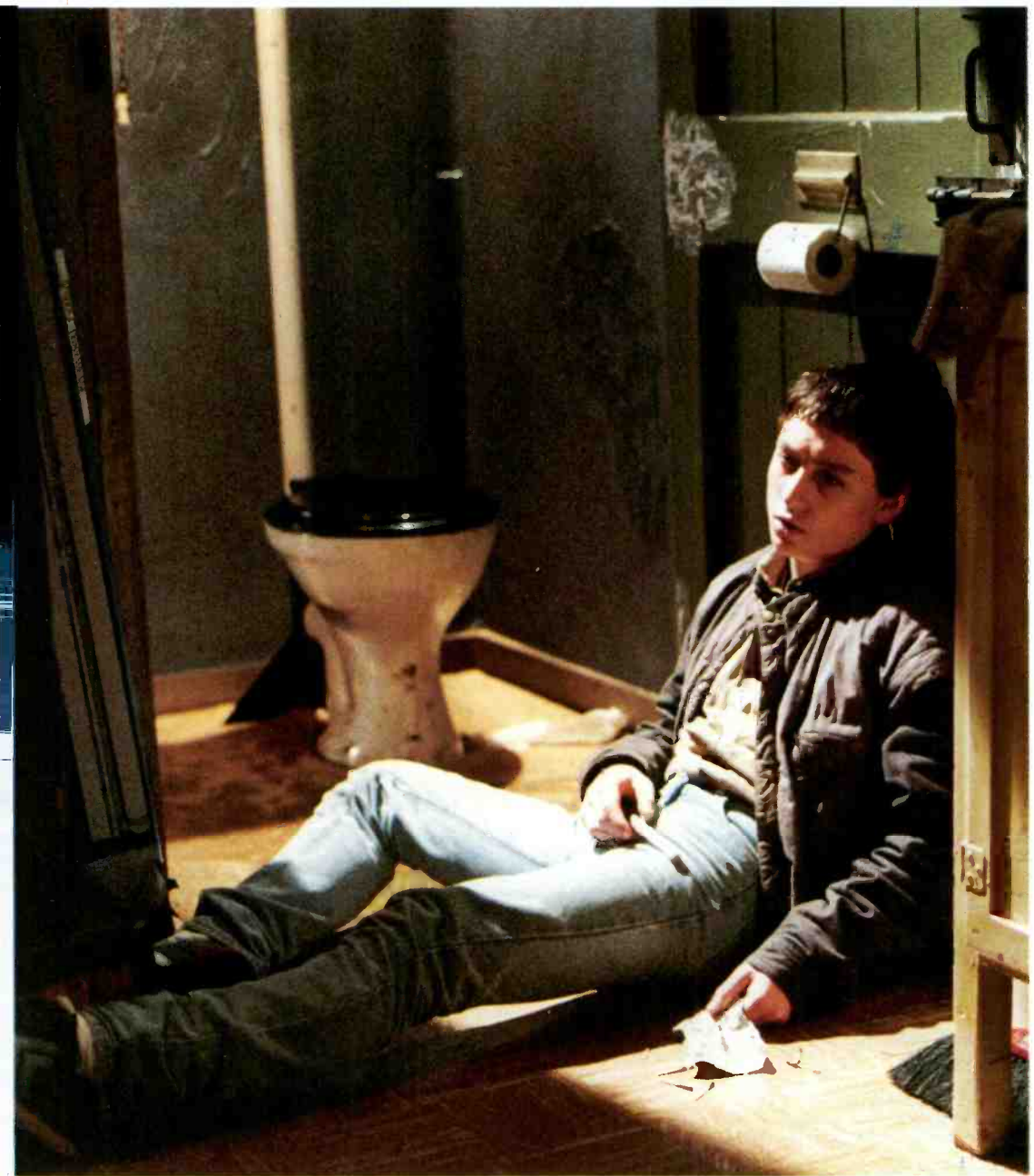
5. **Timmy and Vicki** (School TV). **Timmy's Story** won the BAFTA Best Children's Programme: Documentary and Educational Award.

6. **Flying in Birds**: a BBC Open University series which won the 1985 Japan prize.









1. Richard Holian (aged 11) in the title role of **Jonny Briggs**, a twice-weekly drama serial for children.

2. **Grange Hill**, the BAFTA Award winner for Best Children's Programme in the Entertainment/Drama section, tackles a serious issue. Zammo (Lee MacDonald), up to now a hero, falls victim to heroin addiction.



1. **Blue Peter:** Janet Ellis, Peter Duncan and Simon Groom dwarfed by one of the last surviving Battle of Britain Spitfires – a Mark 16 fitted with a Rolls-Royce engine and specially clipped wings for low level reconnaissance missions.



2. **Richard Stilgoe** in *Stilgoe's On*.



**Everyman: Shadowlands** – Joss Ackland and Claire Bloom. Claire Bloom won the BAFTA Best Actress Award; the programme won the BAFTA Best Single Drama Award, and several international prizes (in Prague, Mainz, New York and Los Angeles).



1. **The Gospel According to St Matthew: Peter Barkworth in the Holy Land.**



2. **Christmas Songs of Praise in Canterbury Cathedral.**



1. The international and national award-winning series *The Natural World: Kingdom of the Ice Bear*.
2. *Whicker's World: Living with Uncle Sam*.





1. **Mountain Men**, a series describing great mountain climbs. Oliver Tobias and Jenny Seagrove in **A Dangerous Kind of Love**, the story of Victorian climber Lucy Walker.

2. Bristol Network Radio: **Lunchtime Concerts** from St George's Church, Brandon Hill.

3. BBC West: Angela Rippon in **Day Out**.









6

1. **A Question of Sport**: quizmaster David Coleman and team captains, Bill Beaumont and Emlyn Hughes.
2. Paul Jones talks to rock musician, Rory Gallagher, in **Rhythm and Blues** (Radio 2).
3. Terry Waite talks to Chief Constable James Anderton in his BBC North West programme: **A Different View**.
4. Paul Nicholas and Jenny Luckraft, who presented the successful Radio 4 VHF experiment in children's broadcasting, **Cat's Whiskers**.
5. **Brass Tacks** presenter: Peter Taylor.
6. **Film Buff of the Year** questionmaster: Robin Ray.



The BBC Playhouse Theatre in Hulme, Manchester, home of television and radio variety in the North for more than 30 years, closed its doors during the year with a star-studded show **Farewell to the Playhouse** heard on Radio 2. The line-up included (left to right) Harry Worth, Cardew Robinson, Bill Waddington, The Beverley Sisters and Tom Mennard.



The **Saturday Picture Show** presenters: Cheryl Baker and Mark Curry.

leath of Saunders Lewis, Wales's distinguished poet, dramatist and literary figure. In tribute, four of his plays were shown on S4C. Another season of four plays was also presented, all written by Rhydderch Jones; and a fine drama by Michael Povey, *Sul y Blodau*, became a talking point towards the end of the year. The musical series *Byd Cerdd* returned with a wide variety of concerts and documentaries, including one of Aled Jones. Finally, BBC Wales gave the usual full coverage to all the annual events of the summer months: the National Eisteddfod, the Llangollen International Eisteddfod, the Eisteddfod Yr Urdd and the Royal Welsh Show.

## Bangor

We were pleased to be able to hold our annual meeting in Bangor in November, during the 50th anniversary celebrations of broadcasting from the North Wales centre. Appropriately, the occasion was marked by a series of special broadcasts, including two concerts and a special edition of *Friday Night is Music Night* broadcast on Radio 2. A book was published to mark the occasion, *Babi Sam* edited by Dyfnallt Morgan; and a bust of Dr Sam Jones (whose baby it was for so many years, as the BBC's North Wales Representative) was placed in Bryn Meirion, the studio centre in Bangor.

Despite the financial restraints of the next few years, we were glad to learn that work is proceeding on a replacement for the temporary office block in Bangor and on a television production facility which will place present news contributions on a proper footing as well as making possible an increase in the output of general television programmes.

## Transmitter developments

The provision of new television relay stations in Wales continued during the year, with an additional 13 stations plus some changes to an existing station to improve its effectiveness. The situation now is that 97.3 per cent of the Welsh population is able to receive uhf television. Of these, 1.3 per cent are reliant on signals from transmitters in England, and during the course of the year the Council has discussed ways of bringing the Wales

services to the largest group of such viewers, in the Holywell/Flint area of Clwyd.

Several significant improvements were made to the reception of BBC Radio services in Wales. Three new Vhf-fm stations relaying Radio Cymru, Radio 3 and Radio 1/2 were built for Llanrhaeadr ym Mochnant, Llanfyllin and the Cynon Valley, Mid Glamorgan. Stereo signals were brought to North Wales for the first time; all of the Vhf-fm transmitters in Wales, covering 91 per cent of the population, now carry stereo with the single exception of the relay station serving Dolgellau. Reception of Radio Wales on medium-wave was also improved by means of two new transmitters serving most of Powys, filling the largest deficiency for Radio Wales.

## Staff changes

A number of changes in senior management came about as a result of the appointment of Geraint Stanley Jones to the post of Director of Public Affairs. Mr Jones had been Controller of BBC Wales for five years, which saw the launch of S4C and many other major projects. He had been in every way an outstanding Controller, and our sadness in saying farewell to him was tempered only by the knowledge that he would in his new position retain an interest in the affairs of BBC Wales, and that the BBC as a whole would undoubtedly benefit from the move. He is succeeded by Gareth Price, who was well-known to us as Head of Programmes Wales; in turn this vacancy has been filled by Teleri Bevan, previously Deputy Head of Programmes.

As mentioned earlier, advantage was taken of these moves to create the posts of Head of Radio and Head of Television in Wales; these were filled respectively by Meirion Edwards (who retains responsibility for running Radio Cymru) and John Stuart Roberts.

Earlier in the year, the Editor, Wales News and Current Affairs, Arwel Ellis Owen, was appointed Head of Programmes Northern Ireland; he took with him all best wishes for a difficult task. He was succeeded by David Morris Jones, previously Manager, News and Current Affairs for BBC Wales.

Lastly, but only chronologically, we were sorry to say goodbye to John Corbett, our Head of Programme Services and Engineering, who was

appointed Chief Engineer External Broadcasting. He had done much to raise the technical standards of our radio and television output as well as to manage the considerable expansion of output in the past five years. He is succeeded by John Elfes, who comes to Wales from BBC Television in London.

## **The Council**

During the year, the Council met in Cardiff, Bangor, London and Aberystwyth.

We would like to express our thanks, as usual, to the members of the three BBC Wales Advisory Committees (Agriculture, Appeals, and Religious) and to the School Broadcasting Council for Wales.

Three of our members came to the end of their period of office: Dr Jennifer Lloyd, Mr D. E. Alun Jones and Mr Zachry Brierley. They took with them the warm thanks of the Council and of the BBC. Two new members were appointed to fill the vacancies, Mr Dudley Fisher of Cardiff and Professor John Williams of Mold in Clwyd.

# Annual Report of the National Broadcasting Council for Northern Ireland

1 April 1985 to 31 March 1986

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Broadcasting House,  
Ormeau Avenue,  
Belfast, BT2 8HQ.  
16 May 1986

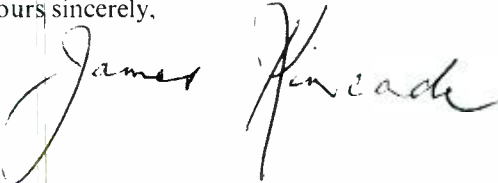
## Members of the Council at 31 March 1986

Dr James Kincade (*Chairman*)  
Mr Denis Bradley  
Mr Ernie Chilton  
Dr Maurina Crozier  
Sister Genevieve  
Mr Jim McCusker  
Mr Eric W. McDowell, CBE  
Mr T. Duncan Pollock  
Mr Trevor Ringland  
Mrs Cecilia Woods

Dear Chairman,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Northern Ireland for the period 1 April, 1985 to 31 March, 1986. This is submitted under Article 10(8) of the Corporation's Charter of August 1981.

Yours sincerely,



James Kincade,  
*Chairman.*

Stuart Young Esq.,  
The Chairman,  
British Broadcasting Corporation,  
London, W1A 1AA.

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The year 1985-86 proved to be one of upheaval for both Northern Ireland and the BBC. During this period, the political temperature rose steadily both before and after the advent of the Anglo-Irish Agreement and the BBC had to endure a continual barrage of criticism from loyalist politicians for its reporting of events. A number of demonstrations throughout the Province culminated in a one-day strike in protest against political developments, and it was during their attendance at some of these events that some members of the news staff were injured and equipment was damaged. In addition, our staff were warned that their presence would not be welcomed at certain demonstrations and death threats were received from para-military organisations.

Within the BBC it was a year when economies were sought. The staff, and the Council, while

appreciating the necessity for cuts, voiced their increasing concern about the loss of evening programmes on Radio Ulster and the trimming of staff in selected departments.

On a more optimistic note, among various memorable sporting activities, of particular pride was Barry McGuigan's successful bid for the World Featherweight title in June, his subsequent defence of the title on two occasions and his selection as BBC Sports Personality of the Year. The fact that five world champions were produced by this small and distracted province was well documented by our broadcasters.

Once again the people of Northern Ireland demonstrated their extreme generosity with very significant contributions to *Live Aid* and the *Children in Need Appeal*. That, in one of the weakest economic regions in Western Europe,

our per capita contribution was among the highest in the United Kingdom gave the Council cause for quiet pride.

The Broadcasting Council said farewell to Lady Faulkner of Downpatrick and welcomed a new National Governor, Dr James Kincade.

One of the most notable achievements of the year was the opening in June of Radio Foyle's new million pound purpose-built studios in Londonderry.

## News and current affairs

It is possible that the problems of reporting news and the analysis of current affairs are more difficult in Northern Ireland than in most places. In the past year the Council continued to monitor closely these aspects of BBC Northern Ireland. Members of the Council recorded their appreciation and support for the responsible manner in which the politically delicate situation was handled.

Inevitably the News and Current Affairs Department often becomes the target for criticism. However, its dedication to objective reporting in the face of local anger has been maintained through news bulletins, *Good Morning Ulster*, *PM Ulster*, *Newsbreak*, *Inside Ulster* and *Spotlight*.

In the last year the Province has experienced new political unrest in the wake of the Anglo-Irish Agreement. There was a number of large-scale rallies, a one-day general strike and what amounted to a mini general election following the unprecedented resignation of 15 Unionist Members of Parliament. While covering some of the events created by the situation, four members of staff were injured at a demonstration outside Belfast, and a London crew lost valuable equipment. One of our cameramen was fortunate that his camera deflected a blow to the head at a demonstration in Castlewellan, and a vehicle hired by a London crew was burned out in Londonderry. The immense difficulty of broadcast operations in Ulster was underlined at Easter with direct death threats to our crews. We should like to record our thanks to the staff who continue to provide an excellent news service despite the unusual circumstances under which they operate.

The year saw two elections in Northern Ire-

land. The first, for the 26 district councils, found the impartiality of the BBC being questioned in the allocation of broadcast time for the political parties. The second, in January, for the 15 seats at Westminster was given extensive coverage and a full results service with detailed analysis. This service, the most complicated operation ever undertaken by the region, was also broadcast by BBC-1, Radio 4, Radio Scotland and Radio Wales.

In an effort to broaden our news coverage and extend the view of Northern Ireland in the context of world news, the Radio Ulster lunchtime *Newsbreak* programme was moved to 1 pm and extended to half an hour. This change allowed for more detailed coverage of world and national news combined with a greater concentration on the day's major local stories. It was gratifying to note that as a result of this rescheduling the programmes reached a larger audience than before.

One of the most expressive programmes produced by our Current Affairs Department was *The Kingsmills Massacre*, which was later shown on the network in the *Everyman* series and retitled *The Boys are Dead*. The programme marked the 10th anniversary of the death of 10 Protestant mill workers from the village of Bessbrook in South Armagh who were shot dead in retaliation for the murder of five Catholics in the area the previous day. This tremendously moving programme was well received by both sections of the community and highly praised by the critics.

## Network contributions

It was a varied and interesting year for locally produced or 'hosted' programmes shown on the network. The scope of their content was wide-ranging and covered such diverse topics as a look at the wonders of the spectacular caverns of the 300 million year old setting of the Marble Arch Caves and a documentary profile of the Rev. Ian Paisley – *Paisley, Child of Wrath, Man of God*.

Of particular significance was the series of six plays under the umbrella title *Ties of Blood*. Written by Graham Reid and shown on BBC-2, the series sought to investigate the relationships between people, and in particular men and women whose jobs happened to be soldiering and policing. The series was applauded by critics and audiences alike.

The region hosted the dramas *We'll Support you Evermore* by Douglas Livingstone and *Reservations* by Tony Marchant.

The Council take great pride in Northern Ireland continuing to service the network with extremely good and entertaining drama and feel it is a most valuable vehicle to illuminate the complex situation which exists in the Province.

We were sorry that *Question Time* from Belfast and *Songs of Praise* from Limavady were cancelled because of the political situation.

We were pleased by the region's continuing contribution to network radio which, like television, offered a range of interesting subjects, from an arts season on Radio 4 to various documentaries including *The Wren Boys of Dingle*, *Belfast's Man of Music – Derek Bell* and *Bonds not Shackles* which was particularly well received. It was also a successful year for contributions from radio drama with locally written and produced plays for the networks.

## 'Real Lives'

The Council was critical of the decision by the Board of Governors to postpone the programme in the *Real Lives* series, *At the Edge of the Union*, which featured two politicians in the City of Londonderry.

We were worried about the effect of the decision and the subsequent row on the morale of staff in the region. A major concern was that the whole affair would have an inhibiting effect on producers wishing to make programmes about Northern Ireland. Happily this has not been the case. So far as the film itself was concerned, members of the Council found it unexceptionable.

## Local television

The output of local programmes on BBC Northern Ireland has increased during the year with a mix which included the regular series together with the introduction of some new programmes. Particularly popular in the latter category was a short series of talent shows, *Take One*. This was the first occasion in many years that the region cast a net in search of new talent. We are very conscious that a wealth of untapped artistry

abounds within our shores, and if the quality of entry on this occasion is used as a gauge we are confident that a high standard of uncharted professionalism does indeed exist. The series of six programmes awarded the overall winner a prize consisting of a cheque, a BBC contract and the *Take One* trophy.

The arts were catered for in the *Gallery* series with three special programmes dedicated to the Belfast Festival at Queen's University and a series of fascinating profiles of well-known personalities, including the playwright John O'Connor and the painter, Robert Ballagh.

Similarly, an occasional series of *Lifetimes* presented profiles of, among others, the author Brian Moore and the distinguished critic, Denis Donoghue.

Music contributed an enormous amount and offered something for the most discerning palate. There was a touch of nostalgia in the series *It Only Seems Like Yesterday*, and six programmes on *Variations on a Theme* spanned choral, organ, brass band, jazz, traditional and music for strings. Recorded highlights of an *International Country Music Festival* were shown and for those interested in folk a further series of *As I Roved Out*.

An array of sporting activities were accounted for with coverage of the major rugby and soccer games together with bowls, GAA, the Belfast City Marathon, racing, cricket, rallycross and boxing.

## Local radio

Radio Ulster, continuing its broad appeal, offered a blend of programmes that maintained a consistently high standard. There was great concern towards the end of the year when it was announced that economies were necessary due to a tightening of finances. The main effect of the cuts was the cessation of evening programmes.

The Council, while accepting this policy decision was none the less unhappy at the reduction of the service.

On a more positive note we have been encouraged by the increase in the audience being reached by Radio Ulster and hope with the new schedules put to Council in March that future figures will show even greater results.

It was gratifying that some programmes first broadcast locally were later repeated on Radio 4.

*Handling the Hate* portrayed vividly Peter Rhodes' experience of life as a Japanese prisoner of war and told how in later years he sought out and made friends with his torturer.

On the lighter side, *The Kitchen Symphony* generated food for thought. The work fully utilized technology to transform simple household utensils into an orchestra. The resulting piece was interesting, stimulating and novel.

The relationship between Radio Ulster and Radio Foyle developed further during the year. Radio Foyle's input was increased to include the networking of a mid-morning programme featuring a mixture of forthright comment, audience participation on non-specific subjects and music.

Of the regular programmes broadcast by Radio Ulster, *Sunday Sequence* and *Behind the Headlines* deserve special mention. Both tackled with great success political and topical issues from a non-current affairs angle. The scope of the subjects covered was extensive and the programmes dealt thoughtfully and delicately with material of a sensitive nature.

Afternoon programming on Radio Ulster was given a new look. Most significant was the lunchtime news programme as mentioned above, but we also welcomed changes to the programme covering the main part of the afternoon with the introduction of a new presenter who, we are encouraged to note, has created a new audience.

## Youth programmes

The Council has watched with increasing interest and support the evolution of the Youth Programmes Department which has continued to develop its commitment to contributing actively to the make-up of BBC Northern Ireland. The audience reached by the television programmes *Channel One* and *Up Front* has been increased. The department produced the documentary *A Step in the Right Direction* which investigated the operation and benefits, or otherwise, of the Youth Training Programme in Northern Ireland. A significant contribution was made to the output of Radio Ulster with, in particular, an experiment to involve young people outside Belfast and Londonderry in areas not so well represented in programming. *Radio Newry* and *Radio Coleraine* gave the young people of these areas some freedom of the airwaves and they were

encouraged to assist in the organisation of the items used. We are pleased to record a successful, beneficial experiment which drew great support from youth organisations.

The department was also involved in the publication of a booklet entitled *Young Ulster* which offered advice on a number of relevant topics for young people, including rights, responsibilities and the Law, money matters, finding work and spare time. This exercise proved so successful and worthwhile that a reprint is currently under consideration.

## Education

During the year under review, the Schools Department increased and broadened the scope of the Irish Studies series for lower secondary schools to include geography and medieval Irish history. For the more general output on Radio Ulster, they were involved in the production of *An Dara Sui*, a weekly magazine in the Irish language.

For television the department produced a second series of *See Here!*. This extremely popular series for middle and upper secondary pupils deals with subjects in the social and life skills area.

The department was also involved in a consultative and presentation role for *History File: Divided Ireland* – a unit of two programmes for network School Television.

Further information on education can be found on page 37.

## Ulster Orchestra

It is with a sense of pride and pleasure that the Council offers its support and encouragement to the Ulster Orchestra, who make a marvellous contribution not only to local radio and television but also to the networks. We were especially pleased by the invitation for the Orchestra to take part, for the first time, in the 1985 Henry Wood Promenade Concerts at the Royal Albert Hall. The performance was recorded and broadcast simultaneously on BBC Northern Ireland television and in stereo on Radio Ulster.

Another simultaneous broadcast was *The Planets Video*, an inspired piece of work combin-



ing the mastery of Holst's music with the full range of modern technology to produce a visually dramatic programme which generated enthusiastic appreciation.

Of the many public concerts given by the Orchestra the most touching perhaps featured the symphonic tone poem *Dunluce* by the Ulster composer, Norman Hay. The music, which it is believed was last performed in 1933, was discovered, after extensive investigation, buried in a music publisher's office in London. That the composer's widow, to whom the piece was dedicated when it was completed in 1920, was present with her family augmented a truly nostalgic and memorable performance.

## Radio Foyle

Attending the official opening in June of the new purpose-built studios for Radio Foyle in Londonderry was one of the most rewarding duties undertaken by the Council. Radio Foyle has now taken its rightful place in a community which has offered its unqualified support to the development of a local radio station. This affection and interest were clearly demonstrated when more than 7,000 people visited the building during an open day to celebrate the station's sixth birthday.

## Programme services and engineering

A previous report recorded the opening of the new television building in Belfast. The investment made has been reflected in the wide range of programmes now being made there for both regional and network transmission. The second floor of the television block has been equipped to accommodate facilities for the Picture Unit. Included are four editing rooms and a modern high-density storage system for film and videotape library material. A second phase of this development is planned to start shortly, and this will provide a much needed replacement for the original and much-worn newsroom. Allied technical facilities will be three PSC editing channels, and a radio studios suite.

There has been much television activity on

location, one significant contribution being the drama series *Ties of Blood*. This, and a number of other programmes, have been made using an ageing and limited lightweight camera unit which is to be updated and enhanced in the near future. This type of equipment is an important part of an increasing wish to convey a mix of programmes which takes the Corporation 'out and about' across the whole Province.

In radio this has been promoted with a wide range of outside broadcasts and use of an increasing network of small studios which can contribute to radio programming. One such studio was opened in Enniskillen this year, with others to follow shortly in Newry and Omagh.

Looking forward, detailed planning work is starting to develop the 'Blackstaff' site near Belfast Broadcasting House. A significant amount of BBC Northern Ireland television light entertainment, music and drama is produced in a much converted but inadequate building available for only part of the year, and located several miles from the city centre. The new site is conveniently close to an expanding leisure and entertainments area in Belfast, and offers the prospect of a custom-designed, full size television production studio in attractive surroundings. A secondary, though important, benefit is that a modest office development will allow the BBC to release a number of leased properties dotted around Belfast.

## Transmitters

New UHF television relay stations have been opened in Muldonagh, Claudy (both Co. Londonderry) and Bangor (Co. Down).

In radio, re-engineering work is due to commence later this year to improve coverage in the north of County Antrim. Provision is being made to add Radio 4 UK transmissions in VHF in this area. Planning work also continues to prepare the transmitter network for Radio 1 VHF.

## Staff

Cecil Taylor retired as Head of Programmes after a long and distinguished career. Mr Taylor helped guide the region through many of the crises which developed as a result of the political

unrest in Northern Ireland. His experience and wisdom will be greatly missed. Mr Taylor is succeeded by Arwel Ellis Owen from Wales.

## Council

In June the Council said farewell to the National Governor, Lady Faulkner of Downpatrick, who had served the region for seven years. Because of her initiative the Broadcasting Council in Northern Ireland was established, and she also made a significant contribution to the Board of Governors taking a particular interest in local radio. The Council wish to record their gratitude to Lady Faulkner for her unremitting devotion to the difficult and demanding role of National Governor.

The Council also said farewell to two of the original members, Mrs Maeve Bell and Mr Hugh Frazer.

In October we were joined by new members, Mrs Cecilia Woods, Mr Trevor Ringland and Mr Ernie Chilton.

During the year, the Council held meetings in London, Londonderry, Armagh, and Newcastle which this year hosted the 7th International Festival of Film and Television in the Celtic Countries. It was noted with pride that *The Best Man*, produced by Council member, Denis Bradley, and directed by Joe Mahon, Manager, Radio Foyle was named 'best film' and also won the festival's drama section.

# The BBC and its audiences

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## Broadcasting research

The department's principal responsibilities are to monitor the audiences to the BBC's domestic television and radio services, both in terms of numbers and programme appreciation, and to undertake specific studies on behalf of BBC management and individual programme departments. A major priority during the past year has been provision of a wide range of information as background evidence for the BBC's submissions to the Peacock Committee.

**Television audience measurement:** This is carried out under the auspices of BARB, the joint BBC/ITCA Broadcasters' Audience Research Board. Audits of Great Britain Limited is the data supplier to BARB, under a seven-year contract to July 1991.

The system is based upon a panel of about 3,000 private households, to yield estimates of domestic TV viewing across the United Kingdom. A meter records for each set when it is switched on and to which channel it is tuned, minute by minute. Through a handset, individual viewers record when they are personally watching television by means of a personal button on a key pad, again minute by minute. A central computer calls up both sets of data through the telephone line, overnight. At the data processing stage, the information relating to sets is related to that for individuals, to establish both for panel members and for their visitors, who are watching which programmes across all channels.

Averaging across the year ended March 1986,

it was established and noted in BBC evidence to the Peacock Committee, that in the average week 94 per cent of the population aged four and over watched television at some point, for an average of about 26½ hours per head per week – or nearly four hours a day. Practically everyone who watches television includes BBC programmes in their diet. Hardly anyone restricts their viewing solely to the commercial channels. Over a week BBC viewing accounts for about 12 hours of the average person's 26½ hour total. (*See Appendix vii, page 172*).

There are wide variations in the time that people spend viewing television. These for the most part apply to both BBC and the commercial channels. Viewing by children (under the age of 16) is about 25 per cent less than the average, and by the elderly about 40 per cent more than average. The lower socio-economic groups tend to be heavy viewers of television. TV viewing rises as one moves north.

Practically all licence fee payers in summary include a substantial diet of BBC-tv in their TV viewing. The financially disadvantaged, poorer families and the elderly in particular, are amongst the heaviest 'consumers' of BBC Television. The average cost per viewer of watching BBC-tv is approximately 2p per hour. The categories of programmes that have an above-average cost per viewer hour include:

- community programmes
- drama
- features, music and documentaries
- current affairs.

**Television audience reaction:** Complementary to the TV audience measurement system is the

BARB television audience reaction service for which the BBC's Broadcasting Research Department (BRD) acts as the data supplier to BARB. This operation provides a weekly measure of audience appreciation (an AI or appreciation index) for all programmes with a UK audience of about one million or more. Given the minority appeal of many programmes on all four channels, it is central to the accountability mechanisms to know which programmes give the greatest viewer satisfaction. Examples of BBC programmes attaining remarkably high AIs are given in *Appendix vii, page 173*).

This service was relaunched as the Television Opinion Panel in March 1986 with a number of enhancements. It is now based upon a panel of informants who are recruited from the Daily Survey (see below), with a regional boosting system to yield regional AIs on a monthly basis.

**Radio audience measurement:** This is carried out through BRD's Daily Survey of Listening. Each day in the year 1,000 people aged four and over are asked about their radio listening the previous day. Whereas for television the data are processed to provide figures for each day in the year, in the case of radio the daily samples are aggregated over a month to provide average figures for each station by day of week. Individual local radio stations are researched twice a year, in the spring and in the autumn.

Over the course of the average week three-quarters of the population (aged four and over) listen to radio, and two-thirds to a BBC service. The average time people spend listening to radio, about  $8\frac{3}{4}$  hours per head per week, is about a third of the time they devote to television. (See *Appendix vii, page 173*).

However, the two-thirds who listen across the week to BBC Radio spend  $9\frac{1}{2}$  hours tuned to a BBC Radio station. This compares with an equivalent figure for BBC-tv of about 13 hours amongst those who tune to BBC-1 or BBC-2 across the average week.

In recent years, the radio audience has declined in the face of extended hours of television transmissions, in particular Breakfast Television. This decline has been arrested during the past year. Radio 1 retained its 30 per cent share of radio listening.

**Radio Listening Panel:** The purpose of this panel is to obtain the view of listeners to specific BBC Radio network programmes. Examples of

highly rated programmes are given (*Appendix vii, page 173*).

**Special Projects:** The department also tackles a wide range of specific research assignments for management and individual programme departments who bear the above-the-line cost of projects they commission.

A major preoccupation during the year has been to provide syntheses of existing data on television and radio set ownership and use, as background material for the BBC submissions to the Peacock Committee. As part of this exercise, a major study was commissioned from the British Market Research Bureau Ltd on the public's attitudes to the BBC and its funding (BMRB, 1985). The BMRB report was appended to the BBC's second submission.

The department has been active in contributing information relating to the public debate on television and violence. It is known that very few specific programmes are criticised by a significant number of their viewers for transgressing boundaries of acceptable public taste – whether violence, sex, language or any other issue. The cumulative effect of television upon the more impressionable sectors of the viewing public (eg children), however, remains a matter of concern. As a contribution to the BBC's review of the Guidelines for the Portrayal of Violence on Television, the department has commissioned a detailed content analysis of four weeks television output from Dr Guy Cumberbatch of Aston University.

Other strategic broadcasting issues the department has initiated during the past year include surveys of media use and attitudes to broadcasting amongst the Asian and Afro-Caribbean audiences, and an investigation of the extent and nature of radio listening in cars, as background to the introduction of the new generation of 'intelligent' radio receivers.

Programme departments are increasingly looking to BRD for assistance at the planning stage in developing new programmes. These have ranged from research for the planned daytime television services, to assess potential audiences and their programme interests, to research input to the development of a series of TV programmes investigating the roles of women through the years. For *Brass Tacks* public opinion information has been provided as a contribution to its programme development, while for Radio 2 a study was conducted of its identity and image in

the eyes of both its current and lapsed listeners.

Programme evaluation studies during the year included a joint exercise with the IBA to establish both the Peers' and the public's reactions to the experimental televising of the House of Lords, an assessment of the impact of *Childwatch*, qualitative research to establish public reactions to the BBC-2 *Screen 2* series of late evening television films, an evaluation of reactions to the revised formats and presentation styles of both the *Nine O'Clock News* and *Tomorrow's World*, and an updating of earlier research on viewer response and attitudes to *That's Life*. For local radio, research was undertaken to investigate public awareness of and attitudes towards specific individual stations' opt-out services (eg Radios Cumbria and Sussex), and to provide background information for editorial guidance in advance of the opening of new stations (Radios Bedfordshire and Essex).

## Public reaction

The total of unsolicited letters received centrally by the BBC in the year ended 31 March 1986 showed an increase of more than 10,000 over the total recorded for the preceding year. A total of 140,279 such letters were received, of which 87,330 were about television, 52,137 about radio and 812 about matters of general BBC policy or practice. The increase may be attributed to three main factors: the public interest in the controversy over the *Real Lives* programme, *At the Edge of the Union*; the large response to the popular drama serial *EastEnders*; and the response to the Director-General's invitation to people to write, with specific examples where possible, of their views on the portrayal of violence on television. There were also events, such as the disaster that occurred in Brussels on the evening of the European Football Cup Final and the riots, later in 1985, in the Tottenham district of London, that caused people to write or telephone to the BBC to give views on the events themselves or on the BBC's reporting of them.

In response to the tragedy in Brussels, on 29 May 1985, over 900 people telephoned the BBC, and 168 wrote letters. Many viewers of the television coverage of the event expressed their own views on the behaviour of the Liverpool supporters, and many felt that once the disaster had occurred the BBC should not have continued with the coverage of the match. There was criticism also of *Newsnight's* analysis of the events, and in particular of an interview with the Belgian Minister of the Interior.

The decision in 1985 not to broadcast in full the customary television relay of the Pope's Easter Blessing also attracted an immediate response. Over 200 telephone calls and a similar number of letters were received from people who regretted the decision. They were assured, in reply, that the BBC would restore the broadcast in future years. There was reaction also to the treatment on television news of the story about Princess Michael of Kent's father. Over 300 telephone calls and 86 letters were received from people who thought that the story was receiving unduly sensational treatment: a background report on the role of the German SS attracted particular criticism.

*Panorama's* report on 15 April, *Protecting the*

*Unborn Child*, which considered Mr Enoch Powell's Bill on research into the human embryo, drew an immediate response. The majority of those who telephoned or wrote about the programme felt that the argument had been weighted in favour of Mr Powell's opponents, and that *Panorama* had been 'biased against pro-life opinion'. Programmes on VE Day were appreciated, as was the choice of feature films to mark the occasion.

In television drama, correspondents wrote to express appreciation of the series *By the Sword Divided*. *Blott on the Landscape* attracted appreciation and criticism in almost equal proportions. The majority of people who wrote about the play *Duet for One* objected to bad language. *Bleak House* attracted relatively few comments, of which the great majority were highly appreciative. Those who criticised the programme did so in the main because they found the story too complicated to follow. *Miss Marple* was well liked by correspondents, as was the single play *Oscar*, which most found 'moving and beautifully done'. *Late Starter* was judged 'an outstanding success' by correspondents. There was some criticism of a nude scene in *The Detective*, together with appreciation of the series.

There was criticism, by telephone and letter, of an edition of *Whistle Test* which was judged to be suggestive or obscene. *The Kenny Everett Television Show* was thought by some correspondents to be in poor taste. Similar criticism was made of Dave Allen's programme at the Easter weekend. Religious programmes at Easter, on television and radio, were appreciated by correspondents. Mention was made in particular of the talks given on Radio 4 in Holy Week, of the television programme *The Road to the Cross* on Good Friday, and of the presentation of *The Gospel According to St. John*, also on BBC-1. There were criticisms when sporting events over-ran or failed to keep to scheduled times, but also much appreciation for *World Professional Snooker* and for *World Championship Boxing*.

Letters about the increase in licence fee, effective from 1 April 1985, were received throughout the period, mainly from people who found the increase a burden. In all, 622 such letters were received. People continued to write also about the decision to rest *Dr Who*. Over 8,000 letters were received, many of which came from viewers of the series in the USA, Canada and Australia.

Press reports about the settlement in the case between the BBC and Dr Gee, over a report in *That's Life*, drew some comments from correspondents who felt that the programme had acted recklessly.

In response to the banning and subsequent decision to show an amended version of the *Real Lives* programme, *At the Edge of the Union*, 2,342 letters were received, with opinions on whether the programme should or should not be shown almost equally divided. Telephone calls to the Television Centre showed a majority in favour of showing the programme, in the ratio of 2:1. There were 270 letters on the related one-day strike by BBC members of the National Union of Journalists. No less than 677 letters were received in appreciation of the music played on 7 August, the day of the strike. In contrast to the strong reaction to the controversy surrounding the *Real Lives* programme, *At the Edge of the Union*, the response to its showing on 16 October was muted. On the night of the broadcast there were 60 telephone calls to the BBC, of which half were from people who thought the programme should not have been shown. Few people chose to write about the programme. Of those who did, 10 were opposed to the showing, and 15 wrote with comments or suggestions.

Many hundreds of telephone calls followed the transmission on television and radio of the *Live Aid* concert on 13 July. Also during the summer, plays such as *One for the Road*, *Reservations* and *Queen of Hearts* provided context for the long-running debate on the appropriateness of language and the portrayal of sexual behaviour. *The Young Ones*, which ended its run at this time, attracted criticism on the grounds of poor taste.

Initially, telephone calls about *Drugwatch* (21 July) were critical. Later reaction was more favourable. Those who wrote included several well-informed people, who for the most part were strongly appreciative of the programme. Over 100 people telephoned and 104 wrote regarding *The Black and White Media Show* (6 August), mostly approving the sensitive treatment of racism in the media. About 2,000 enquiries were received following an item about a homeopathic doctor on *The Gloria Hunniford Show* and 179 letters were received in response to Frank Bough's anti-smoking campaign in *Breakfast Time*. *Breakfast Time* and *Wogan* were programmes which, throughout the year, attracted large postbags.

Viewers and listeners found several occasions when they felt news reports had been insensitive. Instances included film of the mortuary after the Manchester air crash; the use of videos taken during raids by 'animal liberation' groups; pictures of a bull fight; reports of train robber Ronald Biggs 'celebrating' 20 years of freedom; the announcement, on *The World at One*, of a coach crash involving British children in France, before details of the accident were known; an interview on the *Six O'Clock News* with a six-year-old boy whose parents might, at the time, have been victims of the volcanic disaster in Columbia; and the showing on television news of the reactions of spectators to the space shuttle disaster.

Despite a large volume of approval for summer sports coverage generally, some criticisms were expressed about the relative time allocated to one sport as compared to another. This was especially true of the balance between tennis and cricket during the Wimbledon fortnight.

The riots in the Tottenham district of London resulted in some 200 telephone calls to the BBC, the majority being from people anxious to give their views on the reasons for the riots or to suggest ways in which the violence should be contained. A common theme, however, was that news reports had not 'given support to the Police'.

The BBC's refusal to release, for use in the Glasgow Media Group's programme, *War and Peace News* (in the *Open Space* series on BBC-2), copies of minutes of its news and current affairs editorial meeting, drew over 500 letters from correspondents who alleged that there had been an act of censorship. Reporting of unrest in South Africa produced a small but steady flow of letters, mainly from correspondents who felt that the reports 'gave only one side of the argument'.

The television serial, *Howards' Way*, attracted over 60 appreciative letters from viewers, who enjoyed particularly the settings and the scenery. There was a smaller, but similarly appreciative, reaction to *Tender is the Night* and *Bluebell*. A new comedy series on BBC-1, *Happy Families*, drew about 40 letters and 40 telephone calls protesting about bad language and jokes in poor taste. *Alas, Smith and Jones*, on BBC-2, drew a small number of letters complaining about the poor taste of some of the jokes. On radio, *Radio Active* and *The Wow Show* drew criticism for jokes about religion.

The BBC's *Children in Need Appeal* received an unprecedented number of telephone calls from viewers and listeners wishing to contribute.

The Director-General's invitation to viewers to comment on specific acts of violence in programmes, made on 17 December 1985, was taken up by 3,957 correspondents. Most of the writers chose to comment generally on the incidence of violence. Of these, 3,740 thought that there was too much violence: 139 found no fault in the output on these grounds. Of programmes that were mentioned specifically, *Starsky and Hutch* (49 criticisms), *EastEnders* (23 criticisms), *Cagney and Lacey* (15 criticisms), *Dynasty* (14 criticisms) and *Bergerac* (14 criticisms) featured most prominently. In terms of category, the News attracted 214 criticisms, children's programmes, and in particular *Grange Hill* and *Tucker's Luck*, attracted 166 criticisms, drama attracted 228 criticisms and American films 173 criticisms. There were 26 letters complaining about violence shown before the 9 pm 'watershed'. Some correspondents complained also about bad language and some welcomed the reconvening of a committee, with Mr Will Wyatt, Head of Documentary Features Department, Television, as Chairman, to consider and review the BBC's guidelines on the portrayal of violence. All the letters received in response to the Director-General's invitation were analysed for the Wyatt Committee by the BBC's Broadcasting Research Department.

The BBC's 'commercial' film about the value for money represented by the licence fee, attracted 117 letters, of which 69 were critical, 14 congratulatory and the rest requests and suggestions.

On general standards of morality and behaviour, the drama serials *Dead Head* on BBC-2 and *Hideaway* on BBC-1, attracted, respectively, 153 and 189 complaints. A film on BBC-2, *The McGuffin*, was considered by some correspondents to contain scenes that were 'offensive and obscene'.

The success of *EastEnders* in attracting large audiences was reflected in the volume of correspondence received. Since the start of the serial the number of appreciations (355) approximately matched the number of criticisms (321, mainly on matters of taste). An episode which portrayed a suicide attempt was praised by many, including members of the Samaritans organisation, who telephoned the Television Centre. When a cut

was made for the omnibus edition of the programme, 161 people telephoned to say that the editing was unnecessary. *Yes, Prime Minister* was appreciated by correspondents, although there were complaints about the reactions of the studio audience and about the episode entitled *The Bishop's Gambit*, which some found to be 'irreligious' and 'in poor taste'. *Silas Marner* was well liked by correspondents. *The Bob Monkhouse Show* attracted criticisms by letter and telephone about 'blasphemy' ('mockery of Our Lord's Prayer') and poor taste. *In Sickness and in Health*, with Warren Mitchell in the leading role, drew similar criticisms of poor taste, with reference in particular to comments about starvation in Ethiopia. Some correspondents and telephone callers found *Stanley Baxter's Christmas Hamper* 'vulgar and embarrassing'.

*Hospital Watch*, a documentary series showing the daily life of St. Mary's Hospital in Portsmouth, drew a large and almost entirely appreciative postbag. There were many telephone calls, and some letters of complaint, following the broadcast of *Forty Minutes: The Fishing Party*, from viewers who disapproved of the views and attitudes of the young men portrayed. The move of the *Holiday* programme on BBC-1 from Sunday evening to Tuesday evening drew protests from several correspondents.

*The Marriage*, a documentary series based on the life of a young couple in Wales, attracted more criticism than praise, from people who felt either that it intruded into areas that should remain private or that its subjects were not typical or representative of their generation. *Comrades*, the series on BBC-2 which showed the every day life of people in the Soviet Union, produced a small reaction in terms of letters, the writers of which were evenly divided between those who approved of the format and those who felt that the programmes had given an unrealistically favourable view of the Soviet Union.

Correspondents wrote to express regret at the ending of *Checkpoint* and *Story Time* programmes on Radio 4. Changes on Radio 2 also produced a large number of letters. Several letters were received, before and after the start of the new series, about the choice of Michael Parkinson to succeed the late Roy Plomley as presenter of *Desert Island Discs*. Reports in the press of the disciplinary action taken against the producer and reporter who handled the Mycock Case for

the *Rough Justice* series of programmes on BBC-2, drew a number of letters, mainly in support of the two men, for their action in helping to secure Mr Mycock's release from prison.

The majority of letters described here was answered by the Programme Correspondence Section. During the year under review, however, 2,955 letters were answered personally by the Chairman or Director-General, or on their behalf by the BBC Secretariat. Telephone calls to the duty officers at Broadcasting House and Television Centre were recorded and analysed for content. As in previous years quarterly reports were prepared at the Television Centre to show how audiences reacted in particular areas of concern. Most complaints received in this way were prompted by incidents which viewers believed to be in poor taste. Other areas which caused concern were bad language, racist and sexist attitudes, scenes of intrusion into private concerns, the demonstration of what seemed to be dangerous practices, and scenes of violence or explicit sexual behaviour. On no occasion during the year did concern about violence head the list of complaints. On average, 4,000 people telephoned the Television Centre each week, the majority of calls being factual enquiries about programmes.



# Public meetings

The regular public meetings organised by the BBC's Information Division have now established themselves as a useful barometer for measuring the opinions of viewers and listeners throughout the country.

During this past year there have been meetings in places as far apart as St Helens, Tavistock and Colchester. Questions have ranged across a wide spectrum of public concern, from highly charged discussions about violence on television to technical inquiries about the siting of BBC transmitters. The format of these meetings – a panel of senior BBC executives and programme-makers coming into the heart of a local community – ensures that licence payers have a chance to talk directly to the people who decide what is broadcast on television and radio. The meetings are a genuine and effective exercise in public accountability.

The average audience is between 200 and 300, but at Windsor last February over 350 people crowded into the Castle Hotel on a bitterly cold evening for the public meeting chaired by Radio 1 disc jockey Simon Bates. On the panel were Michael Grade, Controller of BBC-1; Ian McIntyre, Controller of Radio 3; Dr Colin Morris, Head of Religious Broadcasting; and John Exelby, an Assistant Editor with BBC-tv News. The audience at that meeting was among the first people in the country to be told that the BBC had clinched a deal with the West Indian authorities to televise part of the Test Match series, which until then had been absent from their screens. The agreement was reached moments before the meeting began, and judging by the reaction when Michael Grade passed on the news, Windsor clearly has more than its fair share of cricket lovers!

In contrast to the weather at Windsor, it was a warm, fine evening in September for the public meeting in St Helens. The BBC had to compete for attention that night with a local Rugby League final and an important snooker match, but nonetheless enjoyed an audience of 200. Simon Bates was again the Chairman, with the panel members Michael Grade, Controller of BBC-1; Larry Hodgson, Editor of Radio News; Roger Laughton, then Head of Television Network Features but since promoted to Head of

Daytime Programming; and Peter Goodchild, Head of Television Drama Plays.

The 24 topics raised at that meeting were typically diverse, from complaints about 'plummy' accents on the radio to questions on how to get a job with the BBC.

Minority and special interest groups are always encouraged to express their views at public meetings, and at St Helens a group of deaf people – with an 'interpreter' using sign language – expressed a strong desire for more programmes to be subtitled.

There were similar pleas from deaf people in the audience at a public meeting in Colchester, attended by some 200 people of all ages. The Editor of BBC Television News, Ron Neil, who was on the panel, said they were constantly exploring ways of giving deaf people more for their licence fee. News scripts on CEEFAX was one possibility being considered, he said. Public meetings are ideal vehicles for allowing people to get things off their chests, and at Colchester there was a prolonged discussion about alleged bias in news coverage and in programmes generally. One member of that audience suggested it was not 'Your BBC', as the title of the meeting proclaimed, but the property of left-wing interest groups. Ron Neil staunchly defended TV News, while another panel member, the BBC's Director of Television Programmes, Brian Wenham, said the Corporation was accused of bias equally by both Left and Right – which probably meant it was doing a good job in remaining neutral.

The public meeting held in the Guildhall at Winchester was a particular success, with well over 300 people attending. It was chaired by Esther Rantzen, and introduced by the Chairman of the Board of Governors, Stuart Young. One local farmer had come along specially to complain that he could no longer listen to *The World Tonight* on Radio 4 because it had been re-timed to 10.30 pm, and he had to get up so early! The panel expressed sympathy but could offer little in the way of a solution.

Another questioner opened up a fruitful exchange of views about whether the BBC simply reports the news or actually helps to create it. He gave an example of a protest meeting over a new road, held in that very hall, at which there had been a fight. BBC cameras had been there, but he wondered if the fight would have broken out if they had not been there. This time there were no

cameras present and the argument remained dignified and restrained.

Angela Rippon took the chair for a public meeting held in her native Devon, at Tavistock, and quickly discovered that she'd stumbled upon a local row involving an eyesore in the middle of Dartmoor – belonging to the BBC. Questioners asked for the 750ft transmitter mast at North Hessary Tor to be removed because it was no longer in use as a TV transmitter. A BBC engineer who was at the meeting explained that it was now being used to broadcast BBC Radio programmes. The locals were faced with a painful truth: they could only continue to enjoy BBC Radio programmes if the transmitter mast stayed where it was. Not unnaturally, that piece of news dominated the subsequent report in the local newspaper.

The presence of a BBC engineer at these public meetings is always justified by the number of inquiries about reception difficulties and other technical questions. At most of the meetings, a 'radio surgery' is held beforehand, and listeners are encouraged to bring their radio sets in with them to talk about any problems they have receiving programmes.

One particular public meeting this past year that could so easily have become a disaster, but survived nevertheless, was the meeting held at Crawley in Sussex. On the day in question, a snowstorm blanketed southern England, and for a while it seemed as if the panel and chairman would fail to arrive, never mind an audience. But in the event everybody did arrive and the meeting – chaired by Sue Cook – was attended by 100 people despite the appalling weather.

One questioner had travelled all the way to Sussex from Shropshire to attend the meeting because he wanted to make a special plea for programmes for the unemployed. Other topics discussed included advertising on the BBC (an overwhelming majority were opposed to the idea), violence in imported American programmes, bad language in our own programmes, and the possibility of supplementing the licence fee with a car radio licence. One member of the audience drew murmurs of support when she complained about the bad example set by the children's series, *Grange Hill*. But the murmurs turned to laughter when another person said *Grange Hill* appeared tame compared with the school in Crawley where he was a teacher.

One thing that could be observed at all the public meetings was the apparent reluctance of the viewing and listening public to regard the BBC licence fee as an issue of serious concern.

In all of the meetings held during the year – a year in which politicians and the press claimed repeatedly that the licence fee was unpopular – the question was raised only once. And then the questioner simply wanted to know if there was any evidence to support those claims.



1. **The Archers Wedding:** (left to right) Henrietta Smethurst (Kate Aldridge), Patricia Greene (Jill Archer), Graham Seed (Nigel Pargetter), Richard Derrington (Mark Hebden), Judy Bennett (Shula Hebden), Timothy Bentinck (David Archer), Norman Painting (Phil Archer) and Alison Dowling (Elizabeth Archer).



2. **Home-ing In:** Marjorie Lofthouse and participants.



1. Susan Hampshire in *Going to Pot*.

2. Rush, *The Fallow Deer*.

3. *Telly Addicts Christmas Special*: Noel Edmonds with the Pain family.

4. *Cool It*: comic impressionist Phil Cool.



1. **The Golden Oldie Picture Show: Lonely this Christmas** – Jan Charles.

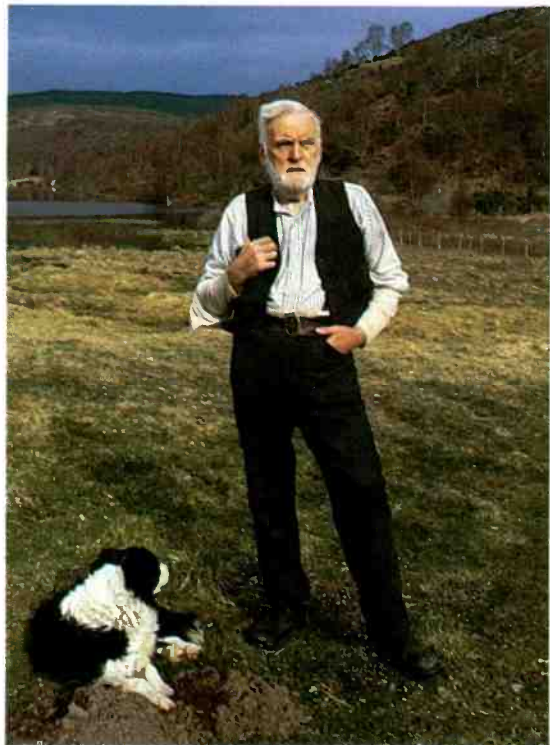
2. **The Daughter-in-Law**: Sheila Hancock, David Threlfall and Cherie Lunghi.





5

1. **The Marriage:** Marc and Karen, the young Welsh couple during the first year of their marriage.
2. **Classical Aid:** the largest orchestra ever assembled in Scotland, part of a nine-hour live concert on Radio Scotland and television which raised over £120,000 for African famine victims.
3. **Holy City:** a contemporary mystery play – David Hayman as ‘The Man’.
4. **Spirit of Christmas:** 10,000 Glaswegians gathered in George Square to celebrate Christmas.
5. **First Class presenter:** Debbie Greenwood.



1. **Winter Journey:** Tim Pigott-Smith and Jane Asher. Winner of the 1985 TV and Radio Industries Club Award for Best Radio Play; and Jane Asher won the 1986 Sony Award for Best Actress.

2. **Art Sutter:** Radio Scotland's popular presenter of the afternoon show.

3. **Scotch and Wry:** Gregor Fisher (spaceman) and Rikki Fulton (policeman), in the Hogmanay comedy show watched by a record audience of over a third of the population of Scotland.

4. **Blood Hunt:** Andrew Keir in the Screen Two presentation.





1. Aled Jones (right) and Benjamin Luxon, with the Westminster Cathedral Choir in *The New-Born King*. Aled Jones also featured in *Omnibus: The Treble*, which this year won an International Emmy.



2. Schools celebrating 60 years of educational broadcasting in Wales.



1. **That Uncertain Feeling:** (left to right) Sheila Gish, Denis Lawson and Brenda Blethyn.
2. **Don't Break Your Heart:** Sir Harry Secombe in a programme on preventative health care.
3. **Lord of Misrule:** Philip Madoc in the radio drama series.
4. **Carwyn James** in **Diacon y Sêd Gefen** and **It's a Thinking Game**.

# International relations

In the international broadcasting community, the BBC has continued to play a major role through the work of the various broadcasting unions and associations and through regular and direct contacts and exchanges with fellow broadcasters around the world.

Alasdair Milne, the Director-General, is the current President of the Commonwealth Broadcasting Association (CBA), the body which every two years brings together the public service broadcasters of the Commonwealth, and preparation is well in advance for the Edinburgh General Assembly of the CBA. The BBC, as an Associate member, was represented at the General Assembly of the Asian-Pacific Broadcasting Union (ABU), and it continues to take part in the detailed work of the International Telecommunications Union (ITU).

Senior BBC staff serve on many other major international committees and are members of specialist working groups. In the European Broadcasting Union (EBU), Charles McLelland (Deputy Managing Director of Radio) has been Chairman of the EBU Radio Programme Committee; while in the EBU Legal Committee, where the legal and copyright implications arising from the growth of satellite and cable technology have ensured much detailed discussion, Antony Jennings (Legal Adviser) continues as Chairman.

Outside the pattern of such regular meetings, and the forum they provide for broadcasters to discuss common technical and programme concerns, overseas visits at the highest levels in the Corporation offer opportunities for important, albeit occasional contacts. Notable in this respect were the successful visits by the Chairman, Stuart Young, to Israel and Egypt and by the Director-General, Alasdair Milne, to Cyprus and Greece.

More informally, through its International Relations department, the BBC maintains a wide range of corporate overseas links. During the course of this year, the department received some 3,200 visitors (other than engineers and journalists), among them ministerial, parliamentary and government delegations concerned with broadcasting, as well as senior figures from fellow broadcasting organisations. The department has also continued to be responsible for co-ordinating the training offered by BBC training departments to overseas broadcasters.

# Broadcasting Complaints Commission

The Broadcasting Complaints Commission, which considers complaints against programmes on both the BBC and independent television and radio, adjudicated on nine complaints concerning the BBC during 1985–6. Three were upheld, five were partly upheld and one was rejected. The Commission required the BBC to broadcast summaries of its adjudications, and these are reproduced below. Summaries were also published in the *Radio Times*. The full adjudications may be found in the Commission's Annual Report for 1986. (See also page 204).

## **Complaint from Mr O. Normandale, Glass Manufacturers' Federation, concerning *A Waste of Opportunity* broadcast on Radio 4 on 6 July 1984.**

The Broadcasting Complaints Commission have not upheld a complaint from Mr O. Normandale on behalf of the Glass Manufacturers' Federation against the programme *A Waste of Opportunity* broadcast on BBC Radio 4 on 6 July 1984. The Commission considered that it was understandable that the Federation would have liked the programme to have dealt more fully with their efforts in glass recycling, but the purpose of the programme was to deal with waste in general, with particular emphasis on ferrous scrap, waste paper and plastics. There was a 2 per cent error in the figure for glass recycled in the UK, but this did not affect the fact that, apart from the Republic of Ireland, the percentage of glass recycled in the United Kingdom was correctly stated to be the lowest in Europe. There was nothing unfair about the other short references to glass in the programme and the Commission did not consider that it would have discouraged the use of Bottle Banks. The Commission therefore decided that the Glass Manufacturers' Federation was not unfairly treated in the programme as broadcast.

## **Complaint from Mr B. H. Nicholls concerning editions of *Checkpoint* broadcast on Radio 4 on 9 and 10 May and on 11 and 12 July 1984.**

On 9 and 10 May 1984, BBC Radio 4 broadcast a programme in the *Checkpoint* series about a solicitor, Mr B. H. Nicholls. On 11 and 12 July a further programme was broadcast in which it was stated that Mr Nicholls was the subject of a complaint to the Law Society. Mr Nicholls complained that both programmes were unjust and unfair. He also complained of the unwarranted infringement of his privacy during the recording of the first programme.

The Commission wish to make it clear that in this case it is not their task to decide whether the allegations made against the complainant in the first programme are true or false. Their concern is to decide whether in other respects the programmes complained of were unjust or unfair to Mr Nicholls, and whether an unwarranted infringement of his privacy occurred.

The Commission do not consider that Mr Nicholls was given adequate time to consult his insurers and to prepare answers to the allegations made against him in the programme. The matter was not urgent. The BBC did not have to interview Mr Nicholls when they did. The programme could have been broadcast at a later date which would have given Mr Nicholls time to consult his insurers. The Commission therefore uphold this part of Mr Nicholls' complaint.

With regard to the complaint of unwarranted infringement of privacy, the Commission readily accepts that there can be programmes of investigative journalism when, in the public interest, an infringement of privacy is warranted. They do not consider this to be such a programme and also uphold this complaint.

The Commission do not uphold Mr Nicholls' complaint about the programme broadcast on 11 and 12 July 1984. It has been established that a complaint against Mr Nicholls has been made to the Law Society.

## **Complaint from HULA Supporters Club concerning *Checkpoint* broadcast on Radio 4 on 7 and 8 December 1983.**

On 7 and 8 December 1983 BBC Radio 4 broadcast a programme in the *Checkpoint* series about the Bedfordshire Home for Unwanted and Lost Animals (HULA). In the programme it was alleged that conditions at the HULA animal sanctuary were inadequate and that the running of the sanctuary involved cruelty and neglect. The HULA Supporters Club complained that

he programme was unfair to HULA. They also complained about the behaviour of the BBC reporters during the making of the programme.

The Commission find that HULA were not treated unfairly in that they were given an opportunity to answer the allegations made against them in the programme. The Commission consider, however, that some use should have been made in the programme of the unattributable points made on behalf of HULA by their Honorary Chairman in a telephone conversation with the programme's researcher. The Commission consider that in this respect HULA were treated unfairly and accordingly uphold this part of the complaint.

The Commission is only empowered to consider and adjudicate upon a complaint about the behaviour of reporters to the extent that it relates to behaviour which could constitute an unwarranted infringement of privacy. The Commission do not consider there to have been any unwarranted infringement of privacy in this case and accordingly do not uphold this part of the complaint.

**Complaint from Archway Road Movie Group concerning *Inquiry: Protest and the Suburban Guerilla* broadcast on BBC-2 on 9 October 1984.**

The Broadcasting Complaints Commission have considered a complaint from the Archway Road Movie Group about the programme *Inquiry: Protest and the Suburban Guerilla* broadcast on BBC-2 on 9 October 1984. The programme featured, among others, the protest movement against plans to develop the Archway Road in North London and included extracts from a film 'Road Movie' made by the Group.

The Commission find that the Movie Group was not unfairly treated in the way the BBC made use of extracts from their film. Nor was there any unfairness in the way in which an interview with a Mr John Tyme was used, or in the linking of Archway Road protesters with the harassment of Sir Michael Giddings, the inspector who had held the fourth Archway Road inquiry.

The Commission consider, however, that the treatment in the programme of the Archway Road protesters was less sympathetic than that of the other protest groups featured, that the overall tone in which they were referred to was derogatory, and that they should have been given

an opportunity in the programme to respond to allegations and criticism made against them. The Commission uphold this part of the complaint.

**Complaint from the States of Guernsey concerning *Out of Court* broadcast on BBC-2 on 12 December 1984.**

On 12 December 1984, BBC-2 broadcast an item in the *Out of Court* series about the housing laws and the judicial system in Guernsey. The programme highlighted two cases which were currently before the European Commission on Human Rights. The States of Guernsey Broadcasting Committee complained to the Broadcasting Complaints Commission that the programme was unfair and a distortion of the truth. They also complained that a convicted prisoner was filmed without permission.

The Commission find that the programme was unfair in not giving sufficient information about the Island's system of government, the administration of the law and the case for the Island's housing laws. The Commission note that there is a conflict of evidence surrounding the circumstances of the filming of a convicted prisoner in the Island's hospital, and they do not uphold this part of the complaint.

**Complaint from Mrs V. Gillick and Dr A. Rogers concerning *Taking Sides* broadcast on BBC-1 and Radio 4 on 29 November 1984.**

The Broadcasting Complaints Commission have considered a complaint made by Mrs V. Gillick and Dr A. Rogers that a BBC-1 programme in the *Taking Sides* series, which was broadcast simultaneously on BBC Radio 4 on 29 November 1984, treated them unfairly.

The Commission considered that the description of the programme given to Mrs Gillick in advance of the broadcast did not adequately describe its aim, and that she was misled into the belief that her role in the programme would be more central than proved to be the case. The Commission regard this as unfair. The Commission decided that a lack of balance in views expressed by an audience largely selected at random was not unfair to the complainants as individuals, both of whom took full opportunity to express their views.

The Commission also decided that, even though the presenter took a harder line with the com-

plainants than with other participants, this did not amount to unfair treatment as both were experienced speakers. The Commission also rejected the complaint that Mrs Gillick was inhibited in speaking by being asked before the programme not to mention her appeal. The Commission considered that Dr Rogers, although frequently interrupted by the presenter, was able to express his points of view and was not treated unfairly.

**Complaint from Mr I. Coghill (Three Counties Mink Hunt) concerning QED – Operation Otter broadcast on BBC-1 on 24 April 1985.**

The Broadcasting Complaints Commission have considered a complaint from Mr I. Coghill, one of the joint masters of the Three Counties Mink Hunt, that the programme in the QED series entitled *Operation Otter*, broadcast on BBC-1 on 24 April 1985 treated the hunt unfairly.

The Commission accept that this was an interesting and worthwhile programme, which did not deliberately set out to damage the interests of mink hunts in general or the Three Counties Mink Hunt in particular. The Commission consider, however, that the programme gave the misleading impression that the hunt featured in the two brief sequences depicting mink hunting, which would have been identifiable as The Three Counties Mink Hunt by anyone who knew them, had been or was likely to be responsible for killing or otherwise harming an otter. This was unfair to Mr Coghill and to the Hunt. The Commission accordingly uphold the complaint.

**Complaint from Mrs B. Shenfield concerning Open Space – Fair Means or Fowler broadcast on BBC-2 on 24 July 1985.**

The Broadcasting Complaints Commission have upheld a complaint by Mrs B. Shenfield (now Dame Barbara Shenfield) against the *Open Space* programme, *Fair Means or Fowler*, broadcast on 24 July 1985.

The programme repeated a statement about Mrs Shenfield in an extract from a film of a meeting which had previously been broadcast in a *Panorama* programme on 10 December 1984. The statement alleged that Mrs Shenfield had written a pamphlet issued by the Adam Smith Institute advocating the end of Child Benefit and the abolition of the Welfare State. In fact, she

was not the author and had not participated in its production. The Commission consider that the makers of the *Open Space* programme are not blameworthy, since they had no reason to doubt the accuracy of the film extract containing the statement and had not been made aware by the BBC that this material was already the subject of a complaint by Mrs Shenfield. Nevertheless, the Commission have no doubt that the further broadcast of the statement was an additional aggravation to Mrs Shenfield and was unfair.

**Complaint from Mrs B. Shenfield concerning Panorama – Wasting Welfare broadcast on BBC-1 on 10 December 1984.**

The Broadcasting Complaints Commission have upheld a complaint by Mrs B. Shenfield (now Dame Barbara Shenfield) against the *Panorama* programme, *Wasting Welfare*, broadcast on 10 December 1984.

The programme included an extract from a film of a meeting at which a statement was made that Mrs Shenfield was the author of a pamphlet issued by the Adam Smith Institute advocating the ending of Child Benefit and the abolition of the Welfare State. In fact, Mrs Shenfield was not the author, had not participated in its production, and before the broadcast had so informed the BBC. The Commission consider that the inclusion of the statement, without proper qualification, was unfair.

*Note: The wording of the summaries relating to the two complaints by Mrs Shenfield was altered by the Commission after they had appeared in Radio Times and the amended versions were broadcast. The summaries printed above are the broadcast versions.*

# Advisory bodies

## The General Advisory Council

The BBC's role in the next decade was the key theme of the GAC's meetings in 1985–6. Three of the main discussion papers took aspects of that topic and, in the debates which followed, members showed a keen interest in how the BBC saw the future and expressed support for the BBC's continuing public service role. The number of external developments affecting broadcasting, including the Peacock Inquiry, the Obscene Publications Bill and various government initiatives, such as the new Community Radio policy, together with the pace of change within the Corporation, meant discussions during 1985–6 inevitably concentrated on the topical.

In October, the entire meeting was devoted to *Real Lives*. Following public controversy in August and extensive press coverage, many members had written to express concern. It was felt the GAC was a key forum for airing the issues involved. Members heard statements from the Chairman and Director-General, giving the background to events. Much of the ensuing discussion centred on the quality of the programme, but members also commented on the BBC's guidelines on the coverage of terrorism, and the 'reference up' procedure for programmes on Northern Ireland. While members were sharply divided on the handling of the programme, there was agreement that the controversy had underlined the importance of defending the independence of the BBC.

The Council met also in April and July 1985 and in January 1986. The April meeting followed the announcement of the licence fee settlement, and the proposed Peacock Inquiry into the funding of the BBC. The main paper for discussion was *Public Service Broadcasting in the Age of Television*. Members emphasised in debate the need for the BBC to rehearse a cogent set of arguments for public service broadcasting and warned against any tendency to take for granted the public's perception of that case.

The July meeting broke with tradition by discussing a paper prepared by a small group of

GAC members rather than by BBC Management. *Facing the Future, the BBC's Role in the Next Decade* developed arguments about balance, objectivity and the pursuit of quality, which stimulated useful discussion. At the same meeting, the Director-General described a series of initiatives aimed at strengthening output by redeploying resources away from support services and into programmes. Members showed particular interest in proposals to re-organise and strengthen the regions, to amalgamate education departments on a single site and in the implementation of cuts in staff numbers.

In January, the main subject for discussion was the *BBC's Second Submission to the Peacock Committee*, which allowed members the opportunity to give their views on advertising (to which there was almost universal opposition) and sponsorship (for which there was limited support). Some members feared the Peacock Committee had been established to conduct a hatchet job on the BBC; all those who spoke regarded it as essential that the BBC present its case effectively to the Committee and to the public. A substantial part of the January meeting was occupied by debate on another topical subject: the BBC's decision to review the effectiveness and application of its guidelines on the portrayal of violence on television. Members expressed some concern over current levels of violence, whether in news programmes or in drama, and were particularly exercised by the effect of televised violence on children.

Outside the main topics for discussion, a number of members raised individual questions. These included BBC employment policy as regards ethnic minorities; current *Radio Times* layout mixing advertisements and programme information; release of information to the press; the coverage of parliamentary debates; the reporting of County Council Elections in 1985; BBC representation in the regions; BBC coverage of political parties; the reflection of dissident opinion in Yugoslavia; coverage of the Tottenham riots; the effect of BBC economies in Scotland; and the disciplining of journalists in connection with *Rough Justice*.

The Director-General also commented on the Perry review of the External Services, developments in direct broadcasting by satellite, the move to White City, security vetting of BBC staff, the expulsion of BBC staff from Russia, and the coverage of Industry Year.

The period under review was one full of event for the BBC. The Council's discussions, at times critical but invariably supportive, provided an important source of strength and guidance.

In January 1986, Lord Crowther-Hunt succeeded Lord Caldecote as Chairman of the Council. The Chairman of the BBC and the Director-General thanked Lord Caldecote warmly for his services to the GAC and welcomed Lord Crowther-Hunt.

*For Educational bodies see page 39.*

## English Regional Advisory Councils

Since their creation in 1970, following the implementation of the regional policy of 'Broadcasting in the 70s', the eight English Regional Advisory Councils – comprising some 140 people from all walks of life – have given the BBC and the English Regions good service. They have consistently striven for the betterment of English Regional Television in particular, but beyond that have also quite properly taken a wider interest in the output of the BBC's radio and television networks and the policies which directed them.

Since each of the eight Advisory Council Chairmen is also 'ex officio' a member of the General Advisory Council, they have used that central forum to represent the views expressed by the BBC's audiences in non-metropolitan England as they have been heard within their own Councils' regular four-monthly meetings.

During the past year, the English Regional Advisory Councils have given their attention – in extended debates – to issues as wide-ranging as the *Real Lives* affair, the Peacock Committee and the BBC's coverage of the tragedies of the Hysel Stadium in Brussels and the Bradford Football Stadium fire. They have also been able to inject their own views into GAC main paper topics such as the 'Portrayal of Violence on Television' or the BBC's External Services.

The wide-ranging BBC internal re-organisation and its particular effects on the way in which the BBC intends to reshape its regional broadcasting services by dividing England into five new regions, all of whose broadcasting activities will be placed under the command of a single Head of Broadcasting in each region, inevitably requires a

parallel re-organisation of the advisory council themselves. As might be expected, the Council have given much of their time to consideration both of the policy itself and also to the advisory aspect of it. Their motivation in both cases has been to ensure that the BBC continues to honour its obligations to provide a dedicated and meaningful service to its regional audiences and that those audiences have an effective representative interface to the BBC's Management for the future. They are supportive of the policy – indeed they gave a warm welcome to the prospect of a significant cash enhancement for the highly regarded nightly regional magazine programme and were also pleased that each of the existing regional TV stations is to acquire a network 'specialism' strand of output plus a committed task of offering three programmes per region to the networks which will give the opportunity to reflect their part of the UK to the nation as a whole. Their own regional general programme output will also continue through the guaranteed capacity to offer to purely regional audiences some 40 such programmes each year. This figure incidentally, is one for which the Councils themselves had fought after the BBC had proposed that the number should be reduced to 30.

The Councils are hopeful that the 'new' councils which will follow in their own footsteps, will also be able to establish the healthy and productive working relationship with the BBC which they themselves had forged. It is the intention – for purposes of continuity and in recognition of the contribution that the eight English Regional Advisory Councils have made over the past 16 years – that these five 'new' councils will include in their membership many of the members of the former eight. It is fitting that this year's BBC Handbook reference to the English Regional Advisory Councils should end with the proper recording of the BBC's own appreciation to the many men and women from all walks of life, from all age-groups and social backgrounds who have over the years given so generously of their time to act as 'the voice of the people' in their conversations with the BBC. They have given praise where they felt it to be due and have never drawn back from being critical – often stridently so – when they considered that the BBC's audiences were being given less than the best which the conjunction of the capital letters 'B, B & C' have historically led them to expect.



## Local Radio Advisory Councils

When they select new members of Local Radio Advisory Councils the BBC Governors are especially concerned to achieve as accurate a cross-section of the community served as they possibly can. They seek a balance between men and women, an age range that stretches from teenagers to old-age pensioners, a sound structure which includes the unemployed as well as the prosperous, plus representatives from minority communities in the area.

The result is that a council reflects pretty well the full range of tastes, opinions and interests which exist in the whole community served by its station, and, since the prime function of each council is to assess the quality and relevance of the programmes produced by the station for that community, meetings can be lively affairs, with forthright statements made about such topics as the type of music played, or balance in the coverage of local politics, or the proper place of religion in the output.

One subject that has in particular occupied a number of councils this year has been the extent and effectiveness of their station's involvement in charity work. The responsibility for selecting local charities to be given publicity on air is formally devolved by the Central Appeals Advisory Committee to Local Radio Advisory Councils; indeed the Committee frequently passes on to the councils suggestions about charities who seem particularly appropriate for a local appeal. The range of local charities with which stations are associated is consequently both large and varied; while on a national scale the stations contribute largely to the success of the BBC's *Children in Need Appeal*. Indeed, on occasions such as these councillors tend to forget their advisory role to become extremely active behind the scenes in the studio, manning telephones, maintaining logs, unsung work for which stations are very grateful.

Another concern this year, has of course, been the re-organisation of local radio on a regional basis. Members have been properly concerned that regionalisation should not affect stations' editorial autonomy and hence their ability to reflect the very different tastes and preoccupations of different communities, but they have

also welcomed the greater opportunities for reinforcing local publicity effort that is offered by the plan.

An increasingly popular method of filling vacancies is to advertise 'on-air', thus ensuring that those who offer themselves are already listeners. However, stations are also happy to receive suggestions for membership from local individuals and organisations, and those names together with others received are passed to the Board of Governors for selection and appointment.

## The Central Music Advisory Committee

The Central Music Advisory Committee held two meetings during the period under review, in April and November. The April meeting, chaired for the first time by Professor Ivor Keys, was held at Television Centre. There were two main presentations, on 'The Sound Quality of Music on Television' and 'The Coverage of Orchestral Music on Television'. Other topics discussed were the forthcoming Proms season and the place of music and dance on future cable and satellite services.

In November, the meeting took place at Broadcasting House and members bade farewell to Robert Ponsonby, who retired as the BBC's Controller, Music in December. They also welcomed John Drummond, Controller, Music – Designate, to his first meeting of the Committee. The main topic for discussion was the survey which John Drummond had conducted about the BBC's music output throughout the country on radio and television. Other matters discussed included the Eurovision Song Contest, a range of issues concerning dance and the 1985 Proms season.

## The Central Agricultural Advisory Committee

The year under review, during which the Committee met three times, has seen a number of changes in the programmes of particular interest to the Committee. These changes have included the introduction of a repeat of *On Your Farm* on Monday evenings, a move strongly supported by the Committee. The proposed reduction in trans-

mission time of *On Your Farm* was less well-received, and the Committee was pleased to hear that the plan was not to be implemented.

In its consideration of BBC farming output, the Committee has been very aware of the importance of the non-specialist audience for farming programmes. This was reflected in a report from BBC Broadcasting Research which indicated a high level of satisfaction among both the farming and non-farming audiences.

The Committee has also considered the changing environment in which farming now operates, particularly at the January meeting, at which the topic of 'Farming and Current Affairs' was discussed with senior current affairs editors in television and radio, leading to a useful exchange of views.

During the course of the year, the Committee's Chairman, Mr Carter, visited all three National Regions, attending on each occasion a meeting of the Regional Agricultural Advisory Committee.

## The Asian Programmes Advisory Committee

The Committee met three times during the course of the year. During that time it continued to give attention to network programmes for ethnic minorities, in the light of the BBC's plans for programming in that area, and to express views on other programmes in BBC output of relevance to the Asian communities in the United Kingdom. To the latter category belonged the *Horizon* documentary, *Are You a Racist?* which attracted considerable criticism from the Committee.

Events both in the Sub-continent and in Britain, and their presentation by BBC programmes, were a focus of discussion. Members drew attention to the effect that developments in the Sub-continent have had on the Asian community in Britain, and the importance of Asian programmes in providing a forum where differences can be aired. At the November meeting, the Asian Unit at Pebble Mill was congratulated on the way it had responded to the Handsworth riots.

The Committee also considered treatment of immigration issues by news and current affairs programmes, and raised the question of the BBC's presentation of religion to an audience in which faiths other than Christianity have growing representation.

A continuing subject of interest to the Committee was the BBC's own recruitment practice in the light of its commitment to equal opportunity. At the November meeting the Committee heard an account of measures taken by the BBC's Pebble Mill Centre to publicise employment opportunities in the BBC among ethnic minorities living in the area.

## The Engineering Advisory Committee

This small committee of eminent scientists and electrical engineers advises the BBC on its engineering research and development programme and its correlation with similar activities in industry and elsewhere.

As usual, the Committee met four times during the 12-month period: at the BBC Transmitting Station, Rampisham, Dorset; Broadcasting House in London; Television Centre; and BBC Monitoring Service at Caversham. Valuable discussions took place on a variety of subjects including management of development contracts, subscription television, engineering training methods and High-Definition Television standards.

## The Science Consultative Group

The Science Consultative Group, under its Chairman, Sir Walter Bodmer, held two formal meetings in 1985-86 as well as a discussion meeting with television producers over dinner in Television Centre. Members provided, as usual, helpful and informed comment on programme plans, on development in their own specialist areas, and on discussion papers put before the Group.

At the May meeting, discussion focused on the paper 'Science '88' which contained proposals to co-ordinate some of the output of the BBC's five educational broadcasting departments. Members welcomed the proposed coordination of scientific output and the attempt to increase public understanding of science: they provided constructive critical comment on the approach and volunteered to provide the educational broadcasters with suitable contacts. The BBC's coverage of the Royal Institution's Christmas lectures was

so discussed at length, both at this meeting and 1 November. Members emphasised the importance attached to such television coverage and discussed, amongst other aspects, the problems posed for the BBC by commercial sponsorship of the lectures.

In November, the main topic for discussion was that of coverage of science in the news. The reponderance of medical stories, the difficulty of deciding when a scientific story is newsworthy, and the role of the radio and television science correspondents, were some of the issues debated. Rather than putting forward specific programme suggestions, members spoke on new developments in their fields. It was agreed that the scientists could, in this way, act as a vital 'early warning system' and a guide to future areas of interest, while the programme-makers concentrated on ways of turning ideas into programme material.

## The Consultative Group on Industrial and Business Affairs

Meetings of the Group, of which there were four during the year, took place against the background of the approach of Industry Year 1986, of which the Director is Sir Geoffrey Chandler, Chairman of the Group.

There was a major discussion at the May meeting of the role of BBC Educational Broadcasting in relation to industry and business. Sheila Innes, Controller Educational Broadcasting, explained that these topics, along with scientific literacy and information technology, were among the priorities for the allocation of resources over the next few years. Plans included programmes both of special and general interest, giving practical advice and broadening awareness on industry in the community as a whole, in addition to those programmes intended primarily for school audiences. Members were impressed by the range of material produced by BBC Education, and in particular praised the *Recovery* series produced by Continuing Education, Television, which had demonstrated that British manufacturing industry could adapt to new situations and markets.

Amongst the radio programmes considered by the Group was *Any Questions?*, which prompted discussion about the difficulty of finding good and willing speakers from the worlds of industry

and science. *File on Four* and *Analysis*, both on Radio 4, were judged valuable in the way they demonstrated underlying trends and broader influences. The *Enterprise* series about successful small businesses, now linked to a competition, was also commended.

The Group continued to stress their concern that more positive stories about industry should find their way into the mainstream of broadcasting.

## The Central Religious Advisory Committee

The Central Religious Advisory Council advises both the BBC and the IBA about religious policy and programmes. Its membership is widely drawn so as to reflect, but not represent, organised religious opinion, and includes Chairmen of BBC Religious Advisory Committees in the national regions and IBA Advisers. The Committee meets twice a year, both separately with representatives of the BBC and the IBA, and with both bodies and the ITCA, in joint session, on matters of common interest.

The Committee has continued the practice, begun last year, of concentrating its attention in joint session on selected major topics. This year the Committee has considered the broadcasting of worship, violence on television, and ways in which religious broadcasting might reflect the traditions and practices of a wider range of faiths.

## Appeals for charity

### Central Appeals Advisory Committee

The Central Appeals Advisory Committee, which advises both the BBC and the Independent Broadcasting Authority, normally in separate sessions, met three times during the year 1985–86. The Committee's main business was the consideration of applications from charities for the regular appeals noted below. The Committee also appointed two sub-committees of its members, to award grants in England from the BBC's

*Children in Need Appeal* and to oversee a preliminary study for a programme of research into the relationship between charitable giving and broadcast appeals. The Committee is grateful to the Rowntree Memorial Trust for funding this study, and to Broadcasting Support Services for their help in administering the project. The study is being carried out by Dr Diana Leat, Senior Research Fellow at the Policy Studies Institute. In view of the greatly increased response to the Children in Need Appeal the Committee recommended, and the BBC agreed, that there should be a review of the arrangements for distributing grants from the Appeal. The Children in Need sub-committee was again grateful for the administrative help provided by Broadcasting Support Services.

## 1985 Appeals

Radio appeals, for *The Week's Good Cause*, are placed at 8.50 am each Sunday on Radio 4. Television appeals were transmitted on BBC-1, generally at 6.25 pm on the second or third Sunday of each month.

The total raised by *The Week's Good Cause* appeals during the calendar year 1985 was £690,456. Notable results included the Bobath Centre, £18,692; the British-Nepal Medical Trust, £23,966; the West London Mission, £19,700; Paradise House, £16,004; the Crohn's in Childhood Research Appeal, £17,000; the Providence Night Refuge, £23,700; the Royal Marsden Hospital Cancer Appeal, £74,095; the St Martin's Christmas Fund, £123,000; and the British Wireless for the Blind Fund, £92,814.

The total amount received in response to the regular television appeals in 1985, including those broadcast in the national regions, was £597,682. The largest sums raised were Cancer Relief, £77,633; the Television for the Deaf Fund, £51,495; Sense, £37,872; Elizabeth Fitzroy Homes, £90,513; and the Muscular Dystrophy Group, £121,000.

The Children in Need Appeal, presented throughout the day on 22 November, on television and radio, raised £4,476,780, almost exactly twice the total raised in 1984. One emergency appeal was broadcast in aid of the victims of the Bangladesh cyclone. The overall result of this appeal, which was made on BBC Television and

Radio, on Independent Television and through the national press, was £1,395,834.

A notable charitable initiative, on BBC-1, BBC-1 and Radio 1 on 13 July, was a concert of pop music broadcast over 24 hours for Bob Geldof's *Live Aid* appeal for victims of famine in Ethiopia. This appeal raised £27 million from the UK.

## BBC Data

BBC Data's main role continues to be the twofold one of providing research and background information facilities for programme makers throughout the Corporation, and maintaining the records management services for both management and programme makers alike. But it also continues to develop a growing range of commercial services (exploiting its archives and reference holdings) and is becoming widely known nationally and internationally throughout the information industry.

### Programme research and information services

Information is supplied to programme makers through a network of 17 units, which, though geographically scattered, co-operate with each other. The major units are five reference libraries with a combined stock of 200,000 volumes issuing, on average, 4,000 books per month. These libraries also rely on the ready co-operation of many other public, special and academic libraries to supplement their resources in order to meet the extremely wide range of subject requests received from programme makers. The ready co-operation of these libraries is gratefully acknowledged. The four News Information centres cut and file approximately 4,000 news cuttings per day and issue, on average, 9,000 items per month. Their main customers are the news and current affairs programmes on both radio and television.

The Events Unit seeks out and lists forthcoming events and anniversaries which may be of interest to programme makers. The Pronunciation Unit, in addition to offering on-the-spot telephone advice to announcers and others, also reviews drama, music and news scripts which contain pronunciation difficulties. They produce guides to the pronunciation of names of sports personalities and others who are active in the fields of, for example, politics.

The four Subject Specialists – Engineering Research, Industrial Affairs, Natural Resources/Energy and Science – offer a corporate service, providing specialist background information and

are heavily used by programme makers both in London and in the BBC regions.

The 17 units together, handle on average 24,500 enquiries each month.

## Records Management

BBC Data's Records Management is operated through a three-tier system of 17 current Registries throughout London, the Records Management Centre and the Written Archives Centre.

The Registry Service classifies and indexes current documents which are a unique record of BBC policy and intent. It is a main source of material for the BBC's archival document collection.

The Records Management Centre is designed to provide low-cost storage for non-current material, together with a fast retrieval service. Files are pending prior to permanent preservation, transfer to microfilm or destruction. Because of the success of the BBC's records management policy, a growing amount of material is being deposited and this year the Centre moved to new, specially equipped premises in North Acton.

The Written Archives Centre, which houses those of the BBC's papers which are to be kept permanently, has again broken all records for the number of enquiries it has answered.

These include legal and administrative queries, as well as an increasing amount of work for programmes, particularly in the run-up to the 50th anniversary of television in 1986. The centre also provides research facilities for academics, biographers and other writers, covering a wide range of 20th-century social and political topics.

## Commercial services

As well as servicing the Corporation's needs, BBC Data offers some of its services to external organisations on a commercial basis and, thereby, contributes to BBC operating costs.

- (i) The **BBC Data Enquiry Service** exists to fulfil an ever-increasing market need for information. It can draw on all BBC resources, but uses News Information and the libraries most frequently. It also has direct access to many other important information sources.

From small beginnings the department now has a six-figure revenue and has recently had to expand the service to cover evenings and weekends. Its client list is confidential, but is largely drawn from industry, the media and advertising agencies.

Charging is by annual subscription or on a project fee basis.

- (ii) **The BBC Hulton Picture Library** is one of the largest commercial picture libraries in Europe with a stock of over 10 million pictures dating from pre-history to the present day.

It is used extensively by other BBC departments and also functions independently as a commercial picture library with a growing reputation for fast, efficient service which is reflected by its healthy trading position.

- (iii) **BBC Data Publications** publishes a varied range of specialist material culled from its own resources and that of other BBC departments.

The current catalogue includes works on broadcasting research, politics, pronunciation and popular music reference systems.

Future developments within this department are likely to reflect the important growth potential of electronic publishing.

- (iv) **BBC Data Micrographics**, which provides a vital in-house document storage and retrieval system using the latest micro-filming techniques, competes successfully in the open market as a bureau and has won contracts from Fleet Street, local government and industry.

During the last year revenue has increased 30 per cent and the department is confident of growing to meet the needs of an expanding market.

- (v) In addition to these established services, **BBC Data** continues to monitor its output, in order to take advantage of commercial possibilities.

# External Broadcasting

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I held my breath when I heard the news over the BBC at 11 pm. on Saturday, 22nd February.' This was, after the transfer of power in the Philippines, the Prime Minister of Singapore, Lee Kuan Yew, writing to the Defence Minister in the new Aquino Cabinet. 'They broadcast parts of what you and Ramos said. It was riveting. I awoke at 6 am on Sunday to listen to the BBC news, relieved that you were still alive. I listened every hour on the hour. With every passing hour, your peril lessened . . .'

At times of crisis, international tension, natural disaster, war, violence and mayhem, the world tunes ever more assiduously to the BBC. The need for objective news and informed comment is reflected in the hundreds of thousands of letters, messages and phone calls that come to Bush House.

There is no doubt about the urgency and regularity with which audiences of many and various cultures, languages and countries seek the BBC. Research confirmed that 120 million adults regularly listen to the External Services in English and 36 other languages. This is despite the difficulties posed by short-wave listening, not only under intensive and intentional jamming, but also in the more ordinary circumstances of an overcrowded ether. Every day hundreds of international broadcasters with more and more powerful transmitters try to blast their signals through. Joint studies are under way to provide data for proposals for possible reallocation and regulation of the short-wave bands when the international decision-making conference – World Administrative Radio Conference, High Frequency [WARC (HF)] – resumes early in 1987.

The various and competing demands of large and small states, with large and small external broadcasting services, which do not always coincide, make predictions unsafe. Whatever emerges will nonetheless determine the future pattern both for the 'haves' and the 'have-nots'. Listening may not necessarily become any easier.

The problems of today are not only those of hardware – enough, and powerful enough, transmitters – but also of how to overcome jamming and the noisy congestion of the airwaves. It is difficult to find sites, technically advantageous and geographically, economically and politically viable, for relay stations overseas or indeed to improve propagation from the UK. In Hong Kong and the Seychelles, we have begun to build new, small stations. This will mean that two areas of poor coverage will be much improved: Central and Northern China, Korea, and Japan, and East Africa.

There are other parts of the world – South Africa is one of them – where reception is patchy and sometimes poor. Some improvements can and will be made wherever practicable to ensure that information is heard where it is most needed. But there are physical and financial limitations. There is also the persistent jamming which has not changed at all in Mr Gorbachev's Soviet Union. Investment to replace and upgrade transmitters, as well as ingenuity, will be needed for years to come.

Despite the prevalence and intensity of jamming in the USSR, it is estimated that we have a regular audience to the BBC Russian Service of 14 million who obviously manage to receive London with sufficient clarity. It is a character-

istic of jamming that reception may well be better in the countryside than in the towns and cities; hence the Russian joke that the Soviet Union is the only country in the world where the city slicker has to ask the country bumpkin for the latest news.

Elsewhere, while our current audibility improvement programme steams ahead, we should hope to see a general betterment in listening conditions. Even with the existing levels of admittedly variable signal strength, listeners still find our programmes when they need and want them, whether they are third world villagers, threatened minorities, people at risk, deprived East European intellectuals or international statesmen. The Shcharansky family heard that Anatoly Shcharansky had reached the West on the BBC. Listeners in South Yemen, in the Lebanon, in Libya and many other troubled parts of the Middle East and Africa, in the Philippines and Latin America, to take some of the more obvious examples, relied heavily on the news coming from London.

As so often before, the BBC World Service was able to help in achieving an orderly and comparatively bloodless evacuation, this time from Aden, of Britons and other expatriates.

We are still, it would seem, the most trusted, the most relied upon, global service. Some recent research into attitudes of a small but significant sample of Soviet listeners put BBC External Services top for accuracy, objectivity and truthfulness.

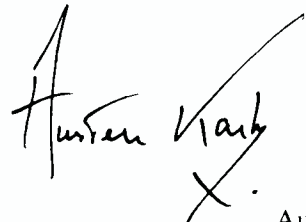
For the first time since the BBC External Services was set up on its present scale, a new and improved form of Government funding has been introduced. One of the main recommendations of the Perry Review of the External Services (1984-85) proposed that the financing of External Broadcasting should be established in such a way as to run alongside, set at the same time and for the same period as, the licence fee for the domestic services, in place of the system of annual budgets of the last 40 years. The first three-year period came into effect in April 1985 and will thus carry us through to the end of the financial year 1987/8. A most welcome development, this change gives External Services the ability, for the first time, to look more than a few months ahead. Together with benefits in terms of expectations of continuity, programmes and the resources needed to produce and deliver them to the audience can now be more rationally and economically planned and deployed.

This has been a year when our correspondents abroad have had unusually demanding and sometimes, increasingly dangerous assignments. South Yemen, Uganda, Sri Lanka, India, South Africa, Central America, and the Middle East were just some of the places where reporting for the BBC needed and invariably brought forth a professional response above and beyond the routine call of duty. It is dedication such as this from staff correspondents and stringers alike that helps maintain the BBC's worldwide news reputation.

In the highly competitive field of international broadcasting, it was notable that the investment in plant and personnel by other major external broadcasters continued to grow. The VOA is upgrading existing overseas relay sites, building new ones, and planning a network of one hundred—500 kW short-wave terrestrial transmitters. Our audibility programme, by comparison, includes eight 500 kW senders in the UK, four 250 kW at new overseas sites and eight/ten 300 kW transmitters at Orfordness and Daventry.

In the past year the External Services has been actively discussing, within the BBC and with the Foreign and Commonwealth Office, the use of television to supplement radio for international broadcasting. After a preliminary study, the BBC asked a small group of staff from the Television Service and the External Services to investigate the planning and costing of daily news transmissions. These would be fed by satellite to interested television stations and cable companies around the world and would also be designed for showing on BBC-2 in this country. There is undoubtedly an eager potential audience which would much like to see the same editorial qualities that characterise BBC External Services radio reflected in vision, were the necessary funding to be made available.

In terms of developments in international broadcasting, the BBC has played a pioneering and commanding role. It is a solid foundation on which to plan for the remaining years of the century.



Austen Kark  
*Managing Director, External Broadcasting*



# World Service

World Service and Radio 4 combined for a further series of international phone-ins during the year with guests including the British Prime Minister, Mrs Thatcher; the President of Israel, Chaim Herzog; the Prime Minister of Malaysia, Dr Mahathir Mohamed and the South African Foreign Minister, Pik Botha.

World Service for the first time ran a series, rather than single programmes, on development issues. The encouraging response led to the establishment this year of a regular half-hour programme, *Development 86*, which reports on schemes in various parts of the world and explores the success or relevance of current theories. World Service went over to Wembley Stadium three times during the day to cover as much as was possible of 1985's spectacular and moving response to the famine in Ethiopia, the *Live Aid* concert.

The 40th anniversary of the United Nations seemed an appropriate time to examine the promise and the performance in a series, *UN Rhetoric and Reality*, later broadcast on Radio 4. Another series, *The Gorbachev Inheritance*, proved to be of highly topical relevance because of the interest generated by the new Soviet leader. A further series, *The Middle East – the Dream and the Reality*, looked at how Arabs and Israelis see themselves, each other and the region they share. *Assignment* reported from many countries including Ethiopia, the Sudan, Israel, South Africa, Cuba and the Philippines.

In a new series of *A Matter for Debate*, major issues were debated by international personalities in front of audiences in London. The Opposition Foreign Affairs spokesman, Denis Healey, and Richard Perle, US Assistant Secretary for Defence, for example, debated 'Star Wars' at the London School of Economics.

Our World Service audience has a high proportion of young listeners, for whom an event such as the Second World War is ancient history. For them in particular we ran a series called *Not So Long Ago*, re-examining and re-telling the stories of the Suez Campaign, the Korean War, Vietnam and the Cuban Missile Crisis. By contrast, history-in-the-making was tackled by the now commonplace abandoning of planned programmes to transmit, for example, live relays of

the Reagan-Gorbachev press conference after the Summit Talks in Geneva.

In terms of music, World Service honoured four great composers whose anniversaries fell due during the year: Bach, Handel, Scarlatti and Schütz. *The Art of Peter Pears* celebrated the great tenor's 75th birthday. *A Jolly Good Show* presented a Radiol/World Service Roadshow from Covent Garden, shortly before the programme's 10th birthday, and we launched the first gospel music series on World Service, *Sing Gospel!*, a mixture of music and interviews.

## Topical Tapes

At the end of March 1986, Topical Tapes was despatching some 260 tapes a week to 60 countries. The department's output of a wide range of high quality taped programmes, especially designed for use by broadcasters around the world, has maintained its best-sellers: *BBC World Report*, a current affairs feature; *The International Money Programme*; *Your World*, a discussion on a variety of sociological issues; *Hello Tomorrow*, a fast-moving magazine for listeners in a developing world; *International Call*, a review of international affairs which uses the worldwide resources of the BBC; *The World of Books* and *BBC Science Magazine*.

The weekly *BBC Caribbean Magazine* is recognised as a major link between West Indian communities in Britain and the Commonwealth Caribbean. The programme has now been extended from 15 to 30 minutes, and to celebrate this a new poetry competition was launched to coincide with 'Caribbean Focus '86' in Britain.

The department is also responsible for *Calling the Falklands*, transmitted twice a week, a programme carrying interviews, press reviews, features and debates of special interest and relevance to the islanders. At Christmas 1985, the Prime Minister broadcast for the third year running her own special personal message to the Falklands. In addition to regular series, Topical Tapes initiated and recorded two special series of programmes: *The Mysterious Universe*, three quarter-hour science features; and six profiles of World Leaders: Rajiv Gandhi; Felipe Gonzalez; Mikhail Gorbachev; Colonel Gaddafi; David Lange and Daniel Ortega.

By special arrangement, current affairs ma-

terial continued to be fed by satellite three times each weekday to National Public Radio in Washington for selective inclusion in their major public affairs programmes, *Morning Edition* and *All Things Considered*, which are carried by over 300 NPR stations throughout the USA. Special BBC *World Round-up* programmes are also sent daily to the Australian Broadcasting Corporation and to Radio New Zealand.

## English by Radio and Television

Spain is a good example of how English by Radio and Television operates effectively, even in countries to which the External Services no longer offers a special service. In the course of the year, both Spanish TV and Spanish radio broadcast *Follow Me* every weekday, at prime viewing-time, in parallel, presenting the programmes in Spanish. At the end of the broadcasts, some 5,000 viewers and listeners opted (and paid a fee) to take a special examination set by the University of Cambridge Local Examinations Syndicate which was held in 40 centres all over the country; the six top candidates will attend the BBC English Language Summer School in London, with expenses paid by British Airways, British Rail, the British Travel Association and similar bodies. In the same year, the Spanish publishers, Salvat, launched a 96-week partwork, 'BBC English', produced by English by Radio, which is selling at the rate of 40,000 to 50,000 copies a week; another publisher, Editorial Alhambra, launched 'Two Plus Two', a three-year Ministry of Education authorised course for Spanish schools, also written and recorded by English by Radio; the same publisher maintained high sales of some 40 other English by Radio and English by Television published courses. All this activity adds up to a major contribution to the teaching of English in Spain – one of 90 countries in which English by Radio and Television operates.

Other high spots of the year: a special English course for South Korean learners preparing for the 1986 Asian Games and 1988 Olympic Games, produced at the request of the Seoul Olympic Committee; the launching on TV in Mexico and throughout the United States of a Spanish version of *Follow Me*; the publication in Saudi Arabia

of an Arabic version of the same course, specially edited for Islamic students; and, finally, the award of the Duke of Edinburgh's Prize for the best English-teaching publication in 1985 of 'Television English', a video co-production with the English Language and Literature Division of the British Council.

Meanwhile, a record 59,000 letters were received from listeners to the English by Radio programmes which are broadcast from London in English and 21 foreign languages and which total over 50 hours a week.

## Transcription Service

The great strength of the Transcription Service is that it overcomes any problems of audibility by placing BBC programmes on the domestic networks of over 100 countries. The Service issued about 350 new programmes in the year and with a catalogue of over 6,000 hours, offers a comprehensive range of quality programmes to overseas broadcasters. The BBC is one of the few radio organisations to charge for transcribed programmes and although competition from rival organisations continues to increase, the Transcription Service has maintained a leading position because of the quality of its output.

Some significant new agreements came into operation during the year, including subscription renewals with ABC in Australia and Radio New Zealand and a major new distribution deal for the syndication of rock music programmes in the USA.

The programme output continued to be rich and varied. Serious music included festival recordings from Edinburgh, Cheltenham, Aldeburgh and the Proms (including 'The Last Night') as well as special programmes celebrating the Handel tercentenary. Other outstanding issues featured the four finalists of the eighth Leeds Piano Competition and the Delius *Mass of Life* conducted by Sir John Pritchard. The Service produced a spectacular Howard Keel concert from the Royal Albert Hall and some sparkling programmes emerged from *Jazz at the Stables* from Wavendon. As well as the regular *Top of the Pops* and *In Concert* series, special profiles featuring Culture Club, Phil Collins, The Who, Madness, Dire Straits and Bryan Ferry were



1. Juice presenter: Ali Kedge.

2. Sul y Blodau: Leslie Duff and Ian Saynor.

3. America's David Malis who won the Cardiff Singer of the World competition.



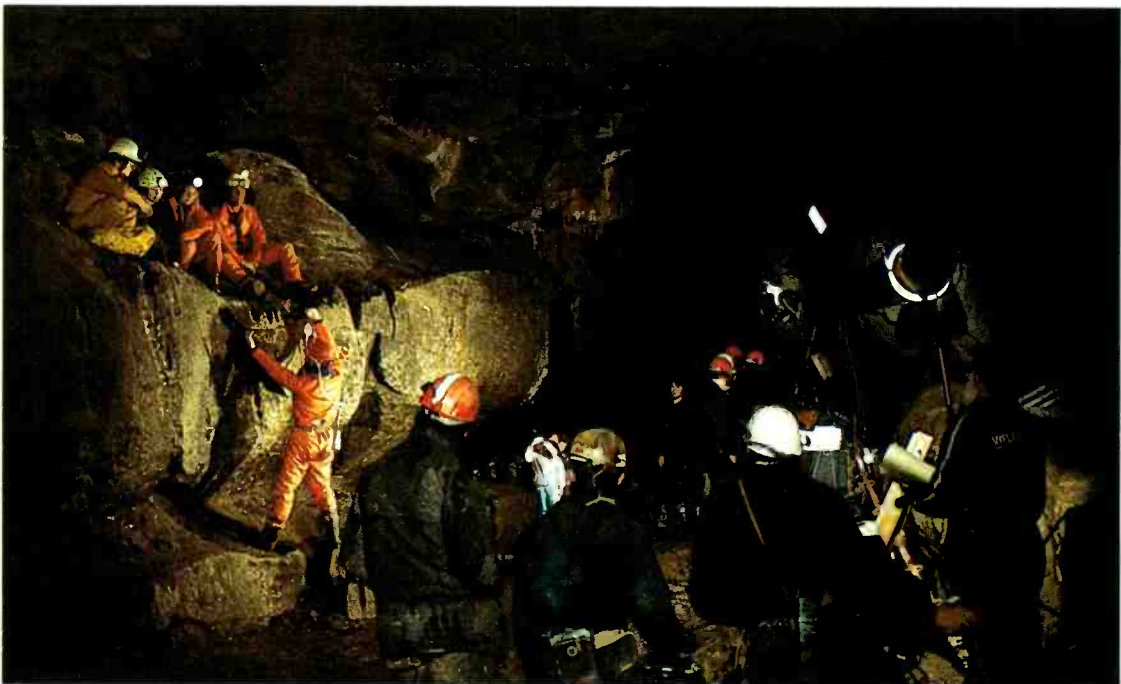




1. **Ties of Blood: McCabe's Wall** – J.G. Devlin. This play received the Drama Special Award at the Banff TV Festival.
2. Clare Connery demonstrating a healthier way of eating in **Cook with Clare**.



Michael Longley, the Belfast poet, interviewed by Seamus McKee for the Gallery series.



Marble Arch Caves: BBC Northern Ireland TV Outside Broadcast crew with cavers underground.



Radio 1 Roadshow: teddy bears' picnic at Longleat – Peter Powell and Mike Read.



Mike Smith with Genesis.



Gary Davies.



John Peel – voted National DJ of the Year in the Sony Radio Awards.



Simon Bates on his Marathon Mail Coach Ride.





—Radio 2's breakfast show presenter, Derek Jameson.



Gloria Hunniford in Radio 2's summer Railshow.



Jimmy Young, winner of the 1985 Sony Award for UK Radio Personality of the Year.



Roy Hudd: Radio 2's **The News Huddlines** won the 1985 TV and Radio Industries Club Award for Best Radio Programme.



Last Night of the 1985 Proms – conductor Vernon Handley.



1. **Richard II:** John Hurt and Ann Bell.
2. Richard Baker, presenter of Radio 4's **Start the Week** and **Baker's Dozen**.
3. Brian Widlake of **The World at One**.
4. Mary Goldring, presenter of **Analysis**. Winner of the Broadcasting Press Guild Award for Outstanding Personal Contribution to Radio.





The Today team: John Timpson, Sue MacGregor, Peter Hobday and Brian Redhead.



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1. BBC Radio Cambridge's Steve Somers takes on the might of an American Football team.
2. BBC Radio Leeds **Connections** for the Asian community. Presenter Abha Sood-Adams.
3. Radio Solent's Dennis Skillicorn and the crew of the radio boat covering the Tall Ships Race.





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1. Radio Kent's John Thurston raised money, with listeners' help, for a pony-trap for the disabled.
2. The BBC Local Radio newsdesk in London receives and relays local, national and international news stories to the 32 Local Radio stations.
3. BBC Radio Nottingham social action broadcasting: TxRx supported by a team of six workers funded by Nottingham City Council.
4. The BBC Radio Leicester Big Band, winner of this year's Radio 2 Rose Bowl.
5. The Vulcans perform at the 1985 Brighton Busking Carnival, organised by BBC Radio Sussex and the English Tourist Board.





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1. A group of World Service announcers: Meryl O'Keeffe (front), (left to right) Chris Chaplin, Brian Ashen, John Stone, Barry Moss and Brian Empringham.
2. Brazilian Service: Luis Alfredo Hablitzel talking to Margaret Mee, author explorer of the Amazon region.
3. Indonesian Service: Anna Sachroni interviews Sir Alan Traill, the Lord Mayor of London, on the eve of his trip to Indonesia.
4. Nepali Service: Mr Ishwari Raj Pandey, the Ambassador of Nepal in London, with Khagendra Nep.
5. Bengali Service: *Great Expectations* (left to right) Manosi Barua, Ajit Banerjee and Taleya Rehman.
6. Spanish for Latin American Service: Peruvian musicians Raymond Thevenot and David Sandoval featured in the series *Peña Latinoamericana*.







1. World Service: **Living with Drought**. Christopher Terrill talks to children in one of the worst affected areas of Ethiopia.
2. French for Africa Service: Jean-Victor Nkolo (right) with Les Amazones de Guinée.
3. Thai Service: Somchai Suwanban at the British Museum exhibition 'Buddhism-Art and Faith'.
4. Swahili Service: The Zanzibar National Taarab Orchestra 'Kikundi cha Taifa cha Taarab' recording for the programme **Utamaduni**.

# Language Services

## Europe

issued. The Radio 1 programme *The Words and Music of John Lennon*, a 60-minute feature marking the fifth anniversary of his death, evoked a worldwide response, especially in the USA where it was broadcast by 267 stations.

The annual meeting of the British Association provided lectures on astronomy and alternative medicine specially recorded by the Service; Dr Alan Maryon-Davis and Professor David Crystal contributed series on the heart and language respectively. Other speakers included Sir David Attenborough, Charles Correa on tropical architecture and Sir John Wilson on blindness.

Archbishop Tutu's 1985 sermon at St. Paul's Cathedral was specially recorded for the Service and made an outstanding addition to the religious catalogue, as did John Keay's series on South East Asia, *Communists and Kings*, to the political catalogue.

Drama highlights included the issue of *Masters' India*, the dramatisation of three of the John Masters novels in 36 episodes, and World Theatre productions of Noel Coward's *Blithe Spirit* and Shakespeare's *Richard III*.

Books read by their own authors provide lively programmes and two recent autobiographies issued by the Service are attractive examples: *Just Resting* by Leo McKern and *The Tongs and the Bones* by Lord Harewood. A unique addition will shortly be made to this section of the catalogue with the issue of a recording of the Prince of Wales reading (and contributing his own sound effects) his story *The Old Man of Lochnagar* at Transcription Service's studios in London.

On 24 March 1986, the Russian Service marked its 40th anniversary. For over half of that time its broadcasts have been subject to jamming, and the first year of Gorbachev brought no change to the latest and most intense period of jamming. It looks as though more substantial improvement in East-West relations than that provided by the Reagan-Gorbachev summit in Geneva, will be required. However, a Russian-speaking specialist from Bush House attended the 27th Party Congress of the CPSU in February and sent daily reports, the first such reporter to receive a visa for many years.

The implications of the Gorbachev succession provided programme material for other Eastern European services: the Bulgarian, Romanian and Yugoslav Sections explored the implications for their areas of a 'young' and energetic Soviet leader. In addition, they chronicled and analysed such internal problems as pressures on the Turkish minority, increased censorship, lack-lustre economic performance (Bulgaria); inflation, indebtedness, unemployment and ethnic tensions (Yugoslavia); and (in Romania) economic stagnation, energy crisis, worry over the succession to an ailing leader and outrage over the bulldozing of historic buildings in Bucharest to make way for the Boulevard of the Victory of Socialism. Wide coverage was given to the Antonov trial in Rome, the UNESCO Conference in Sofia and the British Foreign Secretary's visit to Eastern Europe.

We know Romanian senior journalists and Yugoslav ambassadors abroad listen regularly. We also know, because of an interview by the Bulgarian Section with a British archaeologist setting off to excavate a site in northern Bulgaria, that there are other, less publicised audiences. He found villagers near the dig delighted because their community had been mentioned 'on the famous BBC'. And the local doctor explained that he would take particular care of the archaeologist lest he fall ill and it reflect badly on Bulgarian hospitality.

During the year, important changes were made in the schedules and programmes in three of the four Central European Sections. Listeners in

Czechoslovakia, for example, can now hear a continuous 90-minute transmission from London, the first hour in the Czech, the rest in the Slovak language. The Czechoslovak Service received a flattering analysis of its recast output sent in spontaneously by a group of Czech journalists in Prague.

The Hungarian Service broadcast several interviews with prominent representatives of the democratic opposition inside the country. The Section also reported fully Janos Kadar's official visit to Britain, and gave prominent coverage to the 'Helsinki' Cultural Forum held in Budapest during October and November. The Hungarian transmission schedule, too, has been changed, partly to avoid prime time on Hungarian Television. A revamped Sunday morning youth programme now carries news, pop, jazz and interviews and has already made an impression on younger listeners.

The Polish Service is still battling with the jamming, from transmitters across the border in the USSR, of transmissions on short-waves. Medium-waves, fortunately, remain unjammed. A new Polish Sunday morning transmission carries a programme on religious ethics and ideas, reports developments in Poland as well as world reactions to them, and broadcasts excerpts of émigré and underground Polish publications. Included in this new programme was an interview with the Polish Nobel Prize laureate Czeslaw Milosz, who now lives in the United States.

It was a mixed year for the German Language Service. The 40th anniversary of the end of the war in Europe brought with it much welcome publicity, including a full-page article in a leading Berlin newspaper, *Der Tagesspiegel*. The service mounted special programmes on its own role in war and peace and on the course of Anglo-German relations since 1945.

An audience survey, based on research carried out in May 1985, showed that the service was not immune to the phenomenon of falling listenership in Western Europe: this gave the service about 800,000 regular listeners in the Federal Republic and West Berlin; a fall of 20 per cent since 1980. However, the impact of listening to BBC material placed with the German-language stations was assessed for the first time: some tourist material rebroadcast by Norddeutscher Rundfunk, for example, commands audiences varying from half a million to four million people. Take-

up of such material, nearly all of it 'projection of-Britain', kept rising. Almost 750 items were placed in 1985. Audience figures for East German remain unavailable.

The year ended with the news of an FCO decreed cut of 15 minutes per day (to come into effect in the course of 1986) to fund increased transmissions in Indonesian and Pashto; this reduces transmission time to three hours daily. This reduction provoked disappointment in West Germany; for example, an official spokesman expressed Chancellor Kohl's regret at the cut.

The French Service examined the Channel Tunnel negotiations in detail and broadcast Mr Thatcher (speaking in French) and President Mitterand announcing the historical agreement in Lille and signing it in Canterbury. Local reaction from both sides of the Channel was also featured.

The Portuguese Service followed closely the negotiations for Portugal's accession to the EEC and marked their consummation by organising a lecture in Lisbon by former EEC Commissioner Christopher Tugendhat, with the Portuguese Foreign Minister, Pires Miranda on the platform.

The Greek Service interviewed leading Greek politicians before and after the Greek general elections in June. The Turkish Service interviewed Prime Minister Turgut Ozal during his visit to London in February. Documentary programmes examined aspects of Anglo-Turkish relations.

## Asia

Broadcasts were increased during the year to two regions of prolonged conflict and clashing ideologies: both the Persian and Pashto transmissions were extended by a quarter of an hour a day. An audience survey found that BBC Pashto broadcasts regularly reach more than half the adult male population among the three million Afghan refugees in Pakistan, as well as a smaller but significant proportion of Pashto speakers in Pakistan's North West frontier province.

The problems of news-gathering in Iran, Iraq, and Afghanistan remained acute and our output was liable to be criticised by partisans on all sides. Early in 1986, for the first time for some years, we were able to send a correspondent from the Eastern Service to the war front on the Iranian side. Caught in a series of Iraqi air raids, he

aw and reported the reality and intensity of the war, whose course too often has to be measured by the claims and counter claims of adversaries.

A former Iranian government minister, imprisoned under the Islamic Republic, escaped and reported to us how widely BBC Persian broadcasts were heard in the villages he passed through during his journey to the frontier.

The conflict in Sri Lanka between government forces and separatist Tamil insurgents – with both Sinhalese and Tamil civilians caught in the middle – made the job of our correspondents in Colombo a particularly delicate one.

In India the government faced the problem of Sikh unrest. News access to the Punjab was eased during the course of the year, but sensitivity to the activities of Sikh organisations abroad, not least in Britain, remained high. Both in Pakistan and Bangladesh there was close interest among listeners on moves to restore civilian government.

Extra transmissions in the Nepali Service covered the Queen's visit to Nepal, which were heard not only by listeners in Nepal but also by British Gurkha battalions stationed in Hong Kong.

A campaign was mounted publicising the BBC, and the Bengali Service in particular, in West Bengal at the Calcutta Book Fair and on provincial tours. Hundreds of thousands of visitors saw the BBC exhibit, 65,000 of whom visited the stand in Calcutta.

The attempted coup in Thailand, the dramatic events which followed the elections in the Philippines, Mrs Thatcher's tour in April 1985 of Malaysia, Singapore, Brunei and Indonesia, and the visit to Britain in June 1985 of the Chinese Prime Minister, Zhao Ziyang, were topics covered in suitable and considerable depth.

A comprehensive 36-part series launched in April by the Indonesian Service ambitiously attempted the history of the Indonesian Independence Movement from 1908 to 1949. The series received extensive and favourable comment in listeners' letters, in the Indonesian press and in government circles in Jakarta. Plans for publication of the series in both Indonesian and English are well advanced.

In March the Japanese Service took part in a pioneering three-way link-up with the domestic and external radio services of NHK Japan, the nation's network. World News was among the

items contributed by the BBC, reaching an audience of over two million listeners to domestic radio in Japan. Many more tuned in to the two external services around the world.

## Africa

South Africa's cycle of violence and limited political reform was the most persistent single theme in the African Service's current affairs coverage. A network of reporters, extending through most of the major urban areas of South Africa, provided the special African programme on the World Service with quick and comprehensive on-the-spot coverage of events and opinions.

On the other side of the continent, Liberia went through its most turbulent period since President Samuel Doe seized power in 1980. Throughout the crisis, *Focus on Africa* and *Network Africa* were listened to avidly as the main source of informed and independent news.

In Sudan, too, there was much praise for the BBC's reporting in English and Arabic during the crisis weeks that led up to President Numeiri's departure in the face of public pressure. It was in London that people turned to follow events in their own country.

In East Africa, there was an orderly hand-over of power when Julius Nyerere resigned as President of Tanzania, to be succeeded by Sheikh Ali Hassan Mwinyi. The Swahili Service followed very closely and reported on the lively and lengthy electoral process leading to the presidential succession. Tanzania also played host to Princess Anne, when she visited the country as part of a month-long tour of six African nations. The Princess was inspecting projects run by the Save the Children Fund charity, of which she is President. The Princess's tour was reported extensively by the African Service, as was the charity's work in the aftermath of the drought that wrecked the continent.

The French Service for Africa broadcast a series of 15 documentary programmes examining the impact on North Africa of the accession of Spain and Portugal to the EEC. Ministers, officials and journalists were interviewed. Both the French and Arabic Services sent special correspondents to North Africa to look at the situation in the Western Sahara from both the Moroccan and Algerian sides, 10 years after the

start of that dispute. The French Service was in Addis Ababa in February for the OAU summit, and took part in a UN travelling seminar from Dakar to Khartoum on problems of drought.

In August, the Portuguese Service started a new 15-minute transmission for Africa at a better listening time for Mozambique and Angola than the existing broadcasts.

## The Arab World

The Arabic Service continued to broadcast to an area of the world much riven with war, rebellion and civil violence. The Iran–Iraq war, the Beirut crisis, conflict in the Western Sahara, none have ended or been solved. Reporting is always difficult, at times dangerous, though the Arabic Service has maintained the level of journalistic accuracy and proportion which makes it a source of reference throughout the Arab World. Particularly important is the task of interpreting to Arab listeners the outside world's involvement in and attitude to their own affairs; notably this past year in the case of the American cruise liner hijack, foreign hostages in Lebanon, civil war and evacuation of foreign nationals from the Aden beaches and United States action against Libya.

But the Arabic Service, broadcasting as it does for nine hours each day, is not solely a news and current affairs service. There is, amongst other topics, an enthusiastic involvement in programmes projecting British trade. Would-be purchasers, agents and investors have made contact at a rate of nearly 500 a year in the past two years, some of them responding by telephoning the programme from the Middle East.

## Latin America

In September, Mexico was devastated by its worst earthquake this century. For three days the Mexican members of the Spanish American section distinguished themselves by providing cool and professional coverage from London before finding out that their own immediate families had survived. Two months later the Nevado del Ruiz volcano erupted in Colombia, totally obliterating the town of Armero. There was massive and comprehensive coverage of the disaster with Colombian members of staff providing in-

valuable local guidance and contacts. Disaster of a different kind continued to loom oppressively in the shape of the seemingly intractable debt crisis. A fresh approach from a debtor country was provided by the newly elected Peruvian president, Alan Garcia, who put forward his views in an exclusive interview for the Latin American Service. Finance ministers, central bankers, economy ministers came to the BBC microphone to give their views in a programme which necessarily developed a strong strand of financial reporting and commentary designed for Latin American listeners. The improvement in reception, brought about by the introduction of satellite feeds to the Antigua and Ascension Relay Stations, has been maintained. It is perhaps reflected in the 15 per cent increase of letters to the Spanish American Service.

The number of local radio stations broadcasting BBC programmes throughout Latin America jumped from 70 to around 300. These included some of the most influential radio stations in the continent.

## Prize-winning External Services programmes

**Ohio State Award:** Performing Arts and Humanities: series *The Elements of Music* (World Service)

**English Speaking Union Duke of Edinburgh English Language competition 1985:** *Television English*, a six-part video cassette series with accompanying books, produced jointly by English by Radio and Television and The British Council.

**Glaxo Science Writers' Fellowship:** *Improving Human Health in the 1980s* (documentary feature Mission to Turkana): Martin Redfern, science writer, Central Talks & Features.

**Sandford St. Martin Religious Radio Awards 1986:** joint runner-up for Open Award: Canterbury Cathedral one of six-part series *Cathedral Heritage* (World Service).

**Scottish Broadcasting Awards 1985:** Network UK on football and Scottish nationalism (World Service). Highly commended in the Current Affairs section.

## Industry and exports

The BBC do a marvellous job. It's amazing who listens – they seem to reach every country in the world.' The speaker was the marketing director of a West Midlands firm that manufactures graffiti removers. The reason for his enthusiasm was a solid commercial one: a mention of his product on the BBC's External Services had generated 70 instant enquiries from Europe, the Middle East and Asia. For the Bush House Export Liaison Unit this was nothing unusual. It exists to serve as a broker between British exporters with a newsworthy product and the broadcaster who can help them sell it around the world. The product does not have to be universally in demand. If it is designed for the Japanese market, it will be brought to the notice of the Japanese Service. If it has a wider relevance, all the appropriate language services will be told about it as well as the 24-hours-a-day World Service in English. The World Service, in common with several of the language services, has regular programmes dedicated to coverage of the British industrial scene and to affairs of special interest to the international business community. In the UK's Industry Year, these activities have taken on a particular importance.

## Engineering

The best programmes in the world are useless if they cannot be heard. The need to improve the audibility of the BBC's global output prompted the FCO and the External Services to agree the Audibility Programme which began its nine year course in 1979.

The scheme is now well into its stride. Work has begun on two major overseas projects, the new transmitting stations in Hong Kong and in the Seychelles, to be known as the East Asia Relay and the Indian Ocean Relay, respectively. The Hong Kong station, serving the northern part of China is expected to be on the air by the autumn of 1987, the Seychelles, serving East Africa, by the spring of 1988.

In the UK, the modernisation of the short-wave (High Frequency) station at Rampisham in

Dorset, brought four of the planned eight 500 kW transmitters on stream after some initial teething troubles.

The new transmitting station for improving the signal to Central and Eastern Europe and to the Soviet Union, is now to be constructed at Orfordness in Suffolk, which will add short-wave to the existing medium-wave station. Four senders will be on the air by the end of 1989.

The continued unrest in South Africa caused a substantial increase in demand for news and views from London. But reception in the Republic has not been good or reliable in recent years.

Engineering advice suggests that the most effective improvement would be to enhance coverage from the small relay station at Lesotho, which currently relays World Service to Central Africa. Investigations as to the best means of doing this are proceeding.

The continued heavy jamming of the Russian and Polish Services exercised the talents of our schedulers in choosing and directing frequencies, so that maximum penetration was achieved in the face of the dense electronic blanket imposed by the USSR. Jamming, however concentrated, has not proved wholly effective according to evidence coming back from listeners in the Soviet Union. While all our broadcasts in Russian are jammed, those whose English is good enough can listen to the World Service without such vehement, intentional interference.

At Caversham in Berkshire, where the Monitoring Service keeps track of the output of more significant announcements on the world's radio and television stations, we are building to accommodate equipment which will exploit the new technology. A contract has been placed with Honeywell for the computer system that will form the spinal cord of this complex. At nearby Crowsley Park, the receiving station that pulls the actual traffic out of the air and channels it the short distance to Caversham, the capability to monitor satellite transmissions has been enhanced. Permission for four satellite-tracking aerials was granted.

As well as the macro-construction of new transmitting stations mentioned above, there is the parallel micro-work of preparing the studios and control-rooms in which the programmes are made and fed to the worldwide net of transmitters. In the past year four more overhauled studios were commissioned, work started on a further

four and a start begun on the central technical area.

## The audience

Every year International Broadcasting and Audience Research unit gathers a wide range of information on the size, nature and tastes of radio audiences overseas. This information is collected through interview surveys of representative samples of the adult population of overseas countries, and through contacts with listeners (postal questionnaires, group discussions, in-depth interviews and content analysis of correspondence). In addition, close liaison is maintained with other international broadcasting organisations, as well as with users and practitioners of survey research overseas. Fifteen interview surveys were conducted overseas in 1985, over 20 research projects were carried out among BBC listeners from all over the world, and around 452,000 listeners' letters were received.

The number of countries where it is possible to carry out survey research is constantly expanding, and the representativeness of the population samples interviewed is improving. During the course of the year, the size and profile of the BBC audience and the use of local and international media were investigated in a number of countries including Argentina, Austria, Belgium, China, Egypt, France, West Germany, Ghana, Greece, India, Niger, Philippines, Sierra Leone and Switzerland, as well as among international business travellers.

Here are some of the highlights from studies conducted during the year under review: results in Sierra Leone confirm the important impact of the World Service in Africa indicated by previous surveys in that part of the world: 37 per cent of the adult population of Freetown listen regularly (at least once a week) to the World Service.

The Arabic Service is also reaching a significant audience in Egypt: a recent survey indicates that 1,100,000 adults (9.1 per cent of the urban population) listen to it regularly.

Audiences in Western Europe are traditionally lower: 0.7 per cent of the adult French population listening to the BBC French Service, while 1.6 per cent of the German adult population listened to the BBC German Service and 2.3 per cent of the national adult population of Greece listened to the BBC Greek Service. It is, never-

theless, encouraging to see that both for France and Germany the level of listening to the BBC is highest among the under 25s.

A recent survey of French-speaking Nigerien in Niamey, the capital of Niger, produced some what unexpected findings: regular listening to the BBC is as widespread in Hausa (27 per cent as in French (24 per cent), the country's official language.

Research in Argentina found a regular audience of 120,000 listeners for the BBC Latin American Spanish Service (1.2 per cent of the national urban adult population); this audience is of a similar size as the one measured before the South Atlantic conflict; results also indicated that the audience was more than double the current figure during the conflict.

On the basis of the results of such surveys carried out over the last few years, the BBC worldwide regular audience (listening on average at least once a week) is estimated to be 120 million listeners (100 million listeners to vernacular services and 25 million to the BBC World Service, five million listening in both vernacular and English). This is an under-estimate as the figure does not include any allowance for those areas where it has not been possible to carry out sufficient appropriate research (e.g. People's Republic of China, Burma, Somalia, etc.).

Information from surveys show that in the majority of cases the BBC is the international broadcaster listened to by most people. The exceptions are generally found in countries where broadcasters like the Voice of America or Deutsche Welle benefit from better transmission facilities. Although the BBC international audiences tend overall to be predominantly male and well-educated, they also include a significant number of listeners from the under-30 age bracket, as well as from the lower socio-economic groups.

Research, using group discussions in West Bengal, showed that the BBC has an image, built up over time and linked primarily to news output, which is felt to be unequalled in terms of speed, reliability and impartiality. The perception of objectivity is crucial. In Calcutta, the BBC was considered the best source of news, as compared with all home and other foreign stations. 'We like to know how the foreign broadcasting stations assess India. We see everything from near and they from far off - so it's interesting to hear their assessment.'



A study among international business travellers (UK based) indicated that one in four travellers to the Middle East and one in five travellers to the Far East, reported listening to the BBC World Service while away, although only about half of them took their own radios with them.

Analysis of listeners' letters has also provided a good deal of specific reaction to BBC output. A review of the flow of mail received by the BBC Arabic Service during the past 10 years, showed that letters from Egypt have climbed from only 1,000 to 26,000 letters a year. One recent correspondent from Egypt said: 'The aim of this first ever note is to extend my thanks for the uniqueness of the BBC Arabic Service news service.'

## Our competitors

Worldwide, over 80 countries support broadcasting services addressed to listeners outside their national boundaries. The table on (page 180), gives the estimated programme hours per week as at December 1985 for some external broadcasters, with comparative figures illustrating the growth that has taken place during the past three decades. For the first time in 10 years, the USA has regained first position with 2339 hours of output per week, followed by the USSR and the Chinese People's Republic. The most significant advance in international broadcasting during 1985 was made by the USA. Broadcasts in Spanish for Cuba, 'Radio Marti', were introduced in May, using Voice of America medium-wave facilities in Florida (the service is on the air for 105 hours weekly) and in October, VOA launched a 24-hour European Service in English, sent via satellite from Washington to the AKK cable system in Ludwigshafen, West Germany, for distribution 'all over Europe'.

Negotiations are continuing with several countries regarding the acquisition of sites for VOA relay stations; agreement has been reached with Israel for the construction of a transmitter station in the Arava region in the south, and work has already started on sites in Morocco and Sri Lanka, both of which are due for completion by 1990. Funds have also been allocated for the upgrading of several existing VOA relay stations, including the Botswana site: signal strength there is to be increased with the construction of six 500 kW short-wave and two 500 kW medium-wave transmitters.

In October, under the auspices of the Board for International Broadcasting, based in Munich, Radio Free Afghanistan went on the air with a 15-minute transmission in Dari, twice a week. The programmes are incorporated in Radio Liberty's Turkmen transmissions.

The USSR made only minor alterations to the output of its 82 language services. Armenian, Latvian and Uzbek broadcasts were increased while those in Turkish were reduced. In January, a Friday-only 12-minute programme in Afrikaans was introduced.

Both France and West Germany expanded their services. Agreement has been reached between France and China for Radio France International short-wave broadcasts to be relayed by Chinese transmitters, fed by the 'Intelsat' satellite, and directed to the Indian Subcontinent, South-East Asia and the Pacific Islands.

For the first time in 40 years, United Nations Radio has suspended all transmissions until the end of 1986 because of a sharp rise in the cost of renting airtime on VOA's transmitters.

# The Monitoring Service

As mentioned in the section on Engineering, several years of intricate planning are now visibly changing the scene at Caversham Park, headquarters of the Monitoring Service. Work began in April 1985 on a high-technology extension to the mansion which had remained essentially unchanged since the Service moved in in 1943. One building area and certain key engineering installations have been completed and the project is on schedule for the next phase.

The whole £14 million modernisation programme is a response to technological change. One of the biggest factors is the spread of satellite dissemination. Following planning consent for the erection of four more large dish aerials, a £1.7 million contract was placed for the commissioning of the first two of these by the end of 1987. Two smaller dishes, mainly for satellite research, were also brought into use.

Turbulent world politics touched the Monitoring Service at nearly every point. Mr Mikhail Gorbachev, in his opening address to the 27th Congress of the Soviet Communist Party at the end of his first year as Chernenko's successor, aptly described the situation we face. 'In our country', he said, 'television and radio are developing rapidly, acquiring a present-day technological level. They have gained a firm position in our lives as all-embracing media of information and propaganda . . .' At Caversham, television monitoring has become a routine for the Russian team. Other language teams are learning this technique against the day when they too will be using it daily and some, indeed, have already been plunged into it: amongst them were the Arabic monitors dealing with the rising hostility between Libya and its protagonists. In the tense period after the hijack at sea of the cruise liner *Achille Lauro*, Arab monitors spent long hours watching Libyan TV.

At the same time, radio and radio-telegraphy continue and grow as monitoring targets. The Monitoring Service depended heavily on them for documentation of events as various as the Warsaw Treaty and Geneva summit meetings, the party delegates' conference in China, the aftermath of the death of the Albanian leader

Enver Hoxha, Argentina's state of emergency the January coup in South Yemen and many more. The collapse of the Marcos regime in the Philippines yielded particularly dramatic examples of broadcasting as a political tool. At the other end of the scale, it was Caversham's constant vigilance which led to the detection of Moscow's first ever transmissions in Afrikaans just before Christmas.

Although the Monitoring Service continues to concentrate most of its resources at Caversham, a notable exception is the East African Unit located in Kenya. Here an upsurge of important political developments in Ethiopia, Uganda, Sudan and South Yemen stretched a small, but eager multi-national staff well beyond its limits and alerted us to a need for technical improvements which are now in hand.

# Financial Report

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The year ended 31 March 1986 was the first year of the current licence fee period. The level of licence fees was set at £58 for colour and £18 for monochrome on 27 March 1985 to last for three years until 31 March 1988.

To enable the BBC to live within its income over this three year period it is necessary to build up a reserve at the end of Year 1 (at 31 March 1986), maintain that reserve throughout Year 2 and utilise it in the final year to offset the effect of inflation over the period. At the end of the first year the Corporation has achieved its financial objective with a reserve of £77 million which is invested in bank deposits and other short-term securities.

A significant capital expenditure was the purchase of a 16.5 acre freehold site at the White City, London, W12. This site will be developed progressively over the next decade to rationalise the BBC's accommodation requirements and enable the Corporation to dispose of the freehold Langham site and surrender other leasehold premises in London, W1.

Other major factors affecting the BBC's financial position at 31 March 1986 include the continuing strength of the pound against the dollar throughout the year and falling levels of inflation, offset by disappointing numbers of households converting from monochrome to colour television sets during the year.

During 1985/86 there has been an increase of 249 in the average number of persons employed by the BBC Home Services, rising from 25,163 to 25,412. This was due to the introduction of *EastEnders*, the re-organisation of the early evening news programmes on BBC-1 and preparation for the introduction of Radio Essex.

A corporate review conducted during 1985 will result in the number of permanently employed persons decreasing over the next two years.

# Audit Report for the BBC

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

*We have audited the financial statements on pages 125– 159 in accordance with approved auditing standards.*

*The financial statements comprise the separate divisional financial statements as follows:*

- a Home Services together with the consolidated wholly owned subsidiary, BBC Enterprises Ltd (on pages 125–142).*
- b Open University Production Centre (on pages 143 – 149).*
- c External Services (on pages 150 – 159).*

*In our opinion the financial statements together give a true and fair view of the state of affairs of the Corporation at 31 March 1986 and of its income and expenditure account and source and application of funds for the year then ended.*

London  
4 September 1986

Deloitte Haskins & Sells  
Chartered Accountants

# Home Services and BBC Enterprises Limited

## Financial Statements for the year ended 31 March 1986

### Statement of accounting policies

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 in the United Kingdom. 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.

The accounting policies adopted by the Corporation for dealing with items which are considered material in determining income and expenditure for the year and stating the financial position are set out below. Except where the context requires otherwise, these policies apply to the Home Services and BBC Enterprises Limited.

#### Basis of accounting

The Home Services prepares its annual financial statements on the historical cost basis of accounting.

#### Basis of consolidation

The financial statements of BBC Enterprises Limited are made up to 31 March, and are included in the consolidated financial statements of the Home Services and BBC Enterprises Limited.

#### Format of financial statements

In order to present a clearer picture of the individual activities of Home Services, External Services and Open University Production Centre, the Source and Application of Funds

Statements, the Income and Expenditure Accounts and the Balance Sheets have been presented separately. The Home Services is not a profit-making organisation and therefore a key financial task is to match closely its cash inflows and outflows, taking the period of the licence fee agreement as a whole. Accordingly, the Source and Application of Funds has now been made the main reporting statement.

#### Current cost financial statements

The Home Services has not prepared current cost financial statements because it falls within the exemption to Statement of Standard Accounting Practice No. 16 which relates to 'entities whose long-term primary financial objective is other than to achieve an operating profit'. In this context when taken together with the Home Services, BBC Enterprises Limited is not considered material.

#### Exchange differences

Assets and liabilities in foreign currencies are expressed in sterling at the rates of exchange ruling at 31 March. Surpluses and deficits arising from the translation at these rates of exchange of the opening net assets, together with exchange differences arising from trading activities, are taken to the Statement of Income and Expenditure.

#### 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

## Statement of accounting policies

*continued*

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 total amount voted by Parliament for that year, and variations between income collected and the vote are allowed for in the following year.

### Fixed Assets

Under the terms of Paragraph 16(2) of the Royal Charter the Corporation may, at its discretion, treat its income for the year as being in respect of capital or operating expenditure. Accordingly, in previous years, the Corporation has apportioned an amount equal to its capital expenditure for each year to capital and charged such expenditure in full against its income for the year.

This treatment has been revised in 1985/86, and the cost of fixed assets over £1,000 is now upheld in the balance sheet. The cost of fixed assets under £1,000 is charged to income and expenditure account as incurred.

Depreciation is calculated so as to write off the cost of fixed assets by equal annual instalments over the period of their anticipated useful lives. The anticipated useful lives were reviewed during the year and as a result the lives are estimated to be as follows:

Freehold and long leasehold buildings	– 50 years
Short leasehold land and buildings	– Unexpired term of lease
Transmitters and power plant	– 20 years
Broadcasting plant	– 7 years
Computers, fixtures and fittings, and musical instruments	– 5 years
Motor vehicles	– 4 years

A prior year adjustment has been made to Capital Account to take account of these changes and the comparative figures have been restated.

### Leased Assets

In accordance with Statement of Standard Accounting Practice No.21 finance lease rentals are now capitalised at the total amount of rentals payable under the leasing agreement (excluding

finance charges) and depreciated in accordance with the asset lives set out above. Finance charges are written off over the period of the lease on a reducing balance basis in relation to the original cost. A prior year adjustment has been made to take account of these changes and the comparative figures have been restated.

### Stores

Stores are valued at the lower of cost and net realisable value.

### Litigation

At any one time, the Corporation is involved in a number of instances of litigation, for some of which the outcome is uncertain. In order to ensure that any damages and costs which may be awarded against the Corporation are adequately provided for in the financial statements, the Corporation makes a general provision against such costs.

### Programme Stocks

The external cost of programmes to be transmitted in future years, consisting principally of artists' fees, facility and copyright fees, design and scenic service costs, is stated after deducting contributions to their costs by other organisations. This is carried forward and charged to operating expenditure on transmission of the respective programmes.

Staff costs and all other programme costs are charged to expenditure in the year in which they were incurred.

The costs of feature film rights are charged to operating expenditure on a decreasing scale related to the number of transmissions in the licence period.

### Deferred Taxation

The Corporation provides deferred taxation to take account of timing differences which exist between the treatment of certain items for accounts purposes and their treatment for taxation purposes except to the extent that the Corporation consider it reasonable to assume that such timing differences will continue in the future.

**HOME SERVICES AND BBC ENTERPRISES LIMITED**  
**Consolidated Source and Application of Funds Statement**  
**for the year ended 31 March 1986**

	1986 £M	1985 £M
<b>Source of Funds</b>		
Income	932.7	732.1
Expenditure	-808.7	-738.5
<b>Excess/Deficit(-) of Income over Expenditure</b>	124.0	- 6.4
<b>Add back</b>		
depreciation	28.8	25.5
loss on disposal of fixed assets	0.4	-
	153.2	19.1
<b>Application of Funds</b>		
Capital expenditure	- 83.2	- 60.1
Increase in net assets of BBC Enterprises Limited	- 2.0	- 3.0
	- 85.2	- 63.1
<b>Net Source/Application (-) of Funds</b>	68.0	- 44.0
<b>Movement in Working Capital</b>		
Increase (-) in Stock	- 5.4	- 16.2
Increase (-)/decrease in Debtors	- 12.8	0.7
Increase in Creditors	40.4	8.4
Increase in Provisions	2.4	-
	24.6	- 7.1
	92.6	- 51.1
<b>Net increase /decrease (-) in Liquid Funds</b>		
Increase/decrease (-) in Short-term Investments	9.4	- 9.4
Increase/decrease (-) in Short-term Bank Deposits and Cash	68.3	- 28.6
Decrease/increase (-) in Bank Borrowing	14.9	- 13.1
	92.6	- 51.1

## HOME SERVICES AND BBC ENTERPRISES LIMITED

### Consolidated Balance Sheet at 31 March 1986

	Notes	1986 £M	1985 £M
<b>Fixed Assets</b>			
Tangible Assets	8	339.8	285.7
Investments		—	0.1
		<u>339.8</u>	<u>285.8</u>
<b>Net Assets of BBC Enterprises Limited</b>	9	<u>10.3</u>	<u>8.3</u>
<b>Current Assets</b>			
Investments		9.4	—
Stocks	10	111.6	106.2
Debtors	11	55.5	42.7
Short-term Bank Deposits and Cash		70.4	2.1
		<u>246.9</u>	<u>151.0</u>
Creditors – amounts falling due within one year	12	<u>157.1</u>	<u>125.7</u>
<b>Net Current Assets</b>		<u>89.8</u>	<u>25.3</u>
<b>Total Assets less Current Liabilities</b>		<u>439.9</u>	<u>319.4</u>
Creditors – amounts falling due after more than one year	12	8.7	14.6
Provision for Liabilities and Charges	13	4.4	2.0
		<u>426.8</u>	<u>302.8</u>
<i>Represented by:</i>			
<b>Capital Account</b>	14	339.8	285.8
<b>Operating Reserve</b>	16	87.0	17.0
		<u>426.8</u>	<u>302.8</u>

Approved by a Governor and the Director-General  
 Malcolm McAlpine – Governor  
 Alasdair Milne – Director General



**HOME SERVICES AND BBC ENTERPRISES LIMITED****Consolidated Statement of Income and Expenditure for the year ended 31 March 1986**

	Notes	1986 £M	1985 £M
<b>Income</b>			
Licence Income		978.7	775.2
Less: Cost of Collection		55.8	52.1
		<u>922.9</u>	<u>723.1</u>
<b>Other Income</b>			
Trading Profits	5	5.5	9.3
Interest Receivable		3.8	2.1
Other		3.5	1.5
		<u>12.8</u>	<u>12.9</u>
Less Taxation	6	3.0	3.9
		<u>9.8</u>	<u>9.0</u>
Total Income		<u>932.7</u>	<u>732.1</u>
<b>Operating Expenditure</b>			
Television	1	582.1	533.9
Radio	2	225.2	203.5
		<u>807.3</u>	<u>737.4</u>
Interest Payable	3	1.4	1.1
Total Expenditure		<u>808.7</u>	<u>738.5</u>
Excess/Deficit (-) of Income over Expenditure		124.0	- 6.4
Transfer to Capital Account	14	- 54.0	- 34.6
Operating Reserve Excess/Deficit (-) for the year	16	<u>70.0</u>	<u>- 41.0</u>

## Notes to the financial statements for the year ended 31 March 1986

### 1. Television Operating Expenditure

	Year ended 31 March 1986		Year ended 31 March 1985	
	£M	%	£M	%
Production and other staff costs	326.7	56.1	296.3	55.5
Artists, speakers, facility and copyright fees, film recording and design materials etc.	149.2	25.6	135.4	25.3
Intercommunication circuits	6.4	1.1	5.9	1.1
Power, lighting and heating	11.7	2.0	9.7	1.8
Maintenance	14.5	2.5	13.3	2.5
Rent and rates	11.6	2.0	10.5	2.0
Telephones	5.1	0.9	4.5	0.8
Transport	5.1	0.9	8.3	1.6
Depreciation	20.7	3.5	18.3	3.4
Minor acquisitions	15.0	2.6	11.0	2.1
Other expenses	16.1	2.8	20.7	3.9
	<u>582.1</u>	<u>100.0</u>	<u>533.9</u>	<u>100.0</u>
<i>Whereof:</i>				
BBC 1	343.3	59.0	316.7	59.3
BBC 2	146.6	25.2	131.2	24.6
Regional Services	71.7	12.3	65.4	12.2
Transmission and distribution	20.5	3.5	20.6	3.9
	<u>582.1</u>	<u>100.0</u>	<u>533.9</u>	<u>100.0</u>
<i>Hours of Output</i>	Hours	%	Hours	%
BBC 1	5,572	41.5	5,759	43.5
BBC 2	4,093	30.5	3,959	29.9
Regional Services (including 542 hours (1985: 567 hours) for S4C)	3,758	28.0	3,519	26.6
	<u>13,423</u>	<u>100.0</u>	<u>13,237</u>	<u>100.0</u>

## .. Radio Operating Expenditure

	Year ended 31 March 1986		Year ended 31 March 1985	
	£M	%	£M	%
Production and other staff costs	114.8	51.0	107.0	52.6
Artists, speakers, performing rights, news royalties, facility and copyright fees etc.	49.0	21.8	42.2	20.7
House orchestras	7.7	3.4	7.2	3.5
Intercommunication circuits	2.1	0.9	2.0	1.0
Power, lighting and heating	4.3	1.9	4.0	2.0
Maintenance	7.0	3.1	6.3	3.1
Rent and rates	9.4	4.2	8.0	3.9
Telephones	2.9	1.3	2.9	1.4
Transport	1.7	0.8	1.5	0.8
Depreciation	8.1	3.6	7.2	3.5
Minor acquisitions	10.6	4.7	7.7	3.8
Other expenses	7.6	3.3	7.5	3.7
	<u>225.2</u>	<u>100.0</u>	<u>203.5</u>	<u>100.0</u>
<i>Whereof:</i>				
Radio 1	20.3	9.0	17.6	8.7
Radio 2	39.9	17.7	34.6	17.0
Radio 3	39.0	17.3	34.6	17.0
Radio 4	50.8	22.6	47.2	23.2
Regional Services	31.4	13.9	31.6	15.5
Local Radio	28.8	12.8	24.3	11.9
Transmission and distribution	15.0	6.7	13.6	6.7
	<u>225.2</u>	<u>100.0</u>	<u>203.5</u>	<u>100.0</u>
<i>Hours of Output</i>	Hours	%	Hours	%
Radio 1	6,724	3.5	6,586	3.7
Radio 2	9,162	4.7	9,005	5.1
Radio 3	6,711	3.5	6,458	3.7
Radio 4	7,867	4.1	7,691	4.4
Regional Services	24,616	12.8	23,082	13.1
Local Radio	137,788	71.4	123,202	70.0
	<u>192,868</u>	<u>100.0</u>	<u>176,024</u>	<u>100.0</u>

### 3. Interest Payable

	1986 £M	1985 £M
Interest on bank loans and overdrafts repayable within 5 years: Home Services	0.6	0.3
Interest on finance leases: Home Services	0.8	0.8
	1.4	1.1
	1.4	1.1

### 4. Auditors' Remuneration

The remuneration of the auditors amounted to £131,000 (1985 £118,900) for the Home Services and BBC Enterprises Limited.

## Trading Profits

The turnover and profit before taxation, after deducting inter-group agency commission, derived from the trading activities of the Home Services and BBC Enterprises Limited comprised:

	1986		1985	
	Publications	BBC Enterprises Limited	Publications	BBC Enterprises Limited
	£M	£M	£M	£M
Turnover:				
By class of business:				
Programmes	—	27.4	—	23.3
Radio Times	56.3	—	52.7	—
Other	11.8	9.9	11.0	12.0
	<u>68.1</u>	<u>37.3</u>	<u>63.7</u>	<u>35.3</u>
By market:				
United Kingdom	68.1	9.1	63.7	10.8
Rest of the World	—	28.2	—	24.5
	<u>68.1</u>	<u>37.3</u>	<u>63.7</u>	<u>35.3</u>
Profit before taxation:	<u>2.9</u>	<u>2.2</u>	<u>4.3</u>	<u>4.8</u>
The profit before taxation is after charging:				
Cost of sales	52.0	19.6	46.5	17.0
Distribution costs	5.0	9.3	5.3	9.9
Administration and other costs	8.2	6.2	7.6	3.6
	<u>65.2</u>	<u>35.1</u>	<u>59.4</u>	<u>30.5</u>

It should be noted that profit from sale of *Radio Times* for the year was £1.3M (1985 £2.2M).

Details of profit before taxation by class of business for BBC Enterprises Limited have not been disclosed as in the opinion of the Corporation this information would be seriously prejudicial to the Company's operations.

## 6. Taxation

The Home Services and BBC Enterprises Limited are liable to taxation on profits derived from those activities carried on with a view to profit and on rent, royalties and interest receivable. The charge for the year, based on a rate of Corporation tax of 40% comprised:

	1986 £M	1985 £M
Current:		
Corporation tax	4.5	4.4
Deferred tax	- 0.7	0.1
	<hr/>	<hr/>
Overseas tax	3.8	4.5
	0.2	0.1
	<hr/>	<hr/>
Prior year adjustment	4.0	4.6
	- 1.0	0.7
	<hr/>	<hr/>
	3.0	3.9
	<hr/> <hr/>	<hr/> <hr/>

## 7. Governors and Employees

	1986 £M	1985 £M
Staff costs:		
Salaries and wages	345.5	316.2
Social security costs	24.2	22.0
Other pension costs, including supplementary contributions	59.3	54.3
	<hr/>	<hr/>
	429.0	392.5
	<hr/> <hr/>	<hr/> <hr/>
Included in staff costs is the following remuneration in respect of the Governors:		
Annual fees determined by the Home Secretary with the approval of the Minister for the Civil Service	1986 £ 86,964	1985 £ 78,445
	<hr/>	<hr/>

## Governors and Employees (continued)

The Governors' remuneration shown above consisted of amounts paid to:

	1986	1985
	£	£
Chairman	30,212	27,861
Vice-Chairman	7,694	7,095
National Governors for Scotland		
Wales and Northern Ireland ( <i>in total</i> )	23,082	21,284
Seven other Governors ( <i>in total</i> )	25,976	22,205

The number of employees who received salaries in the following ranges were:

	1986	1985
	Number	Number
£30,001 – £35,000	93	48
£35,001 – £40,000	17	8
£40,001 – £45,000	4	2
£45,001 – £50,000	5	8
£50,001 – £55,000	1	2
£55,001 – £60,000	3	1
£60,001 – £65,000	–	–
£65,001 – £70,000	–	1
£70,001 – £75,000	1	–

The average number of persons employed by the Home Services and in the BBC's trading activities (BBC Enterprises Limited and BBC Publications) during the year were:

Home Services	1986	1985
	Number	Number
Television	18,243	17,992
Radio	7,169	7,171
	<u>25,412 (1)</u>	<u>25,163</u>

Following a review of the BBC's operations and activities, a number of staff and organisational changes will occur in 1986/87. As a result the number of permanent staff employed will fall.

Trading Activities	<u>1,042 (2)</u>	<u>1,026</u>
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**Notes:** (1) Includes 1,145 (1985: 1,124) part-time employees.  
 (2) Includes 4 (1985: 4) part-time employees.

## 8. Home Services Tangible Fixed Assets

	Land and Buildings £M	Plant and Machinery £M	Furniture and Fittings £M	Total £M
<b>Cost:</b>				
At 31 March 1985	160.3	253.9	18.2	432.4
Prior year adjustment	0.5	-14.8	-8.7	-23.0
As restated	160.8	239.1	9.5	409.4
Additions	37.8	43.7	1.7	83.2
Disposals	-1.2	-3.3	-0.1	-4.6
At 31 March 1986	197.4	279.5	11.1	488.0
<b>Depreciation:</b>				
At 31 March 1985	35.0	105.0	8.8	148.8
Prior year adjustment	-11.2	-10.0	-3.9	-25.1
As restated	23.8	95.0	4.9	123.7
Charge for the year	4.7	22.4	1.7	28.8
Elimination in respect of disposals	-1.2	-3.0	-0.1	-4.3
At 31 March 1986	27.3	114.4	6.5	148.2
<b>Net book values:</b>				
At 31 March 1986	170.1	165.1	4.6	339.8
At 31 March 1985	137.0	144.1	4.6	285.7

Land and buildings at net book value comprise:

	1986 £M	1985 £M
Land, freeholds and long leaseholds	165.9	133.0
Short leaseholds	4.2	4.0
	170.1	137.0

The total net book value at 31 March 1986 includes £6.1M and the depreciation charge for the year ended 31 March 1986 includes £2.2M in respect of assets capitalised under finance leases.



## Net Assets of BBC Enterprises Limited

The Corporation owns 100% of the allotted share capital of BBC Enterprises Limited, an unlisted company incorporated in Great Britain.

The net assets of BBC Enterprises Limited at 31 March were as follows:

	1986 £M	1985 £M
<b>Fixed Assets</b>		
Tangible assets	7.9	8.0
Investments in programmes for future sale	14.5	13.2
	<u>22.4</u>	<u>21.2</u>
<b>Current Assets</b>		
Stock	2.5	1.5
Debtors	13.4	10.7
Cash at bank and in hand	8.0	0.2
	<u>23.9</u>	<u>12.4</u>
<b>Creditors – amounts falling due within one year</b>	30.9	20.0
<b>Net Current Liabilities</b>	<u>-7.0</u>	<u>-7.6</u>
<b>Total Assets less Current Liabilities</b>	15.4	13.6
<b>-Provisions for Liabilities and Charges</b>	5.1	5.3
	<u>10.3</u>	<u>8.3</u>

## 10. Home Services Stocks

	1986			Total	1985
	Programme Stocks	Trading Stocks	Consumable Stocks		Total
	£M	£M	£M	£M	£M
Raw materials	—	3.0	10.5	13.5	12.7
Work in progress	20.3	0.7	1.1	22.1	16.5
Finished goods	74.2	1.8	—	76.0	77.0
	<u>94.5</u>	<u>5.5</u>	<u>11.6</u>	<u>111.6</u>	<u>106.2</u>
<i>Whereof</i>					
BBC Publications	—	5.5	—	5.5	4.0
Purchased programmes	55.3	—	—	55.3	53.9
Other	39.2	—	11.6	50.8	48.3
	<u>94.5</u>	<u>5.5</u>	<u>11.6</u>	<u>111.6</u>	<u>106.2</u>

## 11. Home Services Debtors

	1986	1985
	£M	£M
Receivable within one year		
Sundry debtors	46.0	31.9
Prepayments	7.5	8.5
	<u>53.5</u>	<u>40.4</u>
Provision for doubtful debts	— 0.5	— 0.6
	<u>53.0</u>	<u>39.8</u>
Receivable after more than one year		
Sundry debtors	2.5	2.9
	<u>55.5</u>	<u>42.7</u>

## 2. Home Services Creditors

	1986 £M	1985 £M
mounts falling due within one year		
Short-term bank borrowing	—	14.9
Trade creditors		
Programme creditors	23.7	17.1
Programme acquisitions	11.4	22.0
Salaries and wages	17.2	12.6
Intercommunication circuits	4.2	3.0
Power, lighting and heating	2.7	1.8
Maintenance	2.3	1.8
Capital	19.2	19.3
Bills payable	4.2	1.4
Unpresented cheques	20.8	15.9
Obligations under finance leases	2.6	2.0
Publications	5.9	4.6
Others	13.4	5.0
	127.6	106.5
Other creditors		
Taxation	5.1	2.5
Advanced Receipts	24.4	1.8
	29.5	4.3
<b>Total</b>	<b>157.1</b>	<b>125.7</b>
Amounts falling due after more than one year		
Programme acquisitions	5.5	6.0
Obligations under finance leases	3.2	4.4
Other creditors	—	4.2
	8.7	14.6

### 13. Provision for Liabilities and Charges

	Severance £M	Pension £M	Total £M
At 31 March 1985	—	2.0	2.0
Provided/Released (-) during the year	4.4	-2.0	2.4
At 31 March 1986	4.4	—	4.4

In May 1985 the Director-General commissioned a review of the BBC's operations and activities, the findings of which were approved by the Board in July 1985. As a result a number of staff and organisational changes will occur in 1986/87. The cost of severance payments has been estimated at some £4.4M.

The last actuarial valuation of the Corporation's staff pension fund was at 1 April 1984. In view of the favourable investment returns since that date, the actuaries have agreed that the provision of £2.0M is no longer required.

### 14. Capital Account

	1986 £M	1985 £M
Balance brought forward, as previously reported	283.7	247.1
Prior year adjustment	2.1	4.1
As restated	285.8	251.2
Transfer from income and expenditure account	54.0	34.6
Balance carried forward	339.8	285.8

## 5. Analysis of prior year adjustment

	1986 £M	1985 £M
capitalisation of assets under finance leases	6.4	8.4
change in capitalisation and depreciation policy for fixed assets	-4.3	-4.3
	<u>2.1</u>	<u>4.1</u>

## 6. Operating Reserve

	1986 £M	1985 £M
Balance brought forward, as previously reported	23.4	66.4
Prior year adjustment – capitalisation of assets under finance leases	-6.4	-8.4
As restated	17.0	58.0
Excess/Deficit (-) for the year	70.0	-41.0
Balance carried forward	<u>87.0</u>	<u>17.0</u>
This was retained by:		
Home Services	77.0	9.0
BBC Enterprises Limited	10.0	8.0
	<u>87.0</u>	<u>17.0</u>

## 17. Commitments: Home Services

	1986 £M	1985 £M
Contracted for but not provided for:		
Fixed asset additions	32.5	31.4
Purchased programmes	25.2	18.6
	<u>57.7</u>	<u>50.0</u>
Authorised but not contracted for:		
Fixed asset additions	71.1	90.3

## 18. Commitments: BBC Enterprises Limited

	1986	1985
	£M	£M
Contracted for but not provided for:		
Fixed asset additions	0.3	0.2
Authorised but not contracted for:		
Fixed asset additions	0.4	0.5

## 19. Contingent Liabilities

Following the BBC's decision not to proceed with direct broadcasting by satellite, Unisat and two of its shareholders, British Aerospace and GEC, initiated proceedings against the BBC to recover an amount of approximately £57 million (plus costs) in respect of expenses which those parties claim to have incurred on the Unisat satellite project. Various arguments are advanced to support their claim. The BBC has been informed by its legal advisers that on the basis of the information which they have so far been given, following a detailed investigation of the allegations, the claims are likely to fail. In these circumstances, no provision has been made in these accounts to cover all or any part of this claim.

An action was filed in the United States District Court for the Central District of California against the Corporation and two of its journalists. The action relates to the television programme *Rough Justice* and claims \$0.8 million in actual damages, \$2 million in general damages and \$15 million in exemplary damages. The litigation is at a preliminary stage and as a result the Corporation's legal advisers are at this stage unable to form a view as to either the merits of the action or the eventual outcome. However, any damages resulting from the action are likely to be covered by the general provision included in the financial statements.

## 20. Post-Balance Sheet Events

On 21 April 1986 BBC Enterprises Ltd. acquired the remaining 98% of the stock of Lionheart Television International Inc. (Lionheart) a corporation registered in Delaware USA whose principal activity is the distribution of Television Programmes in North America. Lionheart is already licensed to distribute BBC material in that territory and will continue to do so.

On 3 May 1986 the activities of BBC Publications, a division of the BBC, were merged with BBC Enterprises Limited to form three Operating Divisions specialising in Programme Sales, Consumer Products and Journals.

# Open University Production Centre

## Financial Statements

### for the year ended

### 1 March 1986

#### Statement of accounting policies

The British Broadcasting Corporation is a body corporate set up by Royal Charter and operating under licence from the Home Office. The Corporation receives income from the Open University to provide audio-visual material associated with its courses.

The accounting policies adopted by the Open University for dealing with items which are considered material in determining income and expenditure for the year and stating the financial position are set out below.

#### Basis of accounting

The Open University Production Centre prepares its annual financial statements on the historical cost basis of accounting.

#### Format of financial statements

The Open University Production Centre is not a profit-making organisation and therefore a key financial task is to match closely its cash inflows and outflows. Accordingly, the Source and Application of Funds Statement has now been made the main reporting statement.

#### Fixed Assets

The Open University Production Centre may, at its discretion, treat its income for the year as being in respect of capital or operating expenditure. Accordingly, in previous years, the Open University Production Centre has apportioned an amount equal to its capital expenditure in full against its income for the year.

This treatment has been revised in 1985/86, and the cost of fixed assets over £1,000 is now upheld in the balance sheet. The cost of fixed

assets under £1,000 is charged to income and expenditure account as incurred.

Depreciation is calculated so as to write off the cost of fixed assets by equal annual instalments over the period of their anticipated useful lives. The anticipated useful lives were reviewed during the year and as a result the lives are estimated to be as follows:

Freehold and long leasehold buildings	–50years
Short leasehold land and buildings	–Unexpired term of lease
Transmitters and power plant	–20years
Broadcasting plant	–7years
Computers, fixtures and fittings, and musical instruments	–5years
Motor vehicles	–4years

A prior year adjustment has been made to Capital Account to take account of these changes and the comparative figures have been restated.

#### Stores

Stores are valued at the lower of cost and net realisable value.

#### Programme Stocks

The external cost of programmes to be transmitted in future years, consisting principally of artists' fees, facility and copyright fees, design and scenic service costs, is stated after deducting contributions to their costs by other organisations. This is carried forward and charged to operating expenditure on completion of the respective programmes.

Staff costs and all other programme costs are charged to expenditure in the year in which they were incurred.

**OPEN UNIVERSITY PRODUCTION CENTRE**

**Source and Application of Funds Statement  
for the year ended 31 March 1986**

	1986 £M	1985 £M
<b>Source of Funds</b>		
Income	9.4	9.0
Expenditure	- 9.5	- 9.1
Excess of Expenditure over Income	- 0.1	- 0.1
Add back depreciation	0.3	0.3
	<u>0.2</u>	<u>0.2</u>
<b>Application of Funds</b>		
Capital expenditure	- 0.2	- 0.2
	<u>-</u>	<u>-</u>
<b>Movement in Working Capital</b>		
Increase (-)/decrease in Stocks	- 0.1	0.1
Increase (-) in Debtors	- 0.2	-
Decrease (-)/increase in Creditors	- 0.5	1.7
	<u>- 0.8</u>	<u>1.8</u>
	<u>- 0.8</u>	<u>1.8</u>
<b>Net decrease (-) /increase in Liquid Funds</b>		
Decrease (-)/increase in cash in hand and at bank	<u>- 0.8</u>	<u>1.8</u>



**PEN UNIVERSITY PRODUCTION CENTRE**  
**Balance Sheet at 31 March 1986**

	Notes	1986 £M	1985 £M
<b>Fixed Assets</b>			
Tangible Assets	5	1.2	1.3
<b>Current Assets</b>			
Stocks	6	0.2	0.1
Debtors – receivable within one year		0.4	0.2
Cash at bank and in hand		3.0	3.8
		3.6	4.1
Creditors – amounts falling due within one year	7	3.6	4.1
<b>Net Current Assets</b>		–	–
		1.2	1.3
<i>Represented by:</i>			
<b>Capital Account</b>	8	1.2	1.3

Approved by a Governor and the Director-General  
 Malcolm McAlpine – Governor  
 Alasdair Milne – Director General

**OPEN UNIVERSITY PRODUCTION CENTRE****Statement of Income and Expenditure  
for the year ended 31 March 1986**

	Notes	1986 £M	1985 £M
<b>Income</b>			
Income from Open University		8.0	8.5
Other Income	2	1.4	0.5
		<u>9.4</u>	<u>9.0</u>
<b>Operating Expenditure</b>	1	- 9.5	- 9.1
Excess of Expenditure over Income		- 0.1	- 0.1
Transfer from Capital Account		0.1	0.1
		<u>-</u>	<u>-</u>
		<u><u>-</u></u>	<u><u>-</u></u>

## Notes to the financial statements for the year ended 1 March 1986

### 1. Operating Expenditure

	Year ended 31 March 1986		Year ended 31 March 1985	
	£M	%	£M	%
Production and other staff costs	6.6	69.4	6.1	67.0
Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	1.4	14.7	1.6	17.6
Power, lighting and heating	0.3	3.2	0.4	4.4
Maintenance	0.4	4.2	0.4	4.4
Telephones	0.1	1.1	0.1	1.1
Transport	—	—	0.1	1.1
Depreciation	0.3	3.2	0.3	3.3
Minor acquisitions	0.2	2.1	—	—
Other expenses	0.2	2.1	0.1	1.1
	<u>9.5</u>	<u>100.0</u>	<u>9.1</u>	<u>100.0</u>
<i>Hours of Output</i>	<i>Hours</i>	<i>%</i>	<i>Hours</i>	<i>%</i>
BBC 1	118	10.9	145	10.0
BBC 2	786	72.3	1,016	69.9
Radio 3	62	5.7	199	13.7
Radio 4	121	11.1	93	6.4
	<u>1,087</u>	<u>100.0</u>	<u>1,453</u>	<u>100.0</u>

### 2. Other Income

In 1986 other income receipts have been separately identified in the Statement of Income and Expenditure. Previously, such receipts were netted against operating expenditure. The comparative figures have been restated to reflect this change in presentation.

### 3. Auditors' Remuneration

The remuneration of the auditors amounted to £1,200 (1985 £1,100).

## 4. Employees

	1986 £M	1985 £M
Staff costs:		
Salaries and wages	5.0	4.5
Social security costs	0.4	0.3
Other pension costs	0.8	0.8
	<u>6.2</u>	<u>5.6</u>

There was 1 employee (1985 Nil) in the Open University who received a salary in the range £30,001-£35,000.

The average number of persons employed by the Open University during the year was:

	1986 Number	1985 Number
	387 (1)	412

**Note:**

(1) Includes 4 (1985: 4) part-time employees.

## 5. Tangible Fixed Assets

	Plant and Machinery £M	Furniture and Fittings £M	Total £M
Cost:			
At 31 March 1985	3.6	0.3	3.9
Prior year adjustment	- 0.9	- 0.2	- 1.1
As restated	2.7	0.1	2.8
Additions	0.2	-	0.2
Disposals	-	-	-
At 31 March 1986	<u>2.9</u>	<u>0.1</u>	<u>3.0</u>
Depreciation:			
At 31 March 1985	1.7	0.1	1.8
Prior year adjustment	- 0.3	-	- 0.3
As restated	1.4	0.1	1.5
Charge for the year	0.3	-	0.3
Elimination in respect of disposals	-	-	-
At 31 March 1986	<u>1.7</u>	<u>0.1</u>	<u>1.8</u>
Net book values:			
At 31 March 1986	<u>1.2</u>	<u>-</u>	<u>1.2</u>
At 31 March 1985	<u>1.3</u>	<u>-</u>	<u>1.3</u>

## 6. Stocks

	1986	1985
	£M	£M
Raw materials	0.1	0.1
Work in progress	0.1	—
	<u>0.2</u>	<u>0.1</u>

## 7. Creditors

	1986	1985
	£M	£M
Amounts falling due within one year:		
Deferred income	3.2	3.1
Programme creditors	0.3	0.9
Others	0.1	0.1
	<u>3.6</u>	<u>4.1</u>

## 8. Capital Account

	1986	1985
	£M	£M
Balance brought forward, as previously reported	2.1	2.3
Prior year adjustment	- 0.8	- 0.9
As restated	1.3	1.4
Transfer to income and expenditure account	- 0.1	- 0.1
Balance carried forward	<u>1.2</u>	<u>1.3</u>

## 9. Commitments

	1986	1985
	£M	£M
Authorised but not contracted for:		
Fixed asset additions	<u>0.1</u>	<u>0.1</u>

# External Services

## Financial Statements for the year ended 31 March 1986

### Statement of accounting policies

The British Broadcasting Corporation is a body corporate set up by Royal Charter and operating under licence from the Home Office. The object of its External Services is to provide a public service of broadcasting for general reception overseas. In order to fulfil this object, the Corporation receives from the Foreign and Commonwealth Office grants in aid for these services.

The accounting policies adopted by the External Services for dealing with items which are considered material in determining income and expenditure for the year and stating the financial position are set out below.

#### Basis of accounting

The External Services prepares its annual financial statements on the historical cost basis of accounting.

#### Format of financial statements

The External Services is not a profit-making organisation and therefore a key financial task is to match closely its cash inflows and outflows. Accordingly, the Source and Application of Funds Statement has now been made the main reporting statement.

#### Current cost financial statements

The External Services has not prepared current cost financial statements because it falls within the exemption to Statement of Standard Accounting Practice No. 16 which relates to 'entities whose long-term primary financial objective is other than to achieve an operating profit'.

#### Exchange differences

Assets and liabilities in foreign currencies are expressed in sterling at the rates of exchange ruling at 31 March. Surpluses and deficits arising from the translation at these rates of exchange of the opening net assets, together with exchange differences arising from trading activities, are taken to the statement of income and expenditure.

#### Grant in aid receivable from the Foreign and Commonwealth Office

The Grant in aid received from the Foreign and Commonwealth Office cannot exceed the total amount voted by Parliament for the year. Unexpended receipts for the year are not liable to surrender, but sums received are intended to meet estimated expenditure and to enable the External Services to maintain a working cash balance sufficient to cover estimated net payments up to the time of the next instalment of the grant in aid.

#### Fixed Assets

The cost of renewal or extension of fixed assets is met in full from grant in aid as a result of which, in previous years, capital expenditure during the year was charged against grant in aid receipts for that year. This treatment has been revised in 1985/86, and the cost of fixed assets over £1,000 is now upheld in the balance sheet. The cost of fixed assets under £1,000 is charged to income and expenditure account as incurred.

Depreciation is calculated so as to write off the cost of fixed assets by equal annual instalments over the period of their anticipated useful lives. The anticipated useful lives are estimated to be as follows:

Freehold and long leasehold buildings	– 50 years
Short leasehold land and buildings	– Unexpired term of lease
Transmitters and power plant	– 20 years
Broadcasting plant	– 7 years
Computers, fixtures and fittings, and musical instruments	– 5 years
Motor vehicles	– 4 years

A prior year adjustment has been made to Capital Account to take account of these changes and the comparative figures have been restated.

### Stores

By agreement with the Treasury the notional value of External Services stores is determined at £1,400,000 plus the value, at cost, of fuel oil at the Ascension Island Power Station. Any variation from this figure is included in the accounts of the Home Services.

### Programme stocks

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

Staff costs and all other programme costs are charged to expenditure in the year in which they were incurred.

**EXTERNAL SERVICES****Source and Application of Funds Statement for the year ended 31 March 1986**

	1986 £M	1985 £M
<b>Source of Funds</b>		
Income	93.2	83.9
Expenditure	-83.9	-77.1
Excess of Income over Expenditure	9.3	6.8
Add back depreciation	2.1	1.7
	11.4	8.5
<b>Application of Funds</b>		
Capital expenditure	-12.2	- 7.3
Net Application (-)/Source of Funds	-0.8	1.2
<b>Movement in Working Capital</b>		
Decrease/increase (-) in Stock	0.7	-0.9
Decrease/increase (-) in Debtors	1.0	-0.4
Increase/decrease (-) in Creditors	0.5	-1.7
	2.2	-3.0
	1.4	-1.8
<b>Net increase/decrease (-) in Liquid Funds</b>		
Increase/decrease (-) in Cash in hand and at bank	1.4	-1.8



**EXTERNAL SERVICES****Balance Sheet at 31 March 1986**

	Notes	1986 £M	1985 £M
<b>Fixed Assets</b>			
Tangible Assets	6	40.4	30.3
<b>Current Assets</b>			
Stocks	7	2.2	2.9
Debtors	8	4.1	5.1
Cash at bank and in hand		2.3	0.9
		8.6	8.9
Creditors – amounts falling due within one year	9	3.1	2.6
<b>Net Current Assets</b>		5.5	6.3
		45.9	36.6
<i>Represented by:</i>			
<b>Capital Account</b>	10	40.4	30.3
<b>Operating Reserve</b>	11	5.5	6.3
		45.9	36.6

Approved by a Governor and the Director-General  
 Malcolm McAlpine – Governor  
 Alasdair Milne – Director-General

**EXTERNAL SERVICES****Statement of Income and Expenditure for the year ended  
31 March 1986**

	Notes	1986 £M	1985 £M
<b>Income</b>			
Grant in aid from the Foreign Office		90.0	81.0
Other Income	2	2.9	2.7
Interest Receivable		0.5	0.2
		<u>3.4</u>	<u>2.9</u>
Less Taxation	4	0.2	-
		3.2	2.9
<b>Total Income</b>		<u>93.2</u>	<u>83.9</u>
<b>Operating Expenditure</b>			
Broadcasting	1	76.7	70.3
Monitoring	1	7.2	6.8
<b>Total Expenditure</b>		<u>83.9</u>	<u>77.1</u>
Excess of Income over Expenditure		9.3	6.8
Transfer to Capital Account	10	-10.1	- 5.6
<b>Operating Reserve Deficit (-)/Excess for the year</b>	11	<u>- 0.8</u>	<u>1.2</u>

## EXTERNAL SERVICES

Notes to the financial statements for the year ended  
31 March 1986

## 1. Operating Expenditure

	Year ended 31 March 1986		Year ended 31 March 1985	
	£M	%	£M	%
Production and other staff costs	50.5	60.2	46.9	60.8
Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	6.6	7.9	6.8	8.8
Intercommunication circuits	0.9	1.1	0.6	0.8
Power, lighting and heating	5.8	6.9	5.5	7.1
Maintenance	3.4	4.1	3.1	4.0
Rent, rates and hired transmitters	5.8	6.9	5.0	6.5
Telephones	0.8	1.0	0.7	0.9
Transport	0.7	0.8	0.6	0.8
Depreciation	2.1	2.5	1.7	2.2
Minor acquisitions	4.3	5.1	3.9	5.1
Other expenses	3.0	3.5	2.3	3.0
	<u>83.9</u>	<u>100.0</u>	<u>77.1</u>	<u>100.0</u>
<i>Whereof:</i>				
Broadcasting	76.7	91.4	70.3	91.2
Monitoring	7.2	8.6	6.8	8.8
	<u>83.9</u>	<u>100.0</u>	<u>77.1</u>	<u>100.0</u>
<i>Hours of Output</i>	Hours	%	Hours	%
English Language Services	12,679	33.4	12,584	33.4
Vernacular Services				
Europe	11,899	31.4	11,865	31.5
Rest of World	13,331	35.2	13,240	35.1
	<u>37,909</u>	<u>100.0</u>	<u>37,689</u>	<u>100.0</u>

## 2. Other Income

In 1986 other income receipts have been separately identified in the Statement of Income and Expenditure. Previously, such receipts were netted against operating expenditure. The comparative figures have been restated to reflect this change in presentation.

### 3. Auditors' Remuneration

The remuneration of the auditors amounted to £23,100 (1985 £21,000) for the External Services.

### 4. Taxation

The External Services are liable to taxation on profits derived from rent and interest receivable. The charge for the year is £0.2M, based on a rate of Corporation Tax at 40%.

### 5. Employees

	1986 £M	1985 £M
Staff costs:		
Salaries and wages	41.9	37.9
Social security costs	3.0	2.6
Other pension costs, including supplementary contributions	7.6	6.7
	<u>52.5</u>	<u>47.2</u>

The Governors' remuneration is charged to the Home Services.

The number of employees in the External Services who received salaries in the following ranges were:

	1986 Number	1985 Number
£30,001 – £35,000	5	5
£35,001 – £40,000	1	1
£50,001 – £55,000	1	—

The average number of persons employed by the External Services during the year were:

	1986 Number	1985 Number
External Broadcasting	3,079(1)	2,979
External Monitoring	473	456
	<u>3,552(2)</u>	<u>3,435</u>

#### Notes:

- (1) An additional 70 staff were transferred from the Foreign and Commonwealth Office to the BBC on 5 February 1986 with responsibility for the operation of transmitting stations at Orfordness, Cyprus and Mesirah.
- (2) Includes 99 (1985: 112) part-time employees.

## 5. Tangible Fixed Assets

	Land and Buildings £M	Plant and Machinery £M	Furniture and Fittings £M	Total £M
<b>Cost:</b>				
At 31 March 1985	12.2	35.6	1.8	49.6
Prior year adjustment	-3.6	-3.6	-0.9	-8.1
As restated	8.6	32.0	0.9	41.5
Additions	3.9	8.1	0.2	12.2
Disposals	-0.1	-0.4	-	-0.5
At 31 March 1986	12.4	39.7	1.1	53.2
<b>Depreciation:</b>				
At 31 March 1985	-	-	-	-
Prior year adjustment	1.5	9.2	0.5	11.2
As restated	1.5	9.2	0.5	11.2
Charge for the year	0.4	1.6	0.1	2.1
Elimination in respect of disposals	-0.1	-0.4	-	-0.5
At 31 March 1986	1.8	10.4	0.6	12.8
<b>Net book values:</b>				
At 31 March 1986	10.6	29.3	0.5	40.4
At 31 March 1985	7.1	22.8	0.4	30.3

Land and buildings at net book value comprise:

	1986 £M	1985 £M
Land, freehold and long leaseholds	6.2	5.3
Short leaseholds	4.4	1.8
	10.6	7.1

## 7. Stocks

	Programme Stocks £M	1986 Consumable Stocks £M	Total £M	1985 Total £M
Raw materials	-	2.0	2.0	2.8
Finished goods	0.2	-	0.2	0.1
	0.2	2.0	2.2	2.9

## 8. Debtors

	1986 £M	1985 £M
Receivable within one year		
Sundry debtors	3.3	4.5
Prepayments	0.9	0.8
	<hr/>	<hr/>
	4.2	5.3
Provision for doubtful debts	- 0.1	- 0.2
	<hr/>	<hr/>
	4.1	5.1
	<hr/> <hr/>	<hr/> <hr/>

## 9. Creditors

	1986 £M	1985 £M
Amounts falling due within one year		
Programme creditors	0.6	0.6
Capital	1.0	0.7
Taxation	0.2	-
Other creditors	1.3	1.3
	<hr/>	<hr/>
	3.1	2.6
	<hr/> <hr/>	<hr/> <hr/>

## 10. Capital Account

	1986 £M	1985 £M
Balance brought forward, as previously reported	49.6	42.4
Prior year adjustment	-19.3	-17.7
As restated	30.3	24.7
Transfer from income and expenditure account	10.1	5.6
	<hr/>	<hr/>
Balance carried forward	40.4	30.3
	<hr/> <hr/>	<hr/> <hr/>

## 1. Operating Reserve

	1986	1985
	£M	£M
Balance brought forward	6.3	5.1
Deficit (-)/Excess for the year	- 0.8	1.2
Balance carried forward	<u>5.5</u>	<u>6.3</u>

## 12. Commitments

	1986	1985
	£M	£M
Contracted for but not provided for:		
Fixed asset additions	<u>11.6</u>	<u>7.0</u>
Authorised but not contracted for:		
Fixed asset additions	<u>32.8</u>	<u>32.6</u>

# Appendices 1

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- I Broadcasting receiving licences 1927–86
- II Licences and licence fees
- IIa Licence income and National Regions 1985/86
- III Hours of output 1985/86: Television
- IIIa Programme analysis 1985/86: Television networks
- IV Hours of output 1985/86: Radio
- IVa Programme analysis 1985/86: Radio networks
- V School Broadcasting
- VI Broadcasts by the Political Parties
- VII Viewing and listening: audiences 1985/86
- VIII Rebroadcasts of BBC External Services
- IX World radio and television receivers – 1985
- IXa External Broadcasting by other countries
- X External Services broadcasting hours



## APPENDIX I

## Broadcasting receiving licences 1927-86

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	
1950	12,219,448	56,376	11,819,190	343,882	
1955	13,980,496	62,506	9,414,224	4,503,766	
1956	14,261,551	62,745	8,459,213	5,739,593	
1957	14,525,099	62,453	7,496,390	6,966,256	
1958	14,646,350	61,387	6,494,960	8,090,003	
1959	14,736,413	57,784	5,423,207	9,255,422	
1960	15,005,011	54,958	4,480,300	10,469,753	
1961	15,176,725	50,852	3,858,132	11,267,741	
1962	15,372,219	46,782	3,491,725	11,833,712	
1963	15,698,991	43,371	3,212,814	12,442,806	
1964	15,884,679	40,337	2,959,011	12,885,331	
1965	16,046,603	34,355	2,759,203	13,253,045	
1966	16,178,156	31,499	2,579,567	13,567,090	
1967	16,773,205	29,662	2,476,272	14,267,271	
1968	17,645,821	27,564	2,529,750	15,068,079	20,428
1969	17,959,933	24,966	2,438,906	15,396,642	99,419
1970	18,183,719	22,174	2,279,017	15,609,131	273,397
1971	15,943,190	—	—	15,333,221	609,969
1972	16,658,451	—	—	15,023,691	1,634,760
1973	17,124,619	—	—	13,792,623	3,331,996
1974	17,324,570	—	—	11,766,424	5,558,146
1975	17,700,815	—	—	10,120,493	7,580,322
1976	17,787,984	—	—	9,148,732	8,639,252
1977	18,056,058	—	—	8,098,386	9,957,672
1978	18,148,918	—	—	7,099,726	11,049,192
1979	18,381,161	—	—	6,249,716	12,131,445
1980	18,284,865	—	—	5,383,125	12,901,740
1981	18,667,211	—	—	4,887,663	13,779,548
1982	18,554,220	—	—	4,293,668	14,260,552
1983	18,494,235	—	—	3,795,587	14,698,648
1984	18,631,753	—	—	3,261,272	15,370,481
1985	18,715,937	—	—	2,896,263	15,819,674
1986	18,704,732	—	—	2,679,396	16,025,336

## Notes:

1. Owing to industrial action within the Post Office the figures for licences in force at 31 March 1971 and 1979 do not reflect the true licensing position on those dates.

2. Radio only licences were abolished on 1 February 1971.

3. Combined radio and television licences were also abolished on 1 February 1971. From that date television only licences have been issued.

4. Dealers' demonstration fees and accommodation and residential care licences have been excluded from the figures.

## APPENDIX II

## Licences and licence fees

## Broadcast receiving licence fees in the United Kingdom 1922/1986

	Radio	Television		
		monochrome (combined with radio)	colour (combined with radio)	
1 November 1922	10s	—	—	
1 June 1946	£1-00s	£2-00	—	
1 June 1954	..	£3-00	—	
1 August 1957	..	£4-00*	—	*Excise duty of £1 imposed not receivable by BBC
1 October 1963	..	£4-00*	—	*Excise duty abolished BBC given full amount
1 August 1965	£1-5s	£5-00	—	
1 January 1968	..	£5-00	£10-00	Colour tv supplementary of £5 introduced
1 January 1969	..	£6-00	£11-00	
1 February 1971	*	—	—	*The radio only licence fee was abolished
1 July 1971	—	£7-00	£12-00	
1 April 1975	—	£8-00	£18-00	Colour tv supplementary increased to £10
29 July 1977	—	£9-00	£21-00	Colour tv supplementary increased to £12
25 November 1978	—	£10-00	£25-00	Colour tv supplementary increased to £15
24 November 1979	—	£12-00	£34-00	Colour tv supplementary increased to £22
1 December 1981	—	£15-00	£46-00	Colour tv supplementary increased to £31
1 April 1985	—	£18-00	£58-00	Colour tv supplementary increased to £40

## Licence fees in European countries: September 1986

Country	Monochrome TV		Colour TV		Fee for radio only	
Austria*	AS 1902	£90	AS 1902	£90	—	
Belgium	BFR 3084	£49	BFR 4812	£77	BFR 816	£13
Denmark	Dkr 700	£61	Dkr 1180	£103	Dkr 184	£16
Finland*	Fmk 360/260	£49/£36	Fmk 620/480	£85/£66	—	
France*	Ff 356	£36	Ff 541	£54	—	
Germany*	DM 195	£64	DM 195	£64	DM 60.60	£20
Ireland*	£(I) 42	£38	£(I) 62	£56	—	
Italy*	Lire 64,675	£31	Lire 93,325	£45	—	
Netherlands*	Gld 158	£46	Gld 158	£46	Gld 46	£13
Norway	Nkr 640	£59	Nkr 830	£77	—	
Sweden	SKR 708	£70	SK R 868	£85	—	
Switzerland*	SF 174	£71	SF 174	£71	SF 87	£35
UK		£18		£58	—	

Currencies converted at Bank Selling rate, August 1986, and rounded to the nearest pound.

\*Advertising is carried on at least one of the services supported by the licence fee.

# Home Services

## THE BBC'S INCOME, 1985/86

HOW IT WAS RAISED	£ million	HOW IT WAS USED	£ million
18.7 million licences produced (6 out of 7 were for colour, at £58, the rest for black and white, at £18)	979	The BBC spent on its Television Services	582
The POST OFFICE charged (for collection and for dealing with evasion and interference)	56	Radio Services	225
LEAVING THE BBC WITH	923	And on Re-equipment & additional capital needs	56
Other Income (after tax) (from selling programmes, <i>Radio Times</i> , books, records and other sales)	10	TOTALLING FOR THE YEAR	863
MAKING A TOTAL	933	AND PUT INTO RESERVE (against higher costs in the third year of the Licence Period)	70
FOR THE YEAR OF	<u>933</u>		<u>933</u>

### WHERE EACH POUND OF INCOME WENT



#### TELEVISION

BBC1, BBC2,  
Regional TV

#### RADIO

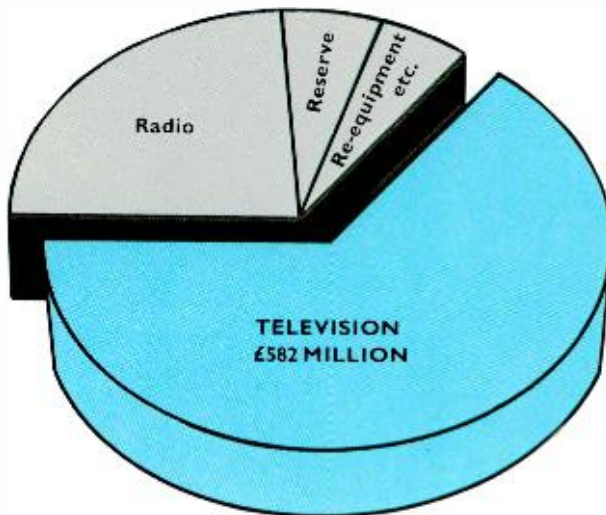
R1, R2, R3, R4  
Regional & Local Radio

Re-equipment & additional capital needs

Reserve for 1987/88

# BBC Television

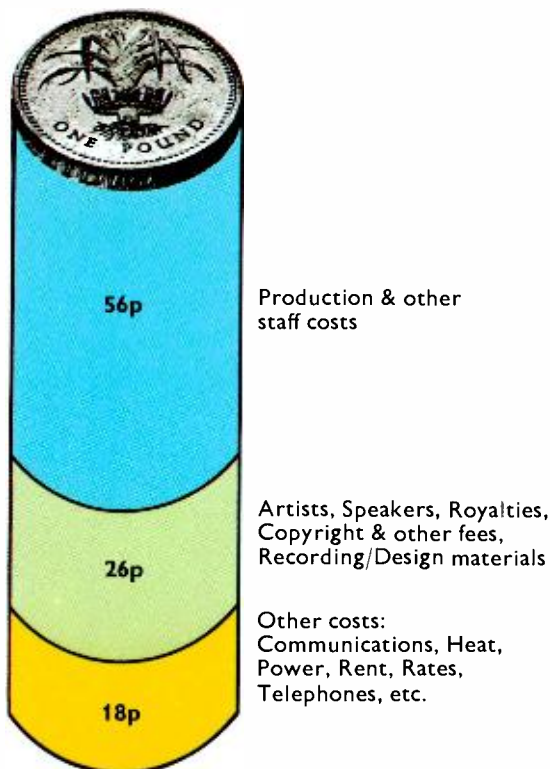
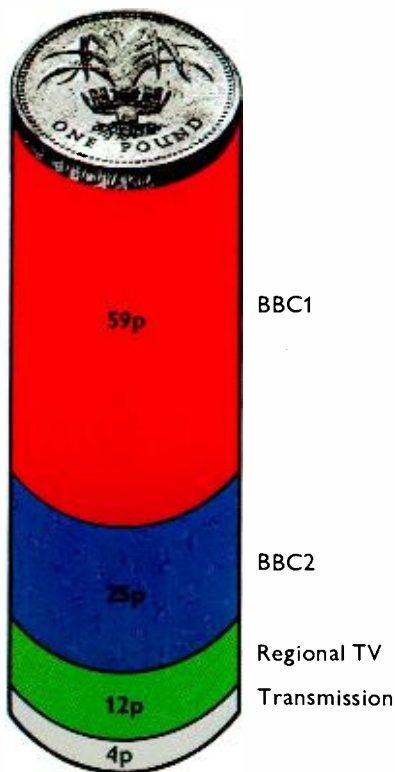
## THE TELEVISION SHARE OF THE CAKE



## TV RUNNING COSTS, 1985/86

HOW EACH POUND WAS SHARED OUT

HOW EACH POUND BROKE DOWN



# BBC Television

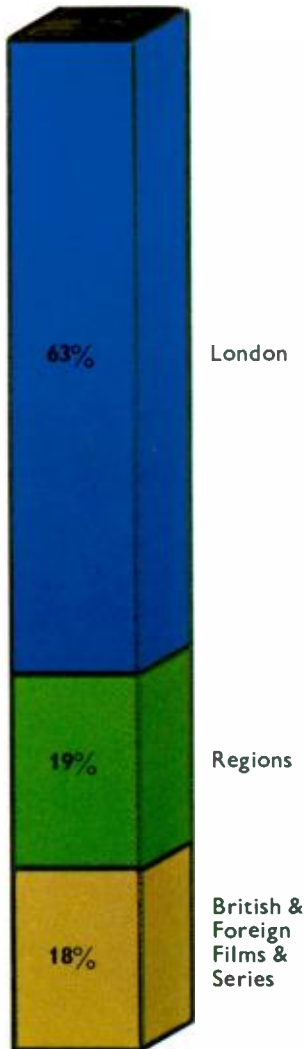
## HOURS OF OUTPUT 1985/86

Network Television 9,665 hours

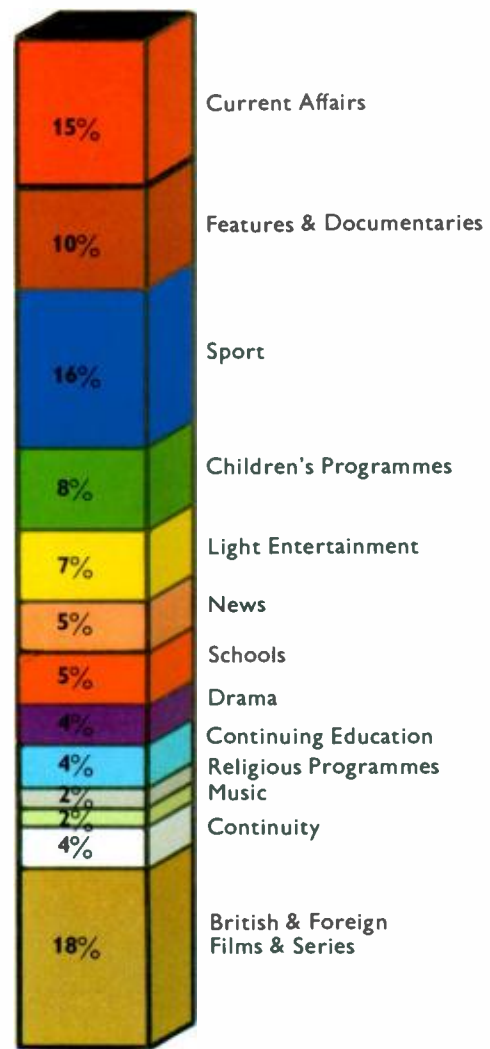
Regional Television 3,758 hours



NETWORK PROGRAMMES BY ORIGIN

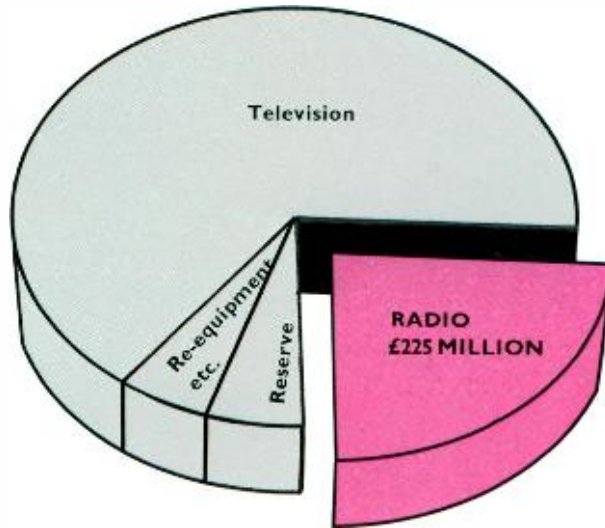


NETWORK PROGRAMMES BY CATEGORY



# BBC Radio

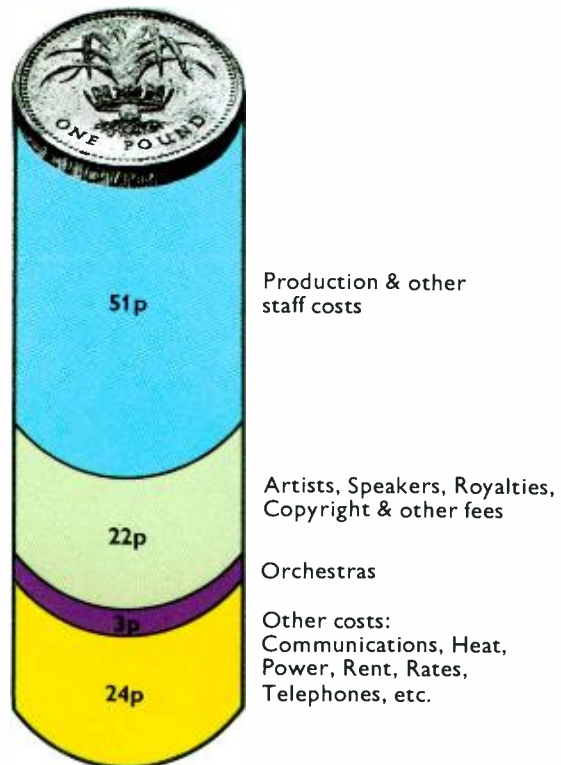
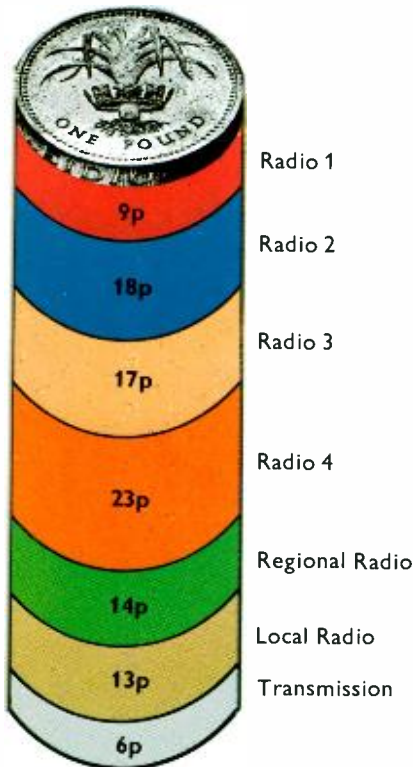
## THE RADIO SHARE OF THE CAKE



## RADIO RUNNING COSTS, 1985/86

HOW EACH POUND WAS SHARED OUT

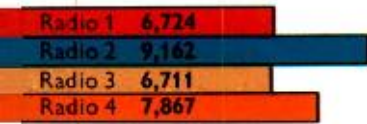
HOW EACH POUND BROKE DOWN



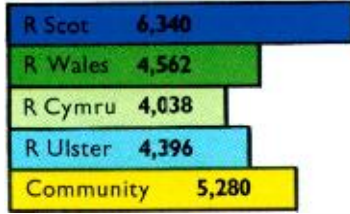
# BBC Radio

HOURS OF OUTPUT 1985/86

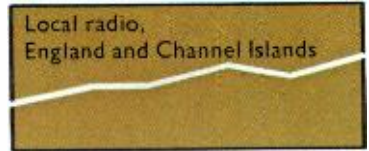
Network Radio **30,464**



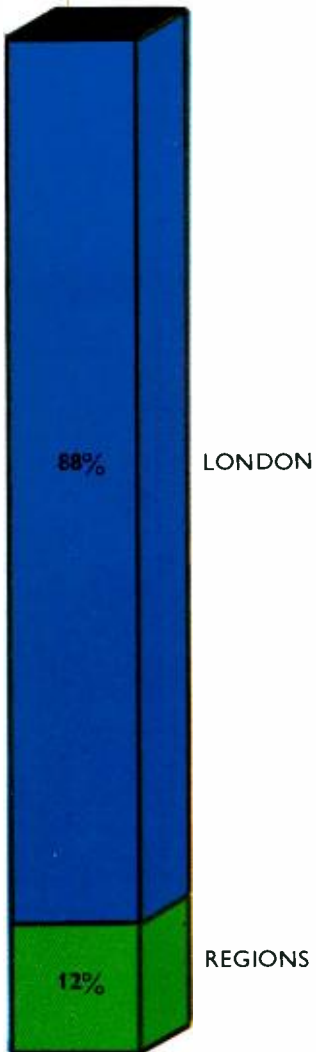
Regional Radio **24,616**



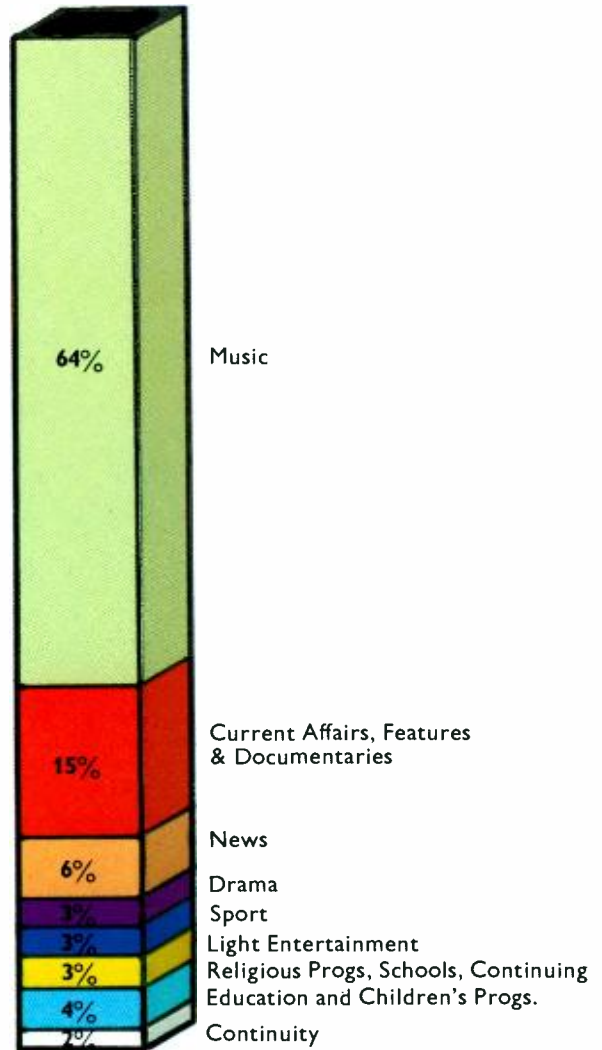
Local Radio **137,788**



NETWORK PROGRAMMES BY ORIGIN



NETWORK PROGRAMMES BY CATEGORY



## External Services

INCOME, 1985/86

HOW IT WAS RAISED	£ million	HOW IT WAS USED	£ million
The BBC External Services received		The BBC External services spent on its	
As Grant-in-Aid	90	Broadcasting Services	77
And other Income (after tax)	3	Monitoring Service	7
		And on	
		Re-equipment & additional capital needs	10
		<b>TOTALLING FOR THE YEAR</b>	<b>94</b>
		Using from its reserves	( 1)
<b>MAKING A TOTAL for the year of</b>	<b>93</b>		<b>93</b>

HOW EACH POUND OF RUNNING COSTS BROKE DOWN



60p Production & other staff costs

8p Artists, Speakers, Royalties, Copyright & other fees

32p Other costs: Circuits, Power, Heat, Rent, Rates, Telephones, etc.

HOURS OF OUTPUT 1985/86

37,909

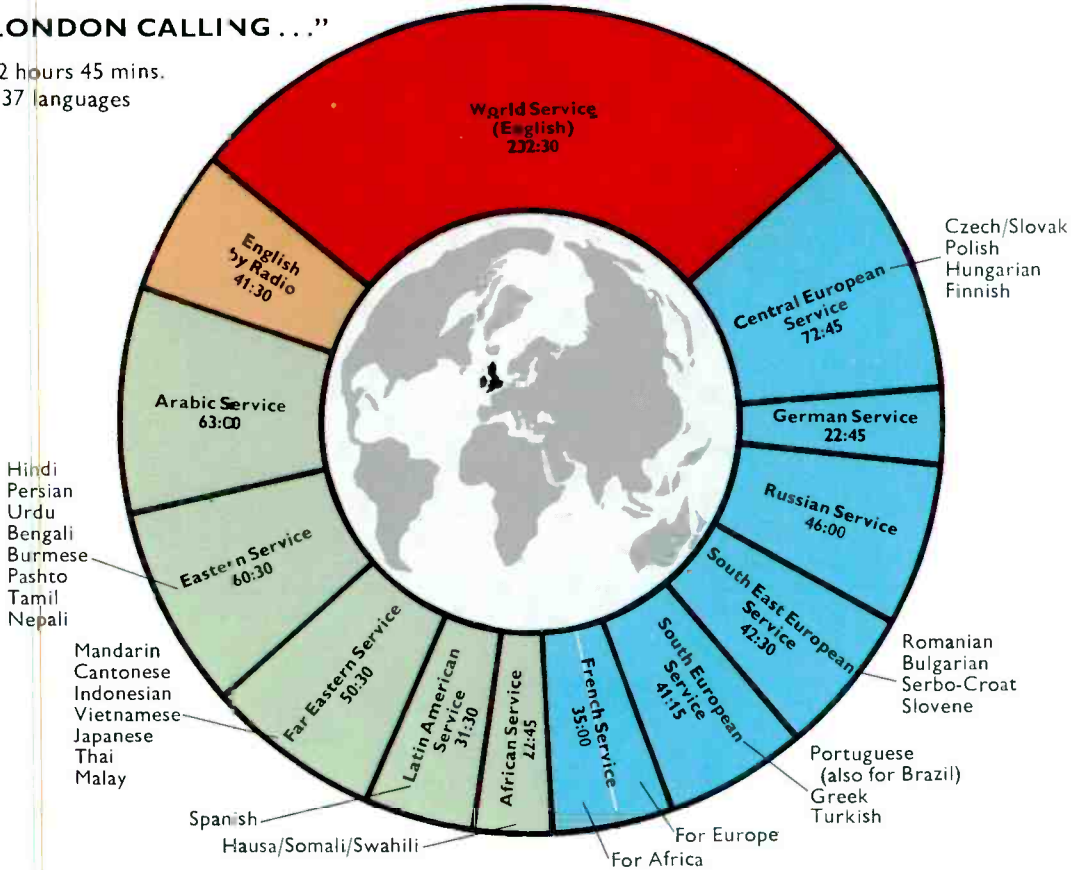




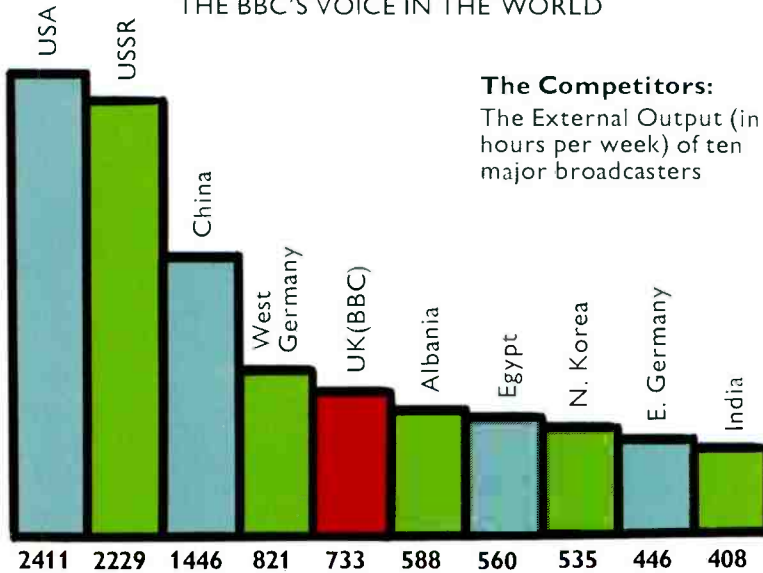
# BBC External Services

“LONDON CALLING . . .”

732 hours 45 mins.  
in 37 languages



## THE BBC'S VOICE IN THE WORLD



**The Competitors:**  
The External Output (in hours per week) of ten major broadcasters


## The Licence Fee

HOW EACH £58 LICENCE SPLIT UP IN 1985/86

THE POST OFFICE CHARGED (for collection and for dealing with evasion and interference)	£3.30
BBC TELEVISION COST	£34.50
BBC RADIO COST	£13.35
RE-EQUIPMENT & ADDITIONAL CAPITAL NEEDS TOOK	£3.30
COMMERCIAL ACTIVITIES CONTRIBUTED	-£0.60
LEAVING IN HAND (against higher costs in the third year of the Licence Period)	£4.15
	£58.00



SIXTEEN PENCE A DAY: THE DAILY CHOICE ON OFFER FROM THE BBC



**BBC 1**

15 hours  
PLUS 1 hour in each Region

**BBC 2**

11 hours

PLUS **C E E F A R**

**1**

MW 1053 +  
1089 kHz  
20h + 27m  
VHF/FM  
88-90.2

18 hours

**2**

MW 893 +  
909 kHz  
433 +  
330m  
VHF/FM  
88-90.2

25 hours

**3**

MW  
1215 kHz  
247 m  
VHF/FM  
90.2-92.4

18 hours

**4**

LW  
200 kHz  
1500m  
VHF/FM  
92.4-94.8

21 hours

PLUS **BBC LOCAL RADIO** 11 hours

**SCOTLAND**

MW 810 kHz 370m  
VHF/FM 92.4-94.7  
197.6-99.8

17 hours

**WALES**

MW 882 kHz 340m  
CLWYO MW 857 kHz 457 m  
GWENT VHF/FM 95.1+95.9

12 hours

**CYMRU**

VHF/FM 92.4-94.6 + 96.6

11 hours

**ULSTER**

MW 1341 kHz 244m  
87.3 kHz 344m  
VHF/FM 92.4-94.8

12 hours

## APPENDIX II(a)

**Licence Income and National Regions 1985/86**

	Total	England	Scotland	Wales	Northern Ireland
At 31 March 1986 the number of Television Licences was	M	M	M	M	M
	18.7	15.9	1.6	0.9	0.3
And the net licence income collected was	£m	£m	£m	£m	£m
	922.9	785.4	81.4	44.3	11.8
After expenditure on:					
production of local programmes for local audiences	108.1	44.0	22.1	28.8	13.2
transmission and distribution costs	26.0	15.5	6.1	3.0	1.4
	134.1	59.5	28.2	31.8	14.6
The amount left to pay for capital investment, all network programmes and the use of central service departments was	788.8	725.9	53.2	12.5	-2.8
If all licenced households contributed equally to these services the amount required from each area would be	788.8	670.7	67.5	38.0	12.6
leaving a surplus/deficit(-) of	—	55.2	-14.3	-25.5	-15.4

## APPENDIX III

**Hours of Output 1985/86: Television**

	Network Programmes			Regional Service only	Total	%
	BBC 1	BBC 2	Total			
	Hours	Hours	Hours			
<b>Programmes Produced in London</b>	3,735	2,357	6,092		6,092	42.5
<b>Programmes Produced in the Regions:</b>						
England – Pebble Mill	351	155	506	209	715	
– Manchester	345	369	714	213	927	
– Bristol	149	150	299	199	498	
– Norwich	2	1	3	210	213	
– Newcastle	1	12	13	220	233	
– Leeds	4	7	11	208	219	
– Southampton	1	13	14	207	221	
– Plymouth	7	10	17	212	229	
– Nottingham	1		1	83	84	
	861	717	1,578	1,761	3,339	
Scotland	71	107	178	578	756	
Wales	38	49	87	1,047	1,134	
Northern Ireland	18	9	27	372	399	
<b>Total Programmes Produced in the Regions</b>	988	882	1,870	3,758	5,628	39.3
<b>Total Programmes Produced in London and in the Regions</b>	4,723	3,239	7,962	3,758	11,720	81.8
<b>British and Foreign Feature Films and Series</b>	849	854	1,703		1,703	11.9
	5,572	4,093	9,665	3,758	13,423	93.7
<b>Open University</b>	118	786	904		904	6.3
<b>Total Hours of Broadcasting</b>	5,690	4,879	10,569	3,758	14,327	100.0

Network transmission hours exclude trade test transmissions and CEEFAX which amounted to 1,990 hours in 1985/86. Wales regional service hours include 542 hours for S4C.

## APPENDIX III(a)

# Programme Analysis 1985/86: Television Networks

	BBC 1		BBC 2		Total	
	<i>Hours</i>	<i>%</i>	<i>Hours</i>	<i>%</i>	<i>Hours</i>	<i>%</i>
<b>BBC PRODUCTIONS</b>						
Current Affairs	1,125	19.8	291	5.9	1,416	13.4
Features and Documentaries	333	5.8	701	14.4	1,034	9.8
Report	761	13.4	773	15.8	1,534	14.4
Children's Programmes	753	13.2	20	0.4	773	7.3
Light Entertainment	518	9.1	217	4.4	735	7.0
News	410	7.2	51	1.1	461	4.4
Schools	—	—	512	10.5	512	4.8
Drama	295	5.2	144	3.0	439	4.2
Continuing Education	172	3.0	196	4.0	368	3.5
Religion	156	2.8	10	0.2	166	1.6
Music	16	0.3	126	2.6	142	1.3
Continuity	184	3.2	198	4.1	382	3.6
	4,723	83.0	3,239	66.4	7,962	75.3
<b>British &amp; Foreign Feature Films &amp; Series</b>	849	14.9	854	17.5	1,703	16.1
	5,572	97.9	4,093	83.9	9,665	91.4
<b>Open University</b>	118	2.1	786	16.1	904	8.6
<b>Total</b>	5,690	100.0	4,879	100.0	10,569	100.0

## APPENDIX IV

**Hours of Output 1985/86: Radio**

	Network Programmes					Regional			%
	Radio 1	Radio 2	Radio 3	Radio 4	Total	Service Only	Local Radio	Total	
	Hours	Hours	Hours	Hours	Hours	Hours	Hours	Hours	
<b>Programmes Produced in London</b>	6,672	8,567	5,152	6,278	26,669			26,669	13.8
<b>Programmes Produced in the Regions:</b>									
England – Pebble Mill	1	204	422	520	1,147			1,147	
– Manchester	51	311	503	343	1,208			1,208	
– Bristol		52	285	527	864			864	
	52	567	1,210	1,390	3,219			3,219	
Scotland		4	141	76	221	6,340		6,561	
Wales		18	157	72	247	8,600		8,847	
Northern Ireland		6	51	51	108	4,396		4,504	
Community Stations						5,280		5,280	
<b>Total Programmes Produced in the Regions</b>	52	595	1,559	1,589	3,795	24,616		28,411	14.7
<b>Total Programmes Produced in London and in the Regions</b>	6,724	9,162	6,711	7,867	30,464	24,616		55,080	
<b>Local Radio</b>							137,788	137,788	71.4
<b>Open University</b>			62	121	183			183	0.1
<b>Total Hours of Broadcasting</b>	6,724	9,162	6,773	7,988	30,647	24,616	137,788	193,051	100.0

The output of Wales includes 4,038 hours of programmes in the Welsh language

## APPENDIX IV(a)

# Programme Analysis 1985/86: Radio Networks

	Radio 1		Radio 2		Radio 3		Radio 4		Total	
	Hours	%	Hours	%	Hours	%	Hours	%	Hours	%
<b>BC Productions</b>										
Music	6,384	95.0	7,465	81.5	5,394	79.6	173	2.2	19,416	63.3
Current Affairs, Features and Documentaries	143	2.1	122	1.3	391	5.8	3,963	49.6	4,619	15.1
News	187	2.8	425	4.6	184	2.7	1,085	13.6	1,881	6.1
Drama					140	2.1	885	11.1	1,025	3.3
Report			656	7.2	320	4.7	50	0.6	1,026	3.3
Light Entertainment	9	0.1	396	4.3	6	0.1	344	4.3	755	2.5
Religion			54	0.6	100	1.5	263	3.3	417	1.4
Schools							521	6.5	521	1.7
Continuing Education							261	3.3	261	0.9
Children's Programmes							6	0.1	6	
Continuity	1		44	0.5	176	2.6	316	3.9	537	1.8
	6,724	100.0	9,162	100.0	6,711	99.1	7,867	98.5	30,464	99.4
<b>Open University</b>					62	0.9	121	1.5	183	0.6
<b>TOTAL</b>	6,724	100.0	9,162	100.0	6,773	100.0	7,988	100.0	30,647	100.0

## APPENDIX V

# School Broadcasting

## 1. Output 1985/86

	Radio			Television		
	Hours*	Series	Number of Programmes <sup>1</sup>	Hours	Series	Number of Programmes <sup>1</sup>
United Kingdom <sup>2</sup>	468	119	1,548	476	70	781
Scotland <sup>3</sup>	94	17	360	37	3	110
Wales <sup>3</sup>	100	16	322	65	6	194
Northern Ireland <sup>3</sup>	36	9	122	10	2	31

<sup>1</sup> Including repeats

<sup>2</sup> Programmes for the UK as a whole, but excluding programmes produced by BBC Scotland, Wales and N. Ireland

<sup>3</sup> Programmes produced in Scotland, Wales and N. Ireland for Network or Regional transmission

\* Approximate

## 2. Equipment in schools

	Primary Schools		Secondary Schools	
	Autumn		Autumn	
(a) Video recorders	1984	1985	1984	1985
Percentage of schools with recorders	55	65	98	99
Average number of recorders per school	1	1	3	4
(b) Microcomputers	Autumn		Autumn	
	1984	1985	1984	1985
Percentage of schools with micros	89	95	98	99
Average number of micros per school	2	2	11	13

## 3. Overall use of school broadcasts

It is estimated that BBC Radio and Television School Broadcasts are used in:

26,950 Primary schools (97 per cent)

5,580 Secondary schools (93 per cent)

Full details of school broadcasts are available from:

**BBC School Broadcasting Information,  
London W5 2PA (01-991 8015)**



**Some significant new programme groups in 1985/86****United Kingdom****Radio***Let's Make a Story* (Infants)

This story grows in each programme, rising to a climax and leaving the children to find their own ending.

*Looking at Nature* (Age 7–9)

This series encourages children to observe and investigate the natural world in both expected and unexpected places.

*Opalong* (Age 8–11)

This series develops children's natural enthusiasm for dancing and builds on it creatively, teaching sequences of movement.

*Patterns of Language* (Age 10–13)

A series which aims to develop linguistic awareness when learning a foreign language or developing ideas about the workings of the English language.

*Jesus* (lower secondary)

This series explores the main aspects of Jesus's life and ministry and is designed for use by specialist and non-specialist teachers.

*Opus* (Age 11–16)

An opportunity for schools to talk about and broadcast musical works they have written themselves.

*Drama Resources* (Age 11–16)

The programmes offer starting points for developing classroom drama.

*Teenagers Talking . . . Work* (Age 14–16)

Pupils with few or no examination passes from different parts of the country talk about their career prospects.

*Choices 86* (Age 14–19)

Careers expert Margaret Korving presents this series to help prepare teenagers for their future after school.

*French III: Graded Objectives – Encore une étape*

These five programmes provide listening material at level III of a graded objectives course, but are also suitable for those following more traditional courses.

*French IV: A propos*

A series of modular programmes providing level IV material that is lively and motivating, whilst remaining relevant to curriculum studies.

*German IV: Deutsches Magazin*

A series designed for pupils about to take their first public examination in the subject.

*Rehearsing for Work (BTEC)* (upper secondary)

These programmes help prepare students for work experience and should aid them in their selection of appropriate placings.

*Help Yourself to English (Unseen Criticism)*

(Age 16 +)

A self-help series for students taking the A-Level English unseen criticism paper.

*Social Education: You and the Police*

(upper secondary)

These programmes investigate attempts to revive local harmony between the police and local communities.

**Television***Tutorial Topics* (Age 11–13)

A unit of ten 10-minute programmes to support the main objectives of tutorial work – to create confidence in self-expression, better self-knowledge and a more participative approach to learning.

*Past Thirteen: Choices in the Third Year* (Age 13 +)

This series aims to assist in the building of self-awareness in 13+ children of all ability levels.

*Textile Studies* (Age 11–14)

Five programmes on the origins of fabric and thread and their practical and creative uses.

*Microelectronics in Action* (Age 11–14)

The series examines real world applications and shows the changes being brought about by the microelectronics revolution.

*Buddy* (Age 11–14)

An adaptation in five parts of the novel by Nigel Hinton. 13-year-old Buddy lives alone with his eccentric, teddy-boy father and attempts to come to terms with the love he feels for both parents.

*Religious Studies* (Age 11–14)

Five 'topic-based' programmes drawing for illustration on the major world religions.

*M1 10: Mathematical Investigations* (Age 11–14)

M1 10 is reference material to encourage investigative work that can be followed to different levels.

*History File* (Age 14–16)

*History File* is a new banner title for school television's history output for the upper secondary school (except A-Level).

*Treffpunkt: DDR* (secondary)

Language resource sequences entirely in German, using documentary film shot in East Germany and designed for the 2nd/3rd year of learning German.

*Encounter: East Germany* (Age 12–15)

Documentary films (English commentary), based on life in East Germany, giving an insight into the country's institutions, working and family life.

*Economics: A Question of Choice* (Age 14–17)

This series aims to support the economic literacy component in social education courses. Each programme encourages a critical awareness of the economic system and how it affects young people's lives.

*Advanced Level Studies: Biology* (Age 16–19)

A series exploring modern developments in biology related to A-Level topics.

## Scotland

### Radio

*Check This!* (upper primary)

A magazine for guests, reports from schools, environmental issues, music and letters.

*English for S1 and S2* (Age 12–13)

This series aims to stimulate talking, writing, reading and dramatic activity.

*Scottish History: Scotland since 1880* (secondary)

This series provides resource material for S3–S4 Standard Grade.

### Television

*Casebook Scotland: Standard Grade Studies S3–S4*

Programmes explore topics relevant to Standard Grade English Courses.

## Wales

### Radio

*English Literature 16+*

This series is intended for those secondary schools in Wales following the pilot scheme at 16+.

*Welsh History Resources*

Ten programmes offering resource material in Welsh history.

## Northern Ireland

### Radio

*Irish Studies: Geography* (lower secondary)

These programmes are designed as resource units which aim to provide relevant actuality material.

*Irish Studies: Medieval Irish History*

(middle secondary)

This unit tries to recreate the past in the words of contemporaries.

## 5. Support material for school broadcasts

School broadcasts are usually accompanied by support material such as teachers' notes, computer software packages and radiovision filmstrips. Most items are available by mail order from BBC Publications. Some items are available through the retail trade, as shown:

### New Books

#### *School Radio*

The Let's Join in Storybook

The Johnny Morris Storybook

#### *School Television*

Watch: Then and Now

The Fifth You and Me Book

Zig Zag: The Greeks

### New Computer Software

#### *School Radio*

Secondary Science: The Mole Concept

Uniformly Accelerated Motion

Maths With A Story 2

#### *School Television*

Science Topics: Bonding

Electronics in Action

Electromagnetic Spectrum

Newton and the Shuttle

Ecology

Polymers

Food and Population

The Periodic Table (and classification)

## APPENDIX VI

## Broadcasts by the Political Parties

## Party Political Broadcasts: United Kingdom

(a) 1985 (1.1.85–31.12.85)

	Television		Radio	
	10 mins	5 mins	R4	R2
Conservative	–	5	5	2
Labour	4	2	5	2
Liberal	1	1	2	1
DP	1	1	2	1
Alliance	1	–	–	–

(b) 1986 (1.1.86–31.3.86)

Conservative	–	1	1	1
Labour	1	–	1	–
Liberal	–	1	–	–
DP	–	1	–	–

## 2. Party Political Broadcasts: Scotland and Wales

In addition to the national broadcasts shown above, the Scottish National Party (SNP) and Plaid Cymru were allocated broadcasts for reception in Scotland and Wales respectively, as follows:

(a) 1985 (1.1.85–31.12.85)

	Television		Radio
	10 mins	5 mins	
SNP	1	2	2
Plaid Cymru	–	1	1

(b) 1986 (1.1.86–31.3.86)

None

## APPENDIX VII

## Viewing and listening: audiences 1985/86

## 1. TELEVISION

The average amount of viewing per head per week in 1985/86 was nearly 26½ hours, of which BBC Television accounted for 47 per cent. Over the course of a typical week, nearly everybody (99 per cent) who watches television views some BBC Television, the average for such BBC viewing being about 12¼ hours a week.

The table below shows, in per cent, the daily and weekly 'reach' for the various channels, that is the proportion of the population viewing that channel at all during the week. The average amount of viewing per week is given in hours and minutes, together with the percentage share of total viewing attracted by each channel.

	Reach % of population (aged 4+)		Viewing per head/week Hrs: Mins	Share of viewing %
	Daily	Weekly		
BBC-1	64.6	92.0	9:22	36
BBC-2	35.3	80.6	2:57	11
Any or all BBC	69.1	93.0	12:19	4
ITV	65.2	91.5	12:04	46
C4/S4C	28.5	72.8	1:58	7
Any or all commercial	69.2	92.6	14:02	5
Any or all television	79.3	94.3	26:21	100

Source: BARB/AGB

## Average audiences for a selection of BBC programmes

## BBC-1

*Light Entertainment*

Open All Hours	16,800,000
Dear John	15,700,000
In Sickness and in Health	15,600,000
'Allo 'Allo	15,400,000
Hancock's Half Hour	15,100,000
Only Fools and Horses . . .	15,100,000

*General Interest*

Crimewatch UK	14,600,000
That's Life	14,300,000
QED	13,600,000
Wogan	13,600,000
Hospital Watch	13,200,000
The Marriage	11,700,000

*Drama*

EastEnders	24,400,000
Bergerac	15,200,000
Dallas	14,900,000
Howards' Way	13,700,000
Bluebell	12,600,000
Lovejoy	10,300,000

*Current Affairs*

Nine O'Clock News	8,100,000
Breakfast Time (average peak audience)	1,800,000

*Programmes for children and the family*

The Noel Edmonds Late Late Breakfast Show	16,700,000
Jim'll Fix It	11,100,000
Grange Hill	8,900,000

*Sport*

Boxing: Barry McGuigan	18,300,000
Wimbledon '85	11,900,000
Sportsnight	6,900,000

<b>BC-2</b>	
he Two Ronnies	11,700,000
ive Aid	10,100,000
ender is the Night	8,700,000
he Natural World	7,900,000
es, Prime Minister	7,500,000
Minutes	7,200,000
reen Two: Hotel du Lac	6,000,000
y Brother Jonathan	5,800,000

**audience appreciation**

5 plus: Crimewatch UK  
 Live Aid  
 EastEnders  
 Discovering Birds  
 Stuart Burrows Sings  
 Yes, Prime Minister  
 The Natural World  
 Contemporary Mozart  
 Hospital Watch  
 Only Fools and Horses . . .

80 plus: Horizon  
 One Man and his Dog  
 All Our Working Lives  
 Antiques Roadshow  
 One by One  
 A Question of Sport  
 Bluebell  
 75 plus: Maestro  
 Gardeners' World  
 Victoria Wood: As Seen On TV  
 Songs of Praise  
 Blackadder  
 Newsnight

**2. RADIO**

The average amount of listening to radio per head per week in 1985/86 was just under 8¼ hours, of which almost 6¼ hours (74 per cent) was to the BBC services. ILR and other non-BBC stations shared the remaining 2¼ hours (26 per cent of the total).

The table below shows the reach – that is the total percentage of the population listening at some time during the day/week – for each service. It also gives the average amount of listening per head per week – including non-listeners – and the average amount of time spent listening by patrons (listeners) each day. The share of total listening for each service is also given.

	<i>Reach</i> <i>% of population (aged 4 +)</i>		<i>Listening</i>		<i>Share of Listening %</i>
	<i>Daily</i>	<i>Weekly</i>	<i>Per head per week Hrs: Mins</i>	<i>Per patron per day Hrs: Mins</i>	
Radio 1	13.0	34	2:38	2:53	31
Radio 2	8.6	24	1:30	2:30	17
Radio 3	1.1	6	0:10	2:10	2
Radio 4	7.8	17	1:02	1:54	12
Local Radio	5.2	18	0:53	2:26	10
National Regions	1.3	6	0:11	2:01	2
Any or all BBC	33.6	67	6:24	2:43	74
ILR	10.8	33	2:00	2:39	23
Other Non-BBC	1.3	N/A	0:17	3:06	3
Any or all radio	43.2	77	8:41	2:52	100

Source: Daily Survey of Listening

**Some typical radio audiences**

**RADIO 1**

Top 40	(Sunday) 4,900,000
Steve Wright	(Sunday) 3,500,000
Mike Read	(Mon–Fri) 3,500,000
Jimmy’s Road Club	(Sunday) 3,400,000

**RADIO 2**

Ken Bruce	(Mon–Fri) 2,900,000
Jimmy Young	(Mon–Fri) 2,200,000
David Jacobs	(Saturday) 1,900,000
Melodies for You	(Sunday) 1,700,000
Desmond Carrington	(Sunday) 1,600,000

**RADIO 3**

Record Review	(Saturday) 100,000
Your Concert Choice	(Sunday) 100,000
Midweek Choice/ Mainly for Pleasure	(Wednesday) 50,000

**RADIO 4**

News 8.00 am	(Mon–Fri) 1,700,000
Today 8.10 am	(Mon–Fri) 1,200,000
The Archers Omnibus	(Sunday) 1,000,000
Any Questions?	(Saturday) 800,000
Letter From America	(Sunday) 600,000
Start the Week	(Monday) 600,000
Woman’s Hour	(Mon–Fri) 500,000

**Audience appreciation**

Amongst programmes achieving a Reaction Index of 80 or above from the Listening Panel were:

**RADIO 1**

Live Aid  
30 Years of Rock  
Radio 1 Roadshow  
Classic Concert

**RADIO 2**

Hancock’s Half Hour  
Sing Something Simple  
The Organist Entertains  
Gala Concert

**RADIO 3**

The Royal Concert  
Royal Philharmonic Orchestra  
Proms ’85  
Brahms at the Barbican

**RADIO 4**

A Green Hill Far Away  
Gardeners’ Question Time  
Ethiopia – A Hungry Year  
Carols from Liverpool

## APPENDIX VIII

## Rebroadcasts of BBC External Services

The following list gives details of countries in which BBC External Services output is carried by national networks or local stations. There is also extensive monitoring of BBC transmissions by broadcasting stations or use in preparing their news bulletins and other programmes.

Relays off direct transmissions are daily unless indicated by an asterisk \*.

	Direct Transmissions				Topical Tapes	Transcription Service	English by Radio	English by Television	Vernacular tapes, discs, etc.
	World Service	L/A Spanish	Cantonese	Mandarin					
<b>EUROPE</b>									
Austria						●		●	German
Belgium					●	●		●	German
Bulgaria								●	
Cyprus					●	●	●	●	Greek
Denmark					●	●			
Finland						●	●	●	Finnish
France	●				●	●	●		
West Germany					●	●	●	●	German, Spanish
Gibraltar	●				●	●			
Greece								●	Greek
Hungary						●	●	●	
Iceland						●			
Ireland						●			
Italy	●				●	●	●		Italian, German
Netherlands						●	●	●	
Norway						●			
Poland						●	●	●	
Portugal							●	●	Portuguese
Spain						●	●	●	Spanish, Catalan L/A Spanish
Sweden					●	●	●	●	Spanish
Switzerland	●				●	●	●		German, Italian
Turkey						●		●	
USSR								●	
Yugoslavia						●		●	
<b>AFRICA</b>									
Angola							●		Portuguese
Botswana					●				English for Africa
Burkina Faso								●	
Burundi									Swahili
Cameroon							●		Hausa
Cape Verde Islands								●	
Ethiopia								●	
Ivory Coast							●		
Kenya					●				
Lesotho									English for Africa

	Direct Transmissions				Topical Tapes	Transcription Service	English by Radio	English by Television	Vernacular tapes, discs, etc.
	World Service	L/A Spanish	Cantonese	Mandarin					
Liberia	●								
Libya							●		
Madagascar							●		
Malawi					●	●			English for Africa
Mauritius	●				●	●	●	●	Hindi
Mozambique							●		
Niger									Hausa
Nigeria							●		Hausa
Senegal								●	
Seychelles					●	●		●	
Sierra Leone	●								
South Africa					●	●		●	
Swaziland	●				●	●	●		English for Africa
Tunisia								●	
Uganda							●		
Zaire							●	●	
Zambia					●	●	●		English for Africa
Zanzibar							●		
Zimbabwe					●	●			English for Africa
<b>MIDDLE EAST</b>									
Abu Dhabi					●	●			
Bahrain					●	●		●	
Dubai					●	●			
Egypt					●	●		●	
Israel					●	●		●	
Jordan					●	●		●	
Oman					●	●		●	
Qatar					●	●		●	
Saudi Arabia					●	●		●	
United Arab Emirates					●		●		
<b>ASIA</b>									
Burma							●	●	
Maldiv Islands						●			
Nepal									Nepali
Sri Lanka					●	●		●	Sinhala
<b>FAR EAST</b>									
Brunei					●	●		●	Malay, Mandarin
Chinese P.R.							●	●	Mandarin
Hong Kong	●		●	●	●	●	●	●	Cantonese Mandarin
Indonesia					●		●		Indonesian
Japan					●	●		●	Japanese
South Korea						●	●	●	
Macau									Portuguese
Malaysia					●	●	●	●	Malay, Mandarin
Philippines							●		
Singapore	●*				●	●	●	●	Malay



	Direct Transmissions				Topical Tapes	Transcription Service	English by Radio	English by Television	Vernacular tapes, discs, etc.
	World Service	L/A Spanish	Cantonese	Mandarin					
Hong Kong					•	•	•	•	Thai
Hainan						•	•		
Vietnam								•	
<b>AUSTRALASIA &amp; OTHER OCEAN TERRITORIES</b>									
Ascension Island	•								
Australia	•				•	•		•	
Christmas Island	•					•			
Cocos (Keeling Is.)	•								
Fiji	•				•	•			Hindi
Firibati	•						•		
New Zealand	•				•	•			
Niue Island						•			
Norfolk Island						•			
Papua New Guinea						•			
Solomon Islands	•				•	•			
St Helena Island	•				•	•	•		
Tonga	•				•				
Tristan da Cunha	•*					•			
Vanuatu					•	•			
Western Samoa						•			
<b>NORTH AMERICA</b>									
Canada	•				•	•		•	L/A Spanish
USA	•				•	•	•		
<b>CENTRAL AMERICA &amp; CARIBBEAN</b>									
Anguilla	•				•	•			
Antigua	•				•	•			
Bahamas					•	•			
Barbados	•				•	•			
Belize	•*				•	•			
Bermuda	•				•	•			
British Virgin Islands	•					•			
Cayman Islands	•				•	•	•		L/A Spanish
Costa Rica									L/A Spanish
Cuba									L/A Spanish
Dominica	•				•				
Dominican Republic		•							L/A Spanish
Grenada	•				•	•			
Guyana	•				•	•			
Haiti						•			
Honduras									L/A Spanish
Jamaica	•				•	•			
Mexico					•				L/A Spanish
Montserrat	•					•			
Netherlands Antilles						•			
Panama		•							L/A Spanish

	Direct Transmissions				Topical Tapes	Transcription Service	English by Radio	English by Television	Vernacular tapes, discs, etc.
	World Service	L/A Spanish	Cantonese	Mandarin					
Puerto Rico		●							
St Kitts	●				●				
St Lucia	●				●	●			
St Vincent	●				●	●	●		
Trinidad & Tobago	●				●	●			
Turks & Caicos Islands	●				●				
<b>LATIN AMERICA</b>									
Bolivia									L/A Spanish
Brazil							●		L/A Portuguese
Chile		●				●			L/A Spanish
Colombia		●						●	L/A Spanish
Ecuador		●							L/A Spanish
Falkland Islands	●					●			
Paraguay		●					●		L/A Spanish
Peru		●				●			L/A Spanish
Uruguay						●		●	L/A Spanish
Venezuela		●					●		L/A Spanish
<b>BRITISH FORCES BROADCASTING SERVICE</b>									
Belize					●	●			
Brunei	●				●	●			
Cyprus	●				●	●			
Falkland Islands	●				●	●			
West Germany					●	●			
Gibraltar	●				●	●			
Hong Kong	●				●	●			
Nepal					●	●			Nepali Nepali

## APPENDIX IX

**World radio and television receivers – 1985***All figures approximate*

	Population in Thousands	Radio			Television		
		Number of Radio Sets (excluding wired receivers) in Thousands			Number of Television Receivers in Thousands		
		1965	1975	1985	1965	1975	1985
<b>World Figures (approx.)</b>	4,785,000	529,000	1,010,000	1,650,000	177,000	398,000	737,000
<b>Europe</b>							
Western Europe	428,000	116,500	186,600	297,800	49,400	103,400	162,900
USSR & Eastern Europe	392,000	59,700	92,600	164,300	24,000	87,000	130,100
<b>Middle East (including North Africa)</b>	229,000	12,300	29,300	58,100	1,250	6,000	19,500
<b>Africa (ex. North Africa)</b>							
South Africa	29,000	2,600	4,800	10,000	—	500	3,000
Other countries	392,000	4,800	18,500	42,600	100	600	7,900
<b>Asia</b>							
Chinese People's Republic	1,050,000	6,000	35,000	120,000	70	750	56,000
India	740,000	4,800	24,000	50,000	2	300	2,300
Japan	121,000	27,000	87,000	100,000	18,000	42,000	70,000
Other countries	723,000	13,300	49,700	111,600	700	8,950	31,000
<b>Western Hemisphere</b>							
United States of America	237,000	230,000	380,000	500,000	68,000	110,000	175,000
Canada	25,000	14,000	23,000	32,000	5,000	9,500	14,000
Latin America	382,000	29,400	62,800	133,500	7,400	22,600	54,900
West Indies	11,000	860	4,000	5,600	100	1,200	2,000
<b>Australasia &amp; other Ocean Territories</b>	26,000	7,800	13,000	24,700	3,200	5,000	8,600

*International Broadcasting and Audience Research  
June 1986*

## APPENDIX IXa

**External Broadcasting**

Estimated total programme hours per week of some external broadcasters

	1950	1955	1960	1965	1970	1975	1980	1985	1986
United States of America	497	1690	1495	1832	1907	2029	1901	2339	2410
USSR	533	656	1015	1417	1908	2001	2094	2211	2220
Chinese People's Republic	66	159	687	1027	1267	1423	1350	1446	1440
German Federal Republic	—	105	315	671	779	767	804	795	820
United Kingdom (BBC)	643	558	589	667	723	719	719	729	730
Albania	26	47	63	154	487	490	560	581	580
Egypt	—	100	301	505	540	635	546	560	560
North Korea	—	53	159	392	330	455	597	535	530
East Germany	—	9	185	308	274	342	375	413	440
India	116	117	157	175	271	326	389	408	400
Cuba	—	—	—	325	320	311	424	379	380
Australia	181	226	257	299	350	379	333	352	350
Iran	12	10	24	118	155	154	175	310	320
Nigeria	—	—	—	63	62	61	170	322	320
Poland	131	359	232	280	334	340	337	320	320
Netherlands	127	120	178	235	335	400	289	336	310
Bulgaria	30	60	117	154	164	197	236	290	310
Turkey	40	100	77	91	88	172	199	307	300
Japan	—	91	203	249	259	259	259	287	280
France	198	191	326	183	200	108	125	272	270
Czechoslovakia	119	147	196	189	202	253	255	268	260
Spain	68	98	202	276	251	312	239	252	260
Israel	—	28	91	92	158	198	210	223	220
Romania	30	109	159	163	185	190	198	212	200
South Africa	—	127	63	84	150	141	183	205	200
Italy	170	185	205	160	165	170	169	173	170
Canada	85	83	80	81	98	159	134	169	170
Portugal	46	102	133	273	295	190	214	140	150
Sweden	28	128	114	142	140	154	155	196	150
Hungary	76	99	120	121	105	127	127	122	120
Yugoslavia	80	46	70	78	76	82	72	86	80

- i) USA includes Voice of America (1226 hours per week). Radio Free Europe (566 hpw), Radio Liberty (497 hpw) and Radio Marti (122 hours per week). (1986 figures).
- ii) USSR includes Radio Moscow, Radio Station Peace & Progress and regional stations.
- iii) German Federal Republic includes Deutsche Welle (568 hours per week) and Deutschlandfunk (253 hours per week). (1986 figures).
- iv) The list includes fewer than half the world's external broadcasters. Among those excluded are Taiwan, Vietnam, 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.
- v) 1986 figures for June; all other years as at December or nearest available month.

*International Broadcasting & Audience Research*  
August 1986

## APPENDIX X

## External Services broadcasting hours

<i>language</i>	<i>Hours per week at 31 March 1986</i>	<b>Summary of changes since April 1985</b>
<b>World Service</b> (including alternatives for Asia, Africa and Falklands)	202½	
Arabic	63	
French (Africa)	†† 22¾	
French (Europe)	†† 12¼	
Russian	46	
Spanish (Latin America)	31½	
German	22¾	
Polish	26½	
Czech/Slovak	20½	Service reduced by ¾ hour weekly w.e.f. 29.9.85
Hungarian	17¼	Service reduced by ¾ hour weekly w.e.f. 29.9.85
Serbo-Croat	10½	
Slovene	5¾	
Chinese (Mandarin)	10½	
(Cantonese)	5¼	
Portuguese (Brazil)	8¾	
Portuguese (Europe & Africa)	10½	Service increased by ¼ hour daily w.e.f. 18.8.85
Hindi	14	
Romanian	14	
Persian	12¼	Service increased by ¼ hour daily w.e.f. 18.8.85
Bulgarian	12¼	
Turkish	11½	
Greek	10½	
Indonesian	10½	Service increased by ¼ hour daily w.e.f. 30.3.86
Malay	1¾	
Urdu	10	
Hausa	8¾	
Vietnamese	8¾	
Finnish	8½	
Bengali	8	
Swahili	7	
Burmese	7	
Japanese	7	
Thai	7	
Pashto	5¼	Service increased by ¼ hour 5 days/week w.e.f. 23.3.86
Somali	7	
Tamil	2½	
Nepali	1½	
	488¼	
<b>English by Radio</b>	41½	
<b>Total hours:</b>	732¾	

†† French: 3½ hours per week simultaneously for both Europe & Africa.



**Part two**

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# **Guide to the BBC**

# The BBC: Constitution and organisation

## The framework

The BBC is a public corporation (a 'body corporate') whose principal object is to provide broadcasting services for general reception at home and abroad. As an organisation, the Corporation is governed by a Royal Charter which defines its objects, powers and obligations, its constitution and the sources and uses of its revenues. A Licence and Agreement, granted by the Home Secretary alongside the Charter, prescribes the terms and conditions of the Corporation's operations. Subject to the general law of the land, and the provisions of the Charter and Licence and Agreement, the BBC has full editorial and managerial independence in its day-to-day programme and other activities.

The powers, responsibilities and obligations laid upon the Corporation are vested in the Board of Governors, who exercise them through a permanent staff headed by the Director-General, as the BBC's chief executive officer, and the Board of Management. The 12 Governors – of whom one is Chairman, another Vice-Chairman, and three more are respectively National Governors for Scotland, Wales and Northern Ireland – are appointed by the Queen in Council (that is, on the nomination of the Government of the day), normally for five-year terms which, since they overlap, ensure an element of continuity in a changing membership. The Governors are not required to make broadcasting their sole concern: they are drawn from a wide variety of background and experience, so as to represent the wider public interest, as well as being the ultimate authority for everything the BBC does.

Through its directorates, divisions and departments, the BBC is responsible for the whole broadcasting process, from the planning, commissioning and making of radio and television programmes and their technical and engineering infrastructure, through to transmission over the air, over its network of transmitters. It relies, though, on lines and circuits leased or rented from British Telecom for the links between studios and outside broadcast sites and the transmitters.

## The Charter

The present Charter came into force on 1 August 1981 and is for a period of 15 years, to 31 December 1996. Like previous BBC Charters since the first was granted in 1927 (so effecting the transition from the British Broadcasting *Company* to the *Corporation*), it is the primary constitutional document. It lays down the powers and responsibilities of the BBC in meeting its

objects of providing domestic radio and television and overseas broadcasting services. It sets out the composition of the Board of Governors, their appointment and tenure, and their duties. It requires the BBC to appoint a General Advisory Council, National Broadcasting Councils for Scotland, Wales and Northern Ireland, Regional and Local Radio Advisory Councils, and gives it discretion to appoint other advisory bodies. The Charter also deals, in broad terms with matters of employment and staff relations, and requires arrangements for obtaining from the public views and opinions of its programmes and for considering criticism and suggestions so obtained. In financial affairs, the BBC is given authority in the Charter to receive funds provided by Parliament (in effect the proceeds of the Licence Fee) and to use them in furtherance of its objectives. The Corporation is required to submit audited accounts, as part of its annual report, for presentation to Parliament.

## The foundations

The constitutional position of the BBC has remained broadly unaltered since the first Charter in 1927. It was determined largely by the policy established by its predecessor, the British Broadcasting Company between 1922 (when a broadcasting service in this country began) and 1926.

The company had been 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' who was the final arbiter as to what might or might not be broadcast. The Company had no Charter.

The BBC's policy during those years was based on Reith's conviction that broadcasting had great potential not only as a medium for entertainment, but as a source of information and enlightenment, universally available. The goal was to be a public service based on high standards and a strong sense of responsibility. The Company relied on its policy of absolute impartiality, on its record and on its rapid progress to support its claims to a greater measure of independence in dealing with news, events and opinions: areas of broadcasting then subject to many restrictions.

When Lord Crawford's Committee of 1925 (appointed to advise on the future management and control of broadcasting) came to report it reflected approval of what had been done and recognised future possibilities: it recommended that broadcasting should henceforth be conducted by a public corporation '*acting as trustee for the national interest*'.

In accordance with the 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

The second constitutional document governing the BBC's activities (and doing so in greater detail) is the Licence and Agreement. The Corporation is required to obtain this from the Home Secretary who, in 1974, took over responsibility for broadcasting from the Minister of Posts and Telecommunications (as that Minister had, in his turn, earlier taken over from the Postmaster General). The major part of the Licence and Agreement (which arises from the Wireless and Telegraphy Acts) is concerned with the terms under which the BBC is allowed to establish and use transmitting stations and apparatus for wireless telegraphy. Other important clauses reserve certain powers to the Home Secretary, in relation to programmes, and further clauses deal with aspects of programmes and with finance.

### The powers of the Home Secretary

Under Clause 13 (4) the Home Secretary:

*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, by conferring on the Government a formally absolute power of veto over BBC programmes, enables Government or Parliament to have the last word on issues where their views and the Corporation's, of the BBC's responsibilities, might be in conflict. In practice, however, the Clause has never been invoked, even at times and on subjects (such as Suez, the Falklands War, severe industrial unrest and Northern Ireland, for instance) when some of the BBC's programmes and editorial decisions were under the severest criticism. In its programmes, the Corporation has always exercised independent judgment, rooted in its Charter obligations and its duty to the public: whenever its freedom is challenged, the need to defend it, and defend it vigorously, is seen as paramount.

This freedom dates back to the time before the first Royal Charter. 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 matters of domestic policy should be left to the free judgment of the BBC. This view was approved by the House of Commons at the time, reaffirmed in a resolution of the House of Commons in 1933, and endorsed by successive Ministers on numerous occasions since.

### The BBC's obligations

Clause 13 of the Licence lays a number of specific obligations on the BBC.

**Clause 13 (2)** requires it to *'broadcast an impartial account day by day, prepared by professional reporters, of the proceedings of both Houses of Parliament'*. This has turned into a Licence obligation the daily programme which the BBC began on its own initiative as long ago as 1945.

**Clause 13 (3)** requires the BBC to broadcast official announcements whenever asked to do so by one of Her Majesty's Ministers. In practice, the purpose of this clause is achieved without ministerial intervention: major government announcements are likely to be reported naturally as a matter of news interest in normal news broadcasts, and other announcements, such as police messages, reports of animal disease and the like, are arranged informally by the departments concerned with BBC newsrooms.

**Clause 13 (6)** forbids the transmission of television images of very brief duration which *'might convey a message or influence the minds of an audience without their being aware, or fully aware, of what has been done'*; it is, in other words, a safeguard against subliminal advertising or indoctrination.

**Clause 13 (7)** requires the BBC to refrain from expressing its own opinion on current affairs or on matters of public policy, other than broadcasting.

This requirement underlines one of the major differences between the press and the broadcasting media in Britain: newspapers are at liberty to 'editorialise' on any subject they choose, whereas the broadcasting authorities are specifically prevented from doing so. The Home Secretary takes note of a Board Resolution (appended to the Licence) in which the BBC recognises its 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. All are obligations which the BBC has imposed on itself.

In addition to the duties and responsibilities arising from its constitution, the BBC is bound to observe the laws of the land: and, like others engaged in the business of communication, it must take account of the following in particular:

The Representation of the People Act (as it relates to the broadcasting of parliamentary and other elections)

The Race Relations Act

The Magistrates Courts Act

The law relating to Contempt of Court

The law relating to Defamation

The Official Secrets Act

The Data Protection Act

## Finance

The BBC relies on two principal sources of income:

a) services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of broadcast receiving licences; that is, the cost is met by the consumer through the licence fee. It is a system which has been in operation since 1922 and has been endorsed by successive governments and committees of enquiry.

b) services for overseas listeners – the External Services – are financed by a Grant-in-Aid from the Treasury, that is, they are paid for by the taxpayer.

Additional revenue is generated by the BBC's commercial operations (now grouped together in BBC Enterprises Ltd, a wholly-owned subsidiary), but although a growing source of finance, it remains a small proportion of the BBC's total income.

**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. (In this context, 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).

Under the Charter, the Corporation must apply the whole of its income solely in promoting its objects; the BBC may use its revenues for capital or operating purposes, at its discretion.

## Controversy, impartiality and independence

The BBC does not 'editorialise' or express a view of its own on any matter of public controversy or public policy: it **may not do so** under the terms of the Licence (*Clause 13 (4)*). It **would not do so**, under its long-established rule of impartiality. This policy is self-imposed; it has been expressed in different forms over the years, and the Resolution of the Board of Governors dated 8 January 1981, now as an annex to the Licence and Agreement, reaffirms it once again.

Careful safeguards have been built up within the BBC to ensure the impartiality and the high programme standards which the Board Resolution describes as the BBC's aim. A system of review and reference, supported by widely-circulated guidelines in the field of news and current affairs, in documentary programmes, and on subjects as diverse as violence and advertising in programmes, has been developed over the years and is itself under continuing re-examination, internally and by the BBC's advisory bodies.

An essential ingredient of impartiality is fairness – the opportunity for all parties to controversy or debate to put their case. Balance and fairness arise naturally out of the BBC's obligation to avoid expressions of

editorial opinion; they ensure that the Corporation is not identified with any particular 'line' and they reinforce its long-standing policy of impartiality.

There are, however, some important qualifications to the concept of balance. Impartiality and balance are not synonymous and balance may not always be the appropriate means of achieving impartiality. It used to be thought that every programme on a controversial subject must be balanced within itself. Experience shows, however, that too much emphasis on balance within a single programme could confuse the audience.

As a former Director-General, Sir Hugh Greene put it:

*'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.'*

That remains BBC policy today. Balance within the single programme is required only where the circumstances and the issue under discussion demand it. Identification of such occasions is a matter for careful editorial judgment. (Outside the need for impartiality are 'access' programmes such as *Open Space*, and series which overtly set out to present a personal view and are clearly labelled as such: the late James Cameron's *One Pair of Eyes* remains the classic example).

Secondly, it has never been the policy of the BBC to try to achieve a statistical balance within news bulletins. Any attempt to do so, as the news comes in, hour by hour, day by day, would be quite artificial and would merely serve to distort it. Some news, in any case, tends to be self-balancing over a period, through the reaction to one event or speech, fully reported when it happens, by another, a few days later. (Only during election campaigns is balance between the contending parties observed, day by day). The concept of impartiality needs one further footnote: it does not imply absolute neutrality, nor detachment from basic moral and constitutional beliefs. For example, the BBC does not feel obliged to be neutral as between truth and untruth, justice and injustice, compassion and cruelty, tolerance and 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 must be stressed that the BBC's impartiality and its independence go hand in hand. Without genuine independence, there cannot be a genuine aspiration to truthfulness and impartiality, and the credibility which follows. Without these qualities no broadcasting organisation will be recognised as being truly independent and worthy of trust.

# Broadcasting & advisory councils

## The National Broadcasting Councils

In Scotland, Wales and Northern Ireland, responsibility for BBC programmes is shared with National Broadcasting Councils. The Councils have been established by the BBC under Article 10 of its Charter; those for Scotland and Wales were first set up in their present form under the 1952 Charter, and were given responsibility for television under the 1964 Charter. In Northern Ireland, the National Broadcasting Council, with a similar remit, came into being with the 1981 Charter.

The Councils' main function is 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 the countries they represent. In this, they are required to have full regard to the distinctive culture, language, interests and tastes of the peoples of their countries. They may also advise the Corporation on any other broadcasting matters which may affect the peoples in these countries.

Constitutionally, the Councils' link with the Corporation is through their Chairmen who are Governors of the BBC and bear the title of National Governor.

The members of the 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 has been required, since the 1952 Charter, to appoint a General Advisory Council, and (since 1947) Advisory Councils in its regions in England. In fact, the General Advisory Council goes back to 1934 when the BBC established it, 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 policies on the part of the general public'. The Ullswater Committee approved the BBC's action, and the 1937 Charter empowered the Corporation to appoint additional advisory committees.

The BBC has taken full advantage of these powers 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' and at present appoints advisers to well over 60 such bodies, including an advisory council for each of its local radio stations. (Committees and their membership are listed on pages

241/247). Some of these advisory bodies – those concerned with agriculture, music, religion and, of course, educational broadcasting – have a long history, but over the years new ones were established in response to the developing needs of broadcasting. A number, like the Science Consultative Group (1964) and the Consultative Group on Industrial and Business Affairs (1976), have become a regular part of the advisory machinery; others, for instance the Advisory Group on the Social Effects of Television (1971) and the Archives Advisory Committee (1975), were set up for a specific task and a limited period.

Arrangements are in hand for a revised advisory structure in the English regions, to reflect the reorganisation of broadcasting there, based on five new regions (in place of the eight television regions).

## The Charters of the BBC, 1927-1986

**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, 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 of July 1951 (Mr Attlee's Administration) and 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 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.

**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 of 1962.

The Charter on this occasion was for the first time granted for a period of twelve years, until 31 July 1976.

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 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.

**1976** A supplemental Royal Charter was granted, extending the Charter period for three years ending in July 1979.

In July 1978 the Labour Government announced its intentions of providing the BBC with a new Royal Charter. The White Paper in which this was announced also spoke of including within a new statute certain constitutional arrangements which the BBC, the IBA and a future OBA would have in common, but there was a change of Government before such a bill was presented.

**1979** A supplemental Royal Charter was granted, extending the Charter period for two years ending in July 1981 and amending one article and adding to another.

**1981** A new Royal Charter was granted for the period ending on 31 December 1996. A new Licence and Agreement came into force at the same time and for the same period.

**1983** A supplemental Royal Charter granted the BBC borrowing powers of £150 millions, or up to £225 millions if approved by the Secretary of State, for the operation of Direct Broadcasting by Satellite.

The texts of the Royal Charter and the Licence and Agreement for the period ending 31 December 1996 are reproduced in Part III, *pages 222/239*.

(See also *pages 279/280* for a fuller list of Charters, Licences and Agreements, Broadcasting Reports and White Papers on Broadcasting.)

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# BBC Senior Staff

as at 1 November 1986

*Director-General:* Alasdair Milne  
*Deputy Director-General:* Michael Checkland  
*Managing Director, Television:* Bill Cotton, OBE  
*Managing Director, Radio:* Brian Wenham  
*Managing Director, External Broadcasting:*  
John Tusa  
*Assistant Director-General:* Alan Protheroe, MBE, TD  
*Director of Engineering:* Bryce McCrerrick  
*Director of Personnel:* Christopher Martin  
*Director, Public Affairs:* Geraint Stanley Jones  
*Director of Finance:* Frank Fitzpatrick  
*Director of Programmes, Television:* Michael Grade  
*Director of Programmes, Radio:* David Hatch  
*The Secretary:* Patricia Hodgson  
*Deputy Secretary:* Towyn Mason  
*Chief Assistant to the Director-General:*  
Margaret Douglas  
*Special Advisers to the Director-General:*  
Stephen Hearst, CBE  
Rev. Dr. Colin Morris

## Television

*Deputy Director, Planning and Resource Management:*  
Cliff Taylor  
*Controller, BBC1 (as D.P.Tel.):* Michael Grade  
*Controller, BBC2:* Graeme McDonald  
*Controller, Resource Development and Engineering:*  
Duncan Thomas  
*Controller, Resource Operations:* Charles Paton  
*Controller, Personnel:* Roger Johnson  
*Chief Accountant:* Richard Bates  
*Editor, Television News:* Ron Neil  
*Head of Current Affairs:* Peter Pagnamenta  
*Chief Assistant to Managing Director Television:*  
William Carrocher

## Radio

*Controller, Radio 1:* Johnny Beerling  
*Controller, Radio 2:* Bryant Marriott  
*Controller, Radio 3:* Ian McIntyre  
*Controller, Radio 4:* Michael Green  
*Controller, Local Radio:* Michael Barton  
*Controller, Music:* John Drummond  
*Controller, Resource Development:* Harry Grocock  
*Controller, Operations and Engineering:*  
Russell Fletcher  
*Chief Personnel Officer:* Chris Storey  
*Chief Accountant:* Frank McGahern  
*Editor, News and Current Affairs:* John Wilson  
*Editor, Radio News:* Larry Hodgson  
*Head of Information Services:* Michael Colley

## External Broadcasting

*Deputy Managing Director:* Christopher Bell  
*Controller, Resources and Administration:*  
David Witherow  
*Controller, Overseas Services:* Mark Dodd  
*Controller, European Services:* Peter Udell  
*General Manager, Monitoring Service:*  
Eric Bowman, MBE  
*Chief Engineer:* John Corbett  
*Chief Personnel Officer:* Michael Goldfinch  
*Chief Accountant:* Ernest Newhouse  
*Editor, External Services News:* Terry Heron  
*Head of External Information Services:*  
Michael Williams

## Corporate News Services

*Controller:* Tony Crabb

## Public Affairs and Regions

*Controller, Public Affairs:* David Barlow  
*Controller, Northern Ireland:* James Hawthorne, CBE  
*Controller, Scotland:* Patrick Chalmers  
*Controller, Wales:* Gareth Price  
*Controller, Information Services:* Michael Bunce  
*Controller, International Relations:* Alan Hart  
*Controller, Educational Broadcasting:* Sheila Innes  
*Heads of Broadcasting, English Regions*  
– Midlands David Waite  
– North East Bill Greaves  
– North West Hugh Williams  
– South and East Keith Clement  
– South and West John Prescott Thomas  
*Head of Educational Broadcasting Services and*  
*Education Secretary:* Jim Stevenson  
*Head of Data:* Richard Hewlett  
*Head of Secretariat:* Andrew Joynes  
*Head of Information Division:* Peter Rosier

## Engineering

*Deputy Director:* Charles Sandbank  
*Assistant Director:* Bill Dennay  
*Chief Engineer, Transmission:* Bert Gallon  
*Chief Engineer, External Relations:* Pat Leggett  
*Chief Engineer, Regions:* George Pagan  
*Head of Research Department:* Dr. Bruce Moffat  
*Chief Personnel Officer:* Brian Head  
*Chief Accountant:* Martin Diamond  
*Head of Engineering Information Department:*  
Phil Laven

## Personnel

*Deputy Director:* Roger Chase  
*Legal Adviser:* Antony Jennings  
*Controller, Management Development and*  
*Appointments:* Robert Rowland

**Finance**

*Chief Accountant, Corporate Finance:* Julian Ekiert

**BBC Enterprises Ltd.**

*Board of Directors*

*Chairman:* Michael Checkland

*Vice-Chairman:* Bill Cotton, OBE

*Chief Executive:* James Arnold-Baker

*Deputy Chief Executive:* Bryon Parkin

*Director, Business Administration:* John Keeble

*Director, Programme Sales:* vacancy

*Director, Consumer Products:* vacancy

*Director, Journals:* Dr. John Thomas

*Director, Finance:* Ken Wright

*Non-executive Directors:* Antony Jennings,

Sheila Innes

# BBC Addresses

## **CORPORATE HEADQUARTERS & BBC RADIO:**

Broadcasting House,  
BBC, London W1A 1AA 01-580 4468  
*Telegrams and cables:* Broadcasts, London  
*Telex:* 265781 BBC HQ G

## **BBC TELEVISION:**

Television Centre, Wood Lane,  
London W12 7RJ 01-743 8000  
*Telegrams and cables:* Telecasts, London  
*Telex:* 265781 BBC HQ G  
BBC Elstree Centre,  
Clarendon Road,  
Borehamwood, Herts WD6 1JF 01-953 6100

## **BBC EXTERNAL SERVICES:**

PO Box 76, Bush House, Strand,  
London WC2B 4PH 01-240 3456  
*Telegrams and cables:* Broadbrit, London  
*Telex:* 265781 BBC HQ G  
BBC Monitoring Service,  
Caversham Park, Reading,  
Berks, RG4 8TZ 0734-472742

## **BBC/OPEN UNIVERSITY PRODUCTION CENTRE**

Walton Hall,  
Milton Keynes, MK7 6BH 0908-74033

## **BBC ENTERPRISES LTD:**

Woodlands, 80 Wood Lane,  
London W12 0TT 01-743 5588/01-576 0202  
*Telegrams and cables:* Telecentre London  
*Telex:* 934678 BBC ENT.G

Journals Section:  
35 Marylebone High Street,  
London W1M 4AA 01-580 5577

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## BBC Scotland

**Controller:** Patrick Chalmers  
**Head of Radio:** Stan Taylor  
**Head of Television:** James Hunter

**Glasgow:**  
Broadcasting House, Queen Margaret Drive,  
Glasgow G12 8DG 041-330 2345

**Edinburgh:**  
Broadcasting House, 5 Queen Street,  
Edinburgh EH2 1JF 031-225 3131

**Aberdeen:**  
Broadcasting House, Beechgrove Terrace,  
Aberdeen AB9 2ZT 0224-635233

**Dundee:**  
12/13 Dock Street, Dundee 0382-25025/25905

**Community Stations:**  
BBC Highland,  
7 Culduthel Road,  
Inverness IV2 4AD 0463-221711

BBC Radio nan Gaidheal (Radio nan Eilean)  
Rosebank, Church Street,  
Stornoway 0851-5000

BBC Radio Orkney,  
Castle Street,  
Kirkwall 0856-3939

BBC Radio Shetland,  
Brentham House, Lerwick,  
Shetland ZE1 0LR 0595-4747

BBC Radio Solway,  
Elmbank, Lovers' Walk,  
Dumfries, DG1 1NZ 0387-68008/9

BBC Radio Tweed,  
Municipal Buildings, High Street,  
Selkirk TD7 4BU 0750-21884



## 3BC Wales

**Controller:** Gareth Price  
**Head of Programmes:** Teleri Bevan

### Cardiff:

Broadcasting House, Llantrisant Road,  
 Llandaff, Cardiff CF5 2YQ 0222-564888

### Bangor:

Broadcasting House, Meirion Road,  
 Bangor LL57 2BY 0248-362214

### Swansea:

32 Alexandra Road,  
 Swansea SA1 5DZ 0792-54986

### Community Stations:

BBC Radio Clwyd,  
 The Old School House, Glanrafon Road,  
 Mold CH7 1PA 0352-59111

### BBC Radio Gwent.

Powys House, Cwmbran,  
 Gwent NP44 1YF 06333-72727

## BBC Northern Ireland

**Controller:** James Hawthorne, CBE  
**Head of Programmes:** Arwel Ellis Owen  
 Broadcasting House,  
 25-27 Ormeau Avenue,  
 Belfast BT2 8HQ 0232-244400  
 BBC Radio Foyle,  
 P.O. Box 927, Londonderry 0504-262244/5/6

## The English Regions

### BBC MIDLANDS

Pebble Mill,  
 Birmingham B5 7QQ 021-472 5353\*

Willson House, Derby Road,  
 Nottingham N91 5HX 0602-472395

### BBC NORTH EAST

Broadcasting House, 54 New Bridge Street,  
 Newcastle upon Tyne NE1 8AA 0632-320961\*

Broadcasting Centre, Woodhouse Lane,  
 Leeds LS2 9PX 0532-41181/8

### BBC NORTH WEST

New Broadcasting House, Oxford Road,  
 Manchester M60 1SJ 061-236 8444\*

### BBC SOUTH AND EAST

BBC Elstree Centre, Clarendon Road,  
 Borehamwood, Herts, WD6 1JF 01-953 6100\*

St Catherine's Close, All Saints Green,  
 Norwich NR1 3ND 0603-28841

### BBC SOUTH AND WEST

Broadcasting House, Whiteladies Road,  
 Clifton, Bristol BS8 2LR 0272-732211\*

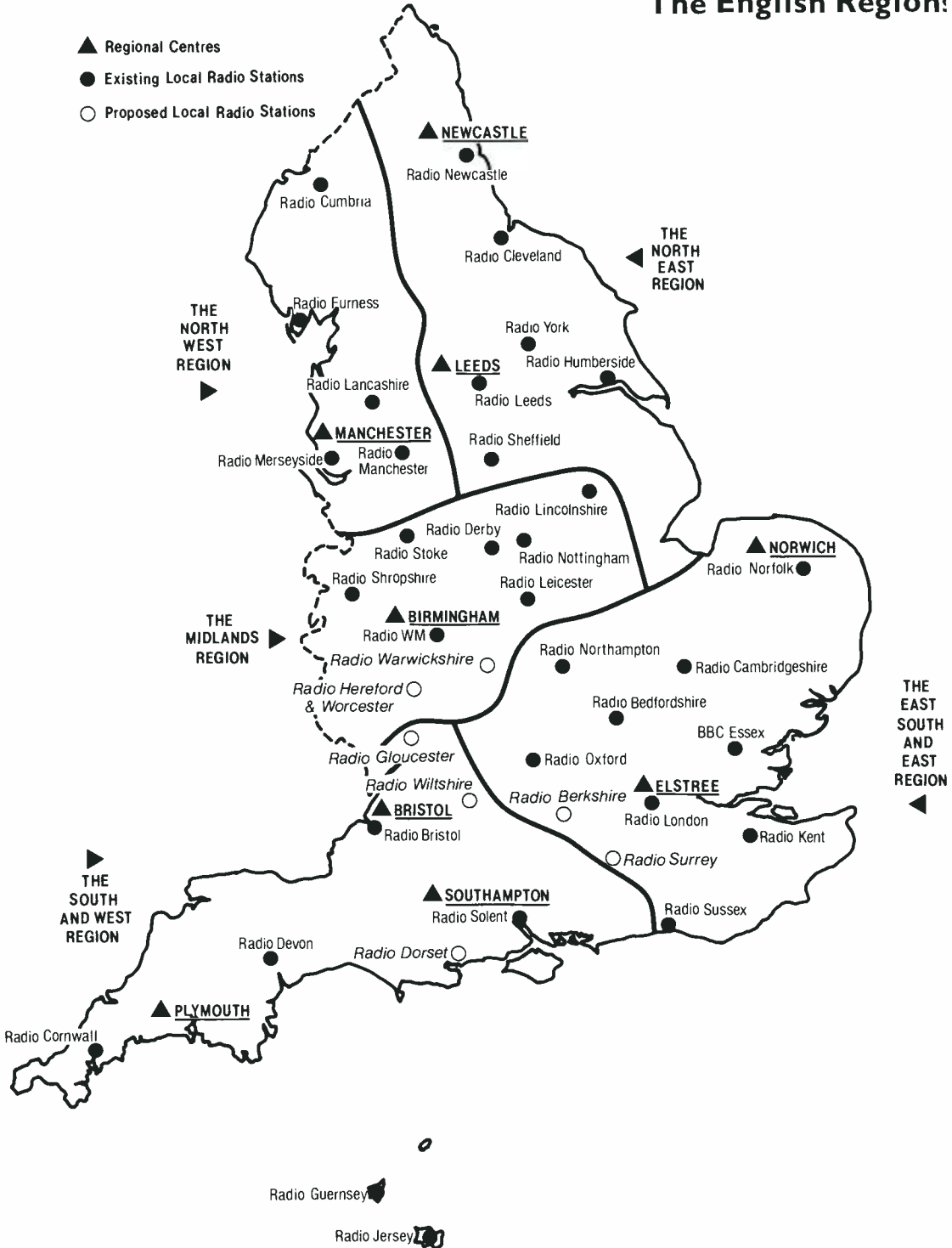
South Western House, Canute Road,  
 Southampton SO9 1PF 0703-26201

Broadcasting House, Seymour Road,  
 Mannamead, Plymouth PL3 5BD 0752-29201

\*Regional headquarters

# The English Region:

- ▲ Regional Centres
- Existing Local Radio Stations
- Proposed Local Radio Stations



# BBC Local Radio

The opening of BBC Essex brings to 30 the number of BBC Local Radio stations in England. In the Channel Islands, Guernsey and Jersey each has its own station. The frequencies of a number of BBC Local Radio VHF transmitters will be changed during 1987 to comply with the VHF Band II United Kingdom Broadcasting Plan *see page 217*: the new frequencies are shown in brackets.

In Scotland, Wales and Northern Ireland, Community Stations opt out for part of each weekday from the Regional Radio service with local programming (Radios Aberdeen, Highland, nan Gaidheal, Orkney, Shetland, Solway and Tweed; Radios Clwyd and Gwent; Radio Foyle; for addresses *see pages 190-191*).

* Opening date	VHF-FM transmission are stereo, unless marked (m).		
BBC Radio	Areas	Vhf-fm	kHz/m
<b>BBC Radio Bedfordshire</b>			
* 24.6.1985			
<i>Manager:</i> Mike Gibbons	North Bedfordshire	95.5	1161/258
P.O. Box 476, Hastings Street, Luton,	South Bedfordshire	95.5	630/476
Bedfordshire LU1 5BA	Luton	103.8	630/476
Tel: 0582-459111	North and South Bucks.		
	West Hertfordshire		630/476
<b>BBC Radio Bristol</b>			
* 4.9.1970			
<i>Manager:</i> Roy Roberts	Somerset	95.5	1323/227
3 Tyndalls Park Road, Bristol BS8 1PP	Avon County	95.5	1548/194
Tel: 0272-741111	City of Bristol	104.4 (94.9)	1548/194
	Bath	94.9 (104.6)	1548/194
<b>BBC Radio Cambridgeshire</b>			
* 1.5.1982			
<i>Manager:</i> Ian Masters	South Cambridgeshire	96.0	1026/292
Broadcasting House, Hills Road,	North Cambridgeshire	95.7	1449/207
Cambridge CB2 1LD			
Tel: 0223-315970			
<b>BBC Radio Cleveland</b>			
* 31.12.1970			
<i>Manager:</i> John Watson	Cleveland, Durham	96.6 (95.0)	1548/194
Broadcasting House, Newport Road,	Whitby	95.8	
Middlesbrough, Cleveland TS1 5DG			
Tel: 0642-225211			
<b>BBC Radio Cornwall</b>			
* 17.1.1983			
<i>Manager:</i> Mike Hoskin	East Cornwall	95.2	657/457
Phoenix Wharf, Truro,	West Cornwall	96.4 (103.9)	630/476
Cornwall TR1 1UA	Isles of Scilly	97.3 (96.0)	
Tel: 0872-75421			
<b>BBC Radio Cumbria</b>			
* 24.11.1975			
<i>Manager:</i> Frank Hughes	North Cumbria	95.6(m)	756/397
Hilltop Heights, London Road,	Whitehaven, Workington	95.6(m)	1458/206
Carlisle, Cumbria CA1 2NA	Furness	96.1(m)	837/358
Tel: 0228-31661	Kendal	95.2(m)	
	Windermere	104.2(m)	

<b>BBC Radio</b>	<b>Areas</b>	<b>Vhf-fm</b>	<b>kHz/m</b>
<b>BBC Radio Furness</b> <i>(Radio Cumbria community opt-out station)</i> *25.5.1982 <i>Senior Producer:</i> Keith Daniels Broadcasting House, Hartington Street, Barrow-in-Furness, Cumbria LA14 5SH Tel: 0229-36767	Furness Kendal Windermere	96.1(m) 95.2(m) 104.2(m)	837/358
<b>BBC Radio Derby</b> * 29.4.1971 <i>Manager:</i> Bryan Harris 56 St Helen's Street, Derby DE1 3HY Tel: 0332-361111	South Derbyshire, South Staffordshire City of Derby	104.5(m) 94.2(m)	1116/269 1116/269
<b>BBC Radio Devon</b> * 17.1.1983 <i>Manager:</i> Roy Corlett St David's Hill, Exeter, Devon EX4 4DB Tel: 0392-215651	South Devon Plymouth, Tavistock Torbay Exeter North Devon Okehampton	97.5 (103.4) 97.5 (103.4) 97.5 (103.4) 97.0 (95.8) 94.8 96.2 (96.0)	855/351 1458/206 990/303 801/375 801/375
<b>BBC Essex</b> 5.11.1986 <i>Manager:</i> Richard Lucas 198 New London Road, Chelmsford, Essex CM2 9AB Tel: 0245-262393	Most of County North-east Essex South-east Essex	103.5 103.5 95.3	†765/392 †729/412 1530/196
† <i>Temporary frequency</i>			
<b>BBC Radio Humberside</b> *25.2.1971 <i>Manager:</i> Geoff Sargieson 63 Jameson Street, Hull HU1 3NU Tel: 0482-23232	Humberside	95.9	1485/202
<b>BBC Radio Kent</b> *18.12.1970 <i>Manager:</i> Mike Marsh Sun Pier, Chatham, Kent ME4 4EZ Tel: 0634-46284	East Kent West Kent Royal Tunbridge Wells	104.2 96.7 96.7	774/388 1035/290 1602/187
<b>BBC Radio Lancashire</b> *26.1.1971 <i>Manager:</i> Mike Chapman King Street, Blackburn, Lancashire BB2 2EA Tel: 0254-62411	East Lancashire North Lancashire Central & West Lancashire	95.5(m) 104.5(m) 103.9(m)	855/351 1557/193 855/351
<b>BBC Radio Leeds</b> *24.6.1968 <i>Manager:</i> Geoff Talbott Broadcasting House, Woodhouse Lane, Leeds LS2 9PN Tel: 0532-442131	West Yorkshire Ilkley, Otley	92.4 95.3	774/388 774/388

BBC Radio Leicester	Areas	Vhf-fm	kHz/m
*8.11.1967 <i>Manager:</i> Ian Judson Epic House, Charles Street, Leicester LE1 3SH Tel: 0533-27113	Leicestershire	95.1	837/358
<b>BBC Radio Lincolnshire</b> *11.11.1980 <i>Manager:</i> David Wilkinson Radion Buildings, Newport, Lincoln LN1 3DF Tel: 0522-40011	Lincolnshire	94.9	1368/219
<b>BBC Radio London</b> *6.10.1970 <i>Manager:</i> Derrick Amoore 35a Marylebone High Street, London W1A 4LG Tel: 01-486 7611	Greater London	94.9	1458/206
<b>BBC Radio Manchester</b> *10.9.1970 <i>Manager:</i> Tony Inchley New Broadcasting House, Oxford Road, Manchester M60 1SJ Tel: 061-228 3434	Greater Manchester	95.1	1458/206
<b>BBC Radio Merseyside</b> *22.11.1967 <i>Manager:</i> vacancy 55 Paradise Street, Liverpool L1 3BP Tel: 051-708 5500	Merseyside	95.8	1485/202
<b>BBC Radio Newcastle</b> *2.1.1971 <i>Manager:</i> Bob Wrack Broadcasting Centre, Barrack Road, Fenham, Newcastle-upon-Tyne NE99 1RN Tel: 091-281 4243	Tyne and Wear, South Northumberland North Northumberland Gateshead District	95.4 96.0 104.4	1458/206
<b>BBC Radio Norfolk</b> *11.9.1980 <i>Manager:</i> Keith Salmon Norfolk Tower, Surrey Street, Norwich NR1 3PA Tel: 0603-617411	East Norfolk West Norfolk	95.1 96.7(m) (104.4)	855/351 873/344
<b>BBC Radio Northampton</b> *16.6.1982 <i>Manager:</i> Peter Davies Abington Street, Northampton NN1 2BE Tel: 0604-20621	Mid and South West Northamptonshire North East Northamptonshire	104.2 103.6	1107/271 1107/271

<b>BBC Radio Nottingham</b>	<b>Areas</b>	<b>Vhf-fm</b>	<b>kHz/m</b>
*31.1.1968 <i>Manager:</i> Ken Warburton York House, Mansfield Road, Nottingham NG1 3JB Tel: 0602-415161	South Nottinghamshire Central Nottinghamshire	103.8	1521/197 1584/189
<b>BBC Radio Oxford</b>			
*29.10.1970 <i>Manager:</i> John Bright 242/254 Banbury Road, Oxford OX2 7DW Tel: 0865-53411	Oxfordshire, Mid-Buckinghamshire	95.2(m)	1485/202
<b>BBC Radio Sheffield</b>			
*15.11.1967 <i>Manager:</i> Nigel Kay Ashdell Grove, 60 Westbourne Road, Sheffield S10 2QU Tel: 0742-686185	South Yorkshire City of Sheffield	104.1 88.6	1035/290 1035/290
<b>BBC Radio Shropshire</b>			
*23.4.1985 <i>Manager:</i> Lawrie Bloomfield, 2/4 Boscobel Drive, Shrewsbury, Shropshire SY1 3TT Tel: 0743-248484	Shropshire Ludlow	96.0 95.0	756/397 1584/189
<b>BBC Radio Solent</b>			
*31.12.1970 <i>Manager:</i> Tim Neale South Western House, Canute Road, Southampton SO9 4PJ Tel: 0703-31311	Hampshire, Isle of Wight Bournemouth, Poole	96.1(m) 96.1(m)	999/300 1359/221
<b>BBC Radio Stoke-on-Trent</b>			
*14.3.1968 <i>Manager:</i> John Collard Conway House, Cheapside, Hanley, Stoke-on-Trent, Staffordshire ST1 1JJ Tel: 0782-24827	North Staffordshire, South Cheshire	94.6	1503/200
<b>BBC Radio Sussex</b>			
*14.2.1968 <i>Manager:</i> John Saunders Marlborough Place, Brighton, Sussex BN1 1TU Tel: 0273-680231	Brighton, Worthing East Sussex Horsham, Crawley, East Grinstead	95.3 104.5 104.0	1485/202 1161/258 1368/219
<b>BBC Radio WM</b>			
*9.11.1970 <i>Manager:</i> John Pickles Pebble Mill Road, Birmingham B5 7SD Tel: 021-472 5141	Birmingham Black Country, Wolverhampton	95.6 95.6	1458/206 828/362

**BC Radio York**

\*4.7.1983

*Manager:* John Jefferson

20 Bootham Row, York YO3 7BR

Tel: 0904-641351

**Areas**North Yorkshire  
Scarborough**Vhf-fm**103.7  
97.2 (95.5)**kHz/m**666/450  
1260/238**CHANNEL ISLANDS****BC Radio Guernsey**

\*16.3.1982

*Manager:* Tony Talmage

Commerce House, Les Banques,

St Peter Port, Guernsey

Tel: 0481-28977

Guernsey, Alderney,  
Sark

93.2

1116/269

**BC Radio Jersey**

\*15.3.1982

*Manager:* Mike Warr

Broadcasting House, Rouge Bouillon,

St Helier, Jersey

Tel: 0534-70000

Jersey

88.8

1026/292

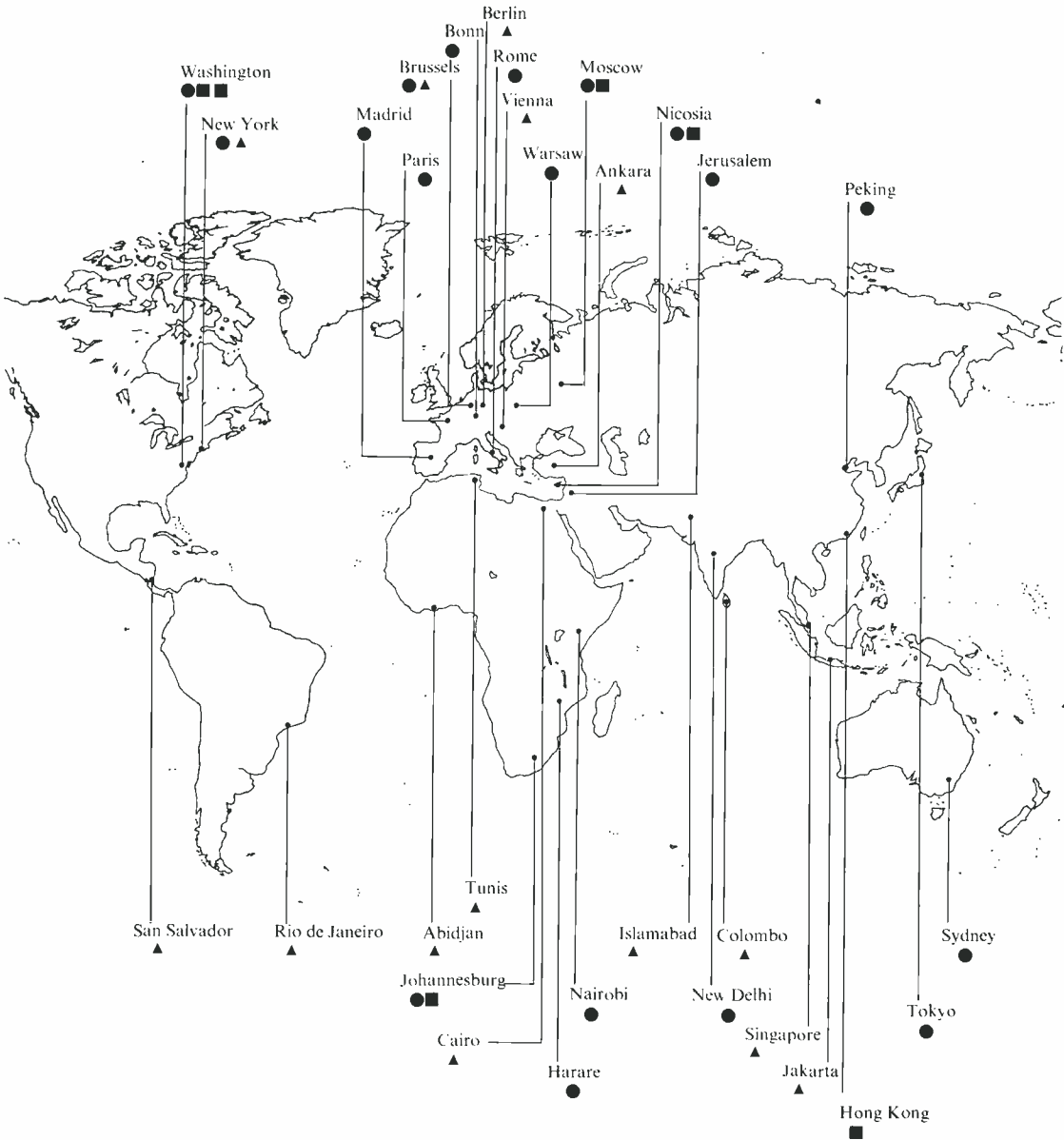
# The BBC overseas

## BBC Correspondents

The BBC maintains some 30 staff correspondents in key news centres throughout the world, to serve the domestic (radio and television) news services, and the External Services of the BBC. This corps of staff correspondents (who may, over a period of time, move from

one part of the world to another) is supplemented by number of resident correspondents under contract to the BBC, and by over a hundred occasional or freelance correspondents ('stringers').

BBC staff and contract correspondents: ● Radio ■ Television ▲ External Services





The full list shows the correspondents' base, and the area they normally cover. An \* asterisk indicates a contract correspondent. Each correspondent's primary function is shown (R: Radio, TV: television, X: External Services); their dispatches are available for use in all BBC services.

Contact may be made with the correspondents through their relevant News Editors in London, as follows:

**Radio**  
Foreign News Editor,  
BBC Radio News,  
Room 3123,  
Broadcasting House,  
London W1A 1AA

**Television**  
Foreign News Editor,  
BBC Television News,  
Room 6239, The Spur,  
Television Centre,  
London W12 7RJ

**External Services**  
News Intake Editor,  
BBC External Services News,  
Room 440, SE Wing,  
Bush House, Strand,  
London WC2B 4PH

	<i>Base</i>		<i>Correspondent</i>	<i>Area</i>
<b>Europe</b>	Berlin	(X)	Anthony Paterson (German Service Representative)	Berlin German Democratic Republic
	Bonn	(R)	Diana Goodman	Federal Republic of Germany
	Brussels	(R)	Stephen Jessel	European Community Affairs
		(X)	Clifford Smith	European Community Affairs
	Madrid	(R)	Joe Paley	Iberian Peninsula
	Moscow	(R)	Jeremy Harris	U.S.S.R.
		(TV)	Brian Hanrahan	Eastern Europe
	Paris	(R)	Philip Short (Chief of Bureau)	France, North Africa
		(R)*	John Starr	France
	Rome	(R)*	David Willey	Italy, Vatican, North Africa
Vienna	(X)	David Blow	Central & Eastern European Affairs	
Warsaw	(R)	Martin Sixsmith	Poland, Eastern Europe	
<b>Africa</b>	Abidjan	(X)	Elizabeth Blunt	West Africa
	Harare	(R)*	Ian Mills	Zimbabwe
	Johannesburg	(R)	Graham Leach	Southern Africa
		(TV)	Michael Buerk	Southern Africa
	Nairobi	(R)	Mike Wooldridge	East Africa
	Tunis	(X)*	Paul Legg	North Africa
<b>Middle East</b>	Ankara	(X)*	David Bamford	Turkey
	Cairo	(X)	Bob Jobbins (Chief of Bureau)	Middle East
		(R)	Paul Reynolds	Israel & Middle East
	Nicosia	(R)	Gerald Butt	Middle East
		(TV)	Keith Graves	Middle East
<b>South Asia</b>	Colombo	(X)*	John Rettie	Sri Lanka
	Islamabad	(X)*	George Arney	Pakistan
	New Delhi	(R)	Mark Tully (Chief of Bureau)	South Asia

	<i>Base</i>	<i>Correspondent</i>	<i>Area</i>
<b>Far East/ South East Asia</b>	Hong Kong	(TV) Brian Barron	Far East, including China, India & Australasia
	Jakarta	(X)* Peter Hiatt	Indonesia
	Peking	(R) Mark Brayne	China
	Singapore	(X) Peter Nettleship (Chief of Bureau)	South East Asia
	Tokyo	(R)* William Horsley	Japan
<b>Australasia</b>	Sydney	(R)* Red Harrison	Australasia
<b>North America</b>	New York	(R) Peter Ruff	North America
		(X)* Rick Fountain	United Nations
	Washington	(R) David McNeil	North America
		(TV) Martin Bell	North America
	(TV) Tim Sebastian	North America	
<b>Latin America</b>	Rio de Janeiro	(X) Robin Dilks	Latin America
	San Salvador	(X)* Catherine Matheson	Central America

The Chiefs of Bureaux in Paris, Cairo, New Delhi and Singapore and the Berlin Representative combine representative responsibilities with their role as correspondents.

# The BBC and the public

The BBC and its programme makers value comments about the BBC's radio and television programmes, favourable or not, and the Duty Offices (for telephone calls) and the Programme Correspondence Section will pass them on. Such comments supplement the BBC's own broadcasting research findings and contribute to the assessment of a programme's appeal.

Specific enquiries may also be made about individual programmes, and about engineering matters.

Publicity and general information about programmes and programme making is handled by the Information Division through its Press Offices (for press enquiries) and other units (for public meetings, lectures and films and videos about the BBC).

There are standing arrangements for obtaining tickets or audience shows, for making appeals for charity, or broadcasting SOS messages, and for taking part in, or making, an *Open Space* programme, and similar regular points of contact for enquiries about BBC staff jobs, for the submission of scripts and scores and for artists' auditions.

## Programme comments and enquiries

By letter:

Head of BBC Programme Correspondence Section,  
Broadcasting House,  
London W1A 1AA

By phone:

Duty Officer,  
Broadcasting House,  
01-580 4468

Programme Enquiry Unit (Radio)  
01-580 4468

Duty Office (Television)  
01-743 8000

Enquiries about reception:

Head of Engineering  
Information Department,  
Broadcasting House,  
London W1A 1AA

Enquiries from overseas listeners:

International Broadcasting and  
Audience Research  
BBC, Bush House,  
London WC2B 4PH.

## Transcripts and radio tapes

Transcripts and tapes of programmes for *personal reference purposes only* may be obtained by writing to:

**The Transcript and Tape Unit,  
c/o Secretariat,  
BBC,  
Broadcasting House,  
London W1A 1AA.**

While the BBC does its best to meet such requests, it is not always possible to do so for copyright and contractual reasons, or because the tape or script no longer exists. The BBC acquires only broadcasting rights in much of the material it uses and it cannot therefore legally make copies for third parties without obtaining the consent of all those involved – script-writers, speakers and performers.

In most cases, a basic enquiry fee and a charge for the material is made, to help meet the costs involved in providing this service.

## Broadcasting research

Information about methods of BBC broadcasting research may be obtained from the

**BBC Broadcasting Research Information Desk,  
Room C313, Woodlands,  
80 Wood Lane, London W12 0TT**

The BBC Broadcasting Research Department publishes each year a summary of its main results called the *Annual Review of BBC Broadcasting Research Findings*, obtainable from:

**BBC Data Publications,  
4 Cavendish Square,  
London W1A 1AA.**

(price £8.50 plus postage & packing)

## Broadcasters' Audience Research Board

Measurement of television audiences and of viewers' opinions of television programmes (both BBC and ITV) is undertaken through BARB, the limited company set up by the BBC and ITCA to conduct joint television broadcasting research.

**Broadcasters' Audience Research Board,  
Knighton House, 56 Mortimer Street,  
London W1N 8AN.**

# Publicity and information

The BBC's Information Division co-ordinates and maintains contacts with the Press, through its Press and Publicity offices. It provides factual information about BBC programmes and policies and arranges press facilities. It offers a picture service to newspapers at home and abroad. Films about the BBC, booklets and posters, lectures by BBC staff and public meetings, with a platform of senior BBC people, are among the Division's other activities which also include liaison with organisations in the social concern field.

## Head of Information Division

12 Cavendish Place, London W1A 1AA.  
Tel. 01-580 4468 ext 2811 or 01-927 4294

## Chief Publicity Officer, Television

Television Centre, Wood Lane, London W12 7RJ.  
Tel. 01-576 7789.

## Chief Publicity Officer, Radio

10 Cavendish Place, London W1A 1AA.  
Tel. 01-580 4468 ext. 2730 or 01-927 4331.

## Chief Press and Publicity Officer, External Services

Bush House, Strand, London WC2B 4PH.  
Tel. 01-257 2877 or 01-257 2937.

## Chief Information Officer (Corporate Publicity and public relations)

12 Cavendish Place, London W1A 1AA.  
Tel. 01-580 4468 ext. 7402 or 01-927 5189.

## PRESS OFFICES

### Chief Press Officer

Television Centre, Wood Lane,  
London W12 7RJ. Tel. 01-576 1865 (5 lines).

Enquiries from journalists are dealt with in London by press officers at the following addresses:

**12 Cavendish Place, London W1A 1AA.**  
**Tel. 01-580 4468 ext. 2622/3 and 2818 or 01-927 4709.**  
9am-6pm Monday to Friday.

**Television Centre, Wood Lane, London W12 7RJ.**  
**Tel. 01-576 1865 (5 lines).**

9am-midnight Monday to Friday  
11am-midnight Saturday  
12pm-midnight Sunday

### *International Press Office*

**Bush House, Strand, London WC2 4PH.**  
**Tel. 01-257 2941, 01-257 2947 or 01-257 2945**  
9am-6pm Monday to Friday.

This office looks after overseas journalists and the London correspondents of foreign newspapers, and also deals with British press enquiries about the External Services.

Outside London, press enquiries are dealt with by:

### **England**

#### *Midlands region*

Manager, Press and Public Relations  
BBC, Pebble Mill,  
Birmingham B5 7SA.  
Tel. 021-472 5353

#### *North East region*

Manager, Press and Public Relations  
Broadcasting Centre, Woodhouse Lane,  
Leeds LS2 9PX  
Tel. 0532 441188

#### *North West region*

Manager, Press and Public Relations  
PO Box 27, New Broadcasting House, Oxford Road  
Manchester M60 1SJ.  
Tel. 061-236 8444

#### *South and East region*

Manager, Press and Public Relations  
BBC Elstree Centre, Clarendon Road,  
Borehamwood, Herts WD6 1JF  
Tel. 01-953 6100

#### *South and West region*

Manager, Press and Public Relations  
Broadcasting House, Whiteladies Road,  
Bristol BS8 2LR.  
Tel. 0272 732211

### **Scotland**

Head of Information,  
Broadcasting House, Queen Margaret Drive,  
Glasgow G12 8DG.  
Tel. 041-339 8844

### **Wales**

Senior Information Officer,  
Broadcasting House, Llantrisant Road, Llandaff,  
Cardiff CF5 2YQ.  
Tel. 0222 564888.

### **Northern Ireland**

Senior Information Officer,  
Broadcasting House, 25-27 Ormeau Avenue,  
Belfast BT2 8HQ.  
Tel. 0232 244400

## Lectures

Members of BBC staff are willing to talk about their work to clubs, societies and other organisations, and will illustrate their talks, wherever possible, with slides or recordings.

For further information please contact:

**Senior Information Officer, BBC Information Division**  
12 Cavendish Place, London W1A 1AA.

## Public meetings

For much wider, general audiences, meetings open to all are held every year throughout the United Kingdom. Senior staff and members of the Board of Governors attend to account publicly for the BBC's programmes and policies. The dates and times of the meetings are widely advertised locally and supported by announcements on radio, television, local radio and CEEFAX.

## Film and Video Unit

A number of films are available illustrating life behind the scenes in the BBC. These can be hired free of charge by groups and societies, and where possible, off-duty members of staff will introduce the films and answer questions afterwards.

For details of the titles available (as colour films or video cassettes) please contact:

**Producer, Film and Video Unit,**  
**BBC Information,**  
10 Cavendish Place, London, W1A 1AA.

or contact the Information, Press and Publicity Officer at your nearest BBC centre.

## Tickets for BBC shows

Members of the public are admitted to audience shows by ticket only.

Applications are accepted six weeks before the date required. They should indicate the type of show preferred, the ages of any children in the party, and for visitors to London the exact dates of their stay and a London address. (A stamped addressed envelope should be enclosed.)

For Radio audience shows apply to:

**Radio Ticket Unit, BBC, London W1A 4WW.**

For Television audience shows, apply to:

**TV Ticket Unit, BBC, London, W12 7SB**

Every effort will be made to meet requests as closely as possible, but no guarantees can be given.

## SOS messages

The BBC will broadcast SOS messages and certain police messages where all other means have been tried and proved unsuccessful. Such messages may be put out on the radio networks (generally Radio 4) or by the BBC local radio station in the area concerned.

Messages asking for relatives to get in touch with a sick person are accepted for broadcasting where a doctor or hospital verifies that the patient is *dangerously ill*. There is no charge for such messages which are put out once only, before the 0700 or the 1800 News.

Appeals for witnesses of accidents are accepted from the police, and are normally broadcast by the appropriate local radio station. Messages about lost property are not broadcast except where there is *danger to life* (e.g. from an escaped wild animal or dangerous drugs that have been lost or stolen). Requests must come from the police.

Requests for broadcasting messages may be made in person, by letter or by telephone at these BBC offices:

**LONDON**  
**Broadcasting House,**  
**London W1A 1AA**  
**Tel. 01-580 4468**  
**Telex: 265781**

**BELFAST**  
**Broadcasting House,**  
**Ormeau Avenue,**  
**Belfast BT2 8HQ**  
**Tel. 0232 244400**

**CARDIFF**  
**Broadcasting House,**  
**Llandaff,**  
**Cardiff CF5 2YQ**  
**Tel. 0222 564888**

**GLASGOW**  
**Broadcasting House,**  
**Queen Margaret Drive,**  
**Glasgow G12 8DG**  
**Tel. 041-339 8844**

## Appeals for charity

Registered charities may be considered for a broadcast appeal on BBC Radio or Television. Preference in selection is 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. Applicants for appeals should write to:

**Appeals Secretary,**  
**Broadcasting House, London W1A 1AA.**

Or, where appropriate to Secretary, Northern Ireland; Appeals Organiser, Scotland; or Secretary, Wales at Broadcasting House, Belfast, Glasgow, or Cardiff respectively.

## Community Programme Unit

This Unit is responsible for programmes made by and with the general public, usually as a direct response to public request. In some productions, groups or individuals are given technical facilities and professional advice by the Unit's staff to make their own programme. Alternatively the Unit and members of the public may share responsibility for the style and content of a programme. Documentaries are also made by the Unit itself on issues of social concern. Members of the public wishing to make a programme with the Unit should contact:

**Open Space,  
Community Programme Unit,  
BBC Television, Television Centre, Wood Lane,  
London W12 8QT.**

## Broadcasting Complaints Commission

The Broadcasting Complaints Commission exists to consider and adjudicate upon complaints of

(a) *unjust or unfair treatment in sound or television programmes;*

(b) *unwarranted infringement of privacy in, or in connection with the obtaining of material included in, sound or television programmes.*

The Commission was established on 1st June 1981 in succession to the BBC's own Programme Complaints Commission. Its powers are set out in Part III of the 1981 Broadcasting Act.

The Commission can consider complaints against both BBC and IBA programmes, providing the complainant was personally affected by the broadcast.

The members of the Commission are:

Sir Thomas Skyrme (Chairman)  
Mr Peter Hardiman Scott  
Mr Tom Jackson  
Mr Henry McKenzie Johnston

The Secretary of the Commission is Mr William Middlemass

**Grosvenor Gardens House,  
35/37 Grosvenor Gardens, London SW1W 0BS  
Telephone 01-630 1966**

The Commission's findings are published by the broadcasting body in such manner as the Commission may direct. In the case of complaints against BBC programmes the normal practice is for a summary of the adjudication (prepared by the Commission) to be printed in *Radio Times* and broadcast.

## Recruitment, scripts and scores, auditions

### General staff vacancies

Vacancies in production and supporting services are frequently filled by internal competition. When open to external competition advertisements are placed in *The Listener*, selected national newspapers and journals such as *The Stage* and, for journalists, the *UK Press Gazette*. Vacancies outside London appear in the provincial and local press.

Enquiries about employment and training schemes in non-engineering categories in radio and television should be addressed to:

**Head of Appointments,  
BBC, Broadcasting House, London W1A 1AA.**

### Engineering recruitment

Qualified engineers are recruited regularly for the Television, Radio, External Broadcasting, Communications and Transmitter Groups of the BBC. In addition, applicants over 18 can be considered for junior posts as Trainee Engineers or Technical Operators. The former qualify as engineers in two to three years while the latter receive training in order to qualify for more senior posts in their field.

Each year, graduates with good honours degrees in electrical and electronic engineering or applied physics are appointed as trainees in the Research and Design and Equipment Departments.

Further details of engineering and technical operations opportunities can be obtained from:

**Head of Engineering and Technical Operations  
Recruitment,  
BBC, Broadcasting House, London W1A 1AA.**

**Original contributions**, in the form of **scripts and scores**, will be considered by readers and BBC programme departments.

A guide for writers, *Writing for the BBC*, is published by the BBC. Available from BBC Publications, PO Box 234, London SE1 3TH.

Although the BBC takes every care of the manuscripts and scores which it receives, odd inexplicable losses do occur. Consequently writers and composers are strongly advised in their own interests to retain a copy of everything they submit.

Material should be submitted as follows:

**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.

**Radio Light Entertainment programmes** are normally half-hour series. Scripts and proposals should be sent to:

**Script Editor, Light Entertainment (Radio),  
BBC, Broadcasting House, London W1A 1AA.**

A free leaflet, *Writing For BBC Radio Light Entertainment*, which sets out L.E.'s requirements and gives general guidance, is available from the Script Editor on request.

**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* are available from the unit, on request. The unit will not consider the manuscripts of unpublished novels, stories, biographies, etc.

Typescripts which have a specific local interest may be submitted to the appropriate BBC regional office.

**Serious music** scores for Radio 3 should be addressed to:

**Chief Producer, Contemporary Music,  
BBC, Broadcasting House, London W1A 1AA.**

**Serious music and drama auditions** for professional artists are arranged regularly by Radio Artists Contracts.

Applications should be addressed to the  
**BBC, London W1A 1AA.**

**Auditions** are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Symphony Chorus. Written applications to:

**Chorus Manager, BBC, London W1A 1AA.**

## BBC orchestras and choirs

**BBC Symphony Orchestra** (111 players), based in London.

*Chief Conductor:* Sir John Pritchard  
*Chief Guest Conductor:* Günter Wand  
*Principal Guest Conductor:* David Atherton  
*Principal Guest Conductor:* Peter Eötvös

**BBC Philharmonic Orchestra** (89), based in Manchester.

*Principal Conductor:* Edward Downes  
*Chief Guest Conductor:* Bernhard Klee

**BBC Welsh Symphony Orchestra** (78), based in Cardiff.

*Chief Guest Conductor:* Mariss Yansons  
*Chief Guest Conductor:* James Loughran  
*Associate Conductor:* Owain Arwel Hughes

**BBC Scottish Symphony Orchestra** (63), based in Glasgow.

*Principal Conductor:* Jerzy Maksymiuk  
*Principal Guest Conductor:* George Hurst

**BBC Concert Orchestra** (54), based in London.

*Principal Conductor:* Ashley Lawrence  
*Chief Guest Conductor:* James Lockhart

**BBC Radio Orchestra** (56), based in London.

*Leader:* Michael Tomalin

**BBC Singers** (28), based in London.

*Director:* John Poole  
*Assistant Conductor:* Simon Joly

**BBC Symphony Chorus** (approx. 175 amateurs), based in London.

*Director:* Gareth Morrell

# Sales and services

The BBC's major commercial activities, in the fields of television programme sales, broadcasting related consumer products and periodicals and book publishing, and journals were brought together in April 1986 when its wholly-owned subsidiary, BBC Enterprises Ltd., was reorganised and enlarged by the transfer to the company of BBC Publications.

Outside this principal commercial arm, the BBC offers, at per-item fees, by subscription or on cost

recovery terms, a number of other services based on domestic and External Broadcasting operations. These include (principally through BBC Data) direct or indirect access to libraries and other collections whose primary purpose is the support of programme making. More specialised material is available from the BBC Monitoring Service and for broadcasters overseas from the Transcription Service and Topical Tapes.

Access, on appropriate terms, is also available to other organisations at home and abroad to BBC resources in the field of liaison, international co-operation and training.

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## BBC Enterprises Ltd

Established in 1960, and formed into a limited company, with its own separate board of directors, in 1979, BBC Enterprises Ltd is responsible, as a wholly-owned subsidiary of the BBC, for the BBC's principal commercial operations. On 1 April 1986 BBC Publications was transferred to the company, and from that date BBC Enterprises has been organised in three trading divisions, reflecting its major areas of activity – programme sales, the promotion and marketing of associated consumer products, and book and periodical publishing. The company's head office, and major operational centre, is at Woodlands, in West London; other activities are based elsewhere in the London area, and it operates internationally through a number of overseas offices and distributors.

(Chief Executive: James Arnold-Baker).

### Head Office

(Management, Engineering & Operations, Programme Adaptations.)

**BBC Enterprises Ltd.,**  
**Woodlands, 80 Wood Lane, London W12 0TT**  
**Tel: 01-743 5588/01-576 0202**  
**Telex: 934678 & 935963**  
**Cables: Telecentre London**

### Programme Sales Division

- 1. Woodlands (address as Head Office)**  
 TV Programme sales; Sport, News & Current Affairs sales.
- 2. Film and VT Library**  
**Reynard Mills,**  
**Windmill Road,**  
**Brentford, Middlesex**  
**TW8 9NF**  
**Tel: 01-567 6655 ext. 246**  
**Telex/Cables (as Head Office)**  
 Library sales, film & video tape

### 3. Photographic Library

**Unit 1,**  
**29 North Acton Road,**  
**Harlesden, London NW10 6PE**  
**Tel: 01-743 8000**  
**Telex/Cables (as Head Office)**  
 Photographic sales

### 4. BBC International Unit,

**Television Centre,**  
**Wood Lane, London W12 7RJ**  
**Tel: 01-576 1173**  
**Telex: 265781**  
**Cables: Telecasts London**

### Technical Facilities and Consumer Products Division

#### Woodlands (address as Head Office)

BBC Records & Tapes; BBC Music Publishing; BBC Video; Merchandising & Computer Hardware; Exhibitions; Data Broadcasting; Education & Training Sales.

#### Journals Division

**35 Marylebone High Street,**  
**London W1A 1AR**  
**Tel: 01-580 5577**

BBC journals:

*RadioTimes* (price 32p) and *THE LISTENER* (price 80p) are published weekly, on Thursday. *BBC WILDLIFE* (price £1.10) is published monthly.

#### Retail and Direct Mail Sales

BBC journals, BBC books and computer software are available from newsagents and booksellers or from BBC bookshops (at Broadcasting House, Television Centre, Bush House and 35 Marylebone High Street) or they may be obtained by post direct (postage extra) from:

**BBC Enterprises Publications**  
**P.O. Box 234, London SE1 3TH**



Full lists of BBC books, journals and computer software and Home Video are available from the same address.

#### **Schools Publications**

Details of more than 300 publications issued annually in the request of the School Broadcasting Council in support of BBC broadcasts to schools are available from:

#### **Educational Broadcasting Services**

Room 304, Villiers House,  
The Broadway,  
Ealing, London W5 2PA

#### *OVERSEAS OFFICES*

##### **Australia**

BBC Enterprises Ltd.  
Westfield Towers, 100 William Street,  
Sydney, New South Wales 2011  
Telephone: 02 358 6411  
Telex: BBCORP 20705  
Cables: Loncalling Sydney

#### *DISTRIBUTORS*

##### **USA**

###### **Television Sales:**

Lionheart Television International Inc.  
1762 Westwood Boulevard  
Los Angeles  
California 90024  
Telephone: 213 470 3939  
Telex: 0230 371 0286 +

###### **Educational Sales:**

PMI Films Incorporated  
5547 N. Ravenswood Avenue  
Chicago, Illinois 60640-1199  
Telephone: 312 878 2600  
Telex: 023270333

##### **Latin America (Spanish-speaking)**

Western World Television  
10490 Santa Monica Boulevard, Los Angeles  
California 90025, USA  
Telephone: 213 475 5500  
Telex: 910 342 6712 West TV LSA  
Cables: Western TV

The publications may be ordered direct (postage extra) from:

**BBC Publications (Schools)**  
144-152 Bermondsey Street  
London SE1 3TH

##### **Canada**

(Educational Sales)  
BBC Education and Training Sales  
Suite 311, 214 King Street West, Toronto,  
Ontario, M5H 1K4  
Telephone: 416 585 2583/4/5

##### **Brazil**

Excel Comunicacoes Ltda.  
Rua do Russel, 5th Floor, Gloria,  
Rio de Janeiro, CEP 22210  
Telephone: 5521 205 3998  
Telex: 21 22216 BRWABR

##### **Japan**

British Television Inc.  
Mitsuwa Building, 7-2 Ginza 6-Chome, Chuo-Ku,  
Tokyo 104  
Telephone: 3 571 4335  
Telex: J24204 VIABRITV

# BBC Data

**General Manager: Richard Hewlett**

**Chief Librarian: Selwyn Eagle**

**Head of BBC Data Sales: Janet Andrew**

Through its network of libraries, archival collections, specialist services and a cuttings library (with a stock of 20 million classified cuttings and a daily accession rate of some 2,000 new cuttings from the international, national and provincial press) BBC Data provides a great wealth and variety of background information, reference material and research facilities. The Reference Libraries, with a holding of some 250,000 books and substantial numbers of periodicals, maps and Acts, Bills, White Papers and similar publications, are placed geographically with the Output Directorates they serve, as are News Information units, and are directed by data managers for Radio, Television and External Services.

## BBC DATA SALES

4 Cavendish Square, London W1A 1AA  
01-927 4900

**Marketing Manager: Peter Elliott**

## BBC DATA PUBLICATIONS

4 Cavendish Square, London W1A 1AA  
01-927 4900

## BBC DATA ENQUIRY SERVICE

4 Cavendish Square, London W1A 1AA  
01-927 5998

**Sales Executive: K.P. Johnston**

## BBC MICROGRAPHICS

1 Duchess Street, London W1A 1AA  
01-927 4206

**Sales Executive: G. Duncan**

## BBC HULTON PICTURE LIBRARY

35 Marylebone High Street, London W1M 4AA  
01-927 4735/4737

**Manager: R.G. Bright**

Pictures for commercial reproduction in all media. Brochure and scale of fees available from the Librarian.

## BBC WRITTEN ARCHIVES CENTRE

Caversham Park, Reading RG4 8TZ  
Reading (0734) 472742 Ext. 280/281/282

**Written Archives Officer: Mrs J.M. Kavanagh**

Open to external researchers by prior appointment. Enquiries can be dealt with by correspondence. Charges are made for certain services.

The primary purpose of all these collections is to serve BBC programme makers and others in the Corporation, and much of the material is, by its nature, for internal use only. (BBC Data is, for instance, also responsible, through a network of Registries and Records Management Centre, for the BBC's paper keeping). However, much of the material held is available to outside organisations, researchers and other: In some cases – as for instance the Hulton Picture Library with its 10 million pictures, or the Written Archives Centre – access is direct; more generally, it is indirect, by individual enquiry or as a regular service on a commercial basis, through the BBC Data Enquiry Service who are fully aware of all available resources

This fee-based research service for external clients draws on BBC Data's resources to provide fast, accurate information on any subject. Leaflet and scale of fees available on request.

Provides an advisory service to the BBC, and micro-filming to the highest professional standards. An external consultancy and bureau service is available commercially. Leaflet available.

A general library of some 10 million photographs, drawings, engravings, maps, etc. ranging in time from pre-history to the 1980s. Mostly black and white, but a proportion of coloured engravings and transparencies. The Evening Standard Library has been acquired and there is a reciprocal usage agreement with the Bettmann Archive in New York.

Holds 100,000 files of correspondence, minutes of meetings, etc; over 30,000 news bulletins and scripts; press cuttings, programmes-as-broadcast and other programme information. They relate to the development of the BBC from 1922 to 1954, and are a source for social history as well as providing material on eminent figures in politics, the arts and broadcasting.

## OTHER BBC DATA LIBRARIES AND RESOURCES

There is no direct access to these libraries by external enquirers. The list does, however, provide guidance to the range and nature of the information they hold and in particular, to the specialist sources on which the Data Inquiry Service can call, in dealing with external queries.

### RADIO DATA

#### Reference Library

Henry Wood House, Langham Place,  
London W1A 1AA

Holds 120,000 books and pamphlets; 1,000 British and 500 foreign current newspapers and periodicals and extensive back files. Special collections: drama, film, music and broadcasting.

#### News Information Unit

Broadcasting House, London W1A 1AA

20 million press cuttings from British and international newspapers and magazines, plus Government publications. Index of Radio News bulletins.

### TELEVISION DATA

#### Reference Library

Block C, Woodlands, Wood Lane, London W12 0TT

General stock with emphasis on the visual arts. Illustrations collection.

#### News Information Unit (Television Current Affairs)

Time Grove, London W12 7RJ

British and international newspaper and magazine press cuttings. Special collections of newspaper headlines and political cartoons.

#### News Information Unit (Television News)

Television Centre, London W12 7RJ

British newspaper and magazine press cuttings. Index of BBC Television News broadcasts.

### EXTERNAL SERVICES DATA

#### Reference Library

Bush House, Strand, London WC2B 4PH

General stock, with emphasis on world affairs.

#### News Information Unit

Bush House, Strand, London WC2B 4PH

British and international newspaper and magazine press cuttings, with closely indexed foreign affairs coverage. Index of BBC External Services News stories.

#### Monitoring Service Library

Caversham Park, Reading, Berkshire RG4 8TZ

Specialised indexes of governments, officials, political and other prominent personalities throughout the world.

### BIBLIOGRAPHIC SERVICES

#### Script Library

Block C, Woodlands, Wood Lane,  
London W12 0TT

A library of transcriptions and texts of BBC domestic broadcasts, excluding plays and news bulletins.

#### Programme Index

Block C, Woodlands, Wood Lane, London W12 0TT

An index by title, subject and contributor of domestic radio and television programmes.

#### Events Unit

Block C, Woodlands, Wood Lane,  
London W12 0TT

The unit issues a weekly and monthly list of future events, a monthly anniversaries list and a monthly retrospective diary of events.

### CORPORATE SERVICES

#### Engineering Research Department Library

Subject Specialist (Engineering)  
Kingswood Warren, Tadworth, Surrey

Books, periodicals and reports on radio and television engineering and related subjects. On-line access to computer databases.

**Subject Specialists Unit**  
(Industrial Affairs, Natural Resources and Energy)  
Block C, Woodlands, Wood Lane, London W12 0TT

**Science Information Unit**  
Subject Specialist (Science)  
Kensington House, Richmond Way,  
Shepherds Bush, London W14 0AX

**Pronunciation Unit**  
Broadcasting House, London W1A 1AA

**History of Broadcasting Unit**  
4 Cavendish Square, London W1A 1AA

Background information: latest developments: access to computer databases: bibliographies: contacts.

Latest scientific and medical developments: on-line access to computer databases.

The unit provides an advisory service for all BBC broadcasters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts. Publishes pronunciation guides.

The unit assists in the compilation of the official history of the BBC and undertakes related historical research

## Other BBC Libraries

**RADIO DRAMA PLAY LIBRARY**  
Broadcasting House, London W1A 1AA  
Enquiries: 01-580 4468 Ext. 3496

Scripts of all the programmes produced by Radio Drama Department: plays, features, poetry and readings from 1922: approx 50,000 scripts, some on microfilm.

The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers are welcome, by appointment only. A fee is charged.

**TELEVISION DRAMA SCRIPT LIBRARY**  
(Television Script Unit)  
Television Centre, Wood Lane, London W12 7RJ  
01-576 1390

Comprehensive indices to all drama productions. Copies of BBC Television drama scripts can be consulted. By appointment only. Charges payable. Write with s.a.e. for explanatory leaflet.

**MUSIC LIBRARY**  
Yalding House, 156 Great Portland Street,  
London W1N 6AJ 01-580 4468 Ext. 4284  
(General enquiries)

Over two 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 hire for other performances music which is not available from other sources. *Publications:* catalogues of chamber music, piano and organ music, songs, choral music, and orchestral music, available from BBC Enterprises Ltd.

**TELEVISION MUSIC LIBRARY**  
Centre House, Wood Lane, London W12 7RJ

Approx. 150,000 titles including 85,000 orchestral sets commissioned for BBC Television, plus representative pop-to-serious collection of printed music and reference works.

Not open to public, except in cases where material is not available elsewhere.

**POPULAR MUSIC LIBRARY**

Tril House, 74a Charlotte Street, London W1P 1LB  
 1-580 4468 Ext. 4584/4154

*Library stock:* an extensive collection covering all aspects of popular music from the 19th century. The collection comprises manuscript and printed arrangements of light and popular music, song copies and albums, vocal scores, piano and instrumental solos; a reference book section covering all aspects of popular music. Indexes in microform.

Access to the general public by prior arrangement. Limited music hire scheme in operation. Copies of the microfiche index on general sale.

**GRAMOPHONE LIBRARY**

Broadcasting House, London W1A 1AA

A collection of commercial gramophone recordings covering both UK and overseas issues of the last 90 years. Present holdings about 1,150,000. Mainly discs (coarse-groove, micro-groove and CD) but with some cylinders and cassettes.

Not available to other organisations or members of the public.

**SOUND LIBRARY**

Broadcasting House, London W1A 1AA

*(i) Sound Archives*

About 150,000 individually catalogued recordings on disc or tape: covers the whole range of broadcasting.

Open to external researchers. Licensing for commercial, educational and private enquiries.

**Enquiries: 01-927 4853**

*ii) Current Recordings*

A changing stock of approximately 90,000 tapes containing about 60,000 radio programmes or inserts for programmes in the making. They span the complete range of broadcasting material, mainly BBC produced.

**INTERNATIONAL RECORDINGS & RADIOPLAY MUSIC LIBRARY**

16 Langham Street, London W1A 4WW

A wide range of music items and complete radio programmes selected from broadcasting organisations and other sources all over the world.

Not open to the public. The manager welcomes contact with overseas broadcasting staff, particularly those involved in music production and programming.

### **TELEVISION FILM & VIDEOTAPE LIBRARY**

South Block, Reynard Mills Industrial Estate,  
Windmill Road, Brentford, Middlesex, TW8 9NF  
01-567 6655

Purchase or hire of selected complete films:  
Enquiry Unit, at

**BBC Enterprises, Woodlands, 80, Wood Lane,  
London W12 0TT  
01-576 0361**

Purchase of items and sections of film and videotape material:

**Library Sales, BBC Enterprises Ltd.  
01-567 6655 Ext. 246**

Selected programmes, items, news-film and other film and videotape material produced by the BBC, mainly since 1948; over 500 million feet of film and over 100,000 spools of videotape in total.

Provides a service only for BBC users, but a number of programmes 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 and videotape material

### **BBC PHOTOGRAPH LIBRARY**

10 Cavendish Place, London W1A 1AA

The BBC's main collection of still photographs on broadcasting, dating from 1922; programme production stills and personalities both in colour and black and white; 765,000 monochrome negatives, with prints; and 175,000 original colour transparencies.

The library sells photographs relating to BBC output in the UK and overseas in conjunction with Enterprises' existing picture sales operation.

### **CENTRAL STILL LIBRARY**

Television Centre, Wood Lane, London W12 7RJ  
01-576 1670 & 01-576 7020

Over 750,000 35mm colour transparencies, majority BBC copyright, taken by staff and commissioned photographers; and a 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.

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## **Weather services on BBC Radio and Television**

The weather forecasts broadcast on BBC Radio and Television are prepared by the Meteorological Office, a branch of the Ministry of Defence. Major forecasts on the networks are presented by 'weathermen' - profes-

sional forecasters employed by the Meteorological Office and chosen for their broadcasting role by the BBC. Local Radio and Regional Television also carry forecasts for their own areas.

## Radio

The most extensive service of weather information is carried on *Radio 4*, with full **general forecasts** preceding each major news bulletin, and shorter forecasts at other times. **Shipping forecasts** are broadcast four times a day. The normal weekday pattern is:

### General forecast

R 4 LW 0600 0655 0755 0857 1255  
1755 2229 0010 (approx.)

R 4 VHF 0555

### Shipping

R 4 LW 0555 1355 1750 0033

Onshore forecasts are broadcast at 0038 (*Radio 4*) and 0655 (*Radio 3*). **Warnings** of fog, icy roads, heavy or prolonged rain, and sudden changes in the weather likely to cause danger or serious inconvenience are broadcast at short notice on *Radio 2* and *Radio 4*. When fog on **motorways** is a threat to safety, immediate warnings are broadcast on *Radios 1* and *2*, and as soon as possible on *Radios 3* and *4*. Each of the other networks (1, 2 and 4) then directs its listeners to the summary of *Motorway Fog Alerts* broadcast on *Radio 2* after the news summary on the hour, and repeated hourly while the fog persists.

## Television

Regular forecasts, presented by 'weathermen', are placed at the end of the major news programmes on BBC1 and BBC2, generally after the Regional News which follows the national news. *Breakfast Time* includes a series of Weather Spots, in regular placings throughout the programme.

BBC Television now uses the world's most sophisticated electronic graphics weather system to allow the 'weatherman' to present his expert knowledge to the viewer. A readily understood selection of graphic displays providing movement and direction to the weather, together with the spoken description, give a clear impression to both laymen and experts of the expected conditions over the whole of the British Isles and Europe.

Weather information is also a regular part of the BBC's teletext service, Ceefax, throughout the day.

## Teletext

Teletext is the additional broadcast service of written information which can be received on any TV set fitted with a teletext decoder.

The BBC's service Ceefax offers 600 pages of news and information on BBC1 and BBC2. Home and foreign news, sports news and results, City and financial news, weather and road, rail and air information are all up-dated throughout the day in a high-speed service.

Ceefax is broadcast at all times when BBC Television transmitters are 'on the air', usually from 6.00 am. The service also provides consumer information, shopping prices, daily recipes, fun, games and quizzes for the children, many specialised features such as wildlife information and chess and competitions.

Ceefax offers subtitles for the deaf and hard of hearing with an increasing number of BBC TV programmes, and its Telesoftware service gives computer programs and information for owners of BBC Microcomputers equipped with adapters.

An information leaflet about the BBC's teletext service 'Ceefax' can be obtained from:

**Ceefax, Room 7059,  
BBC Television Centre,  
Wood Lane,  
London W12 7RJ.**

## BBC Monitoring Service

The Monitoring Service is part of the BBC External Services. Jointly with its US partners it monitors broadcasts in more than 50 languages from more than 120 countries. Information and documentation from this joint operation is available in a fast teleprinted newsfile and a daily publication, the *Summary of World Broadcasts (SWB)*.

The newsfile provides a global service of up to 12,000 words daily and is available round the clock. The *SWB*, published six days a week, carries about 100,000 words in each issue, presented in four parts, according to source: (1) USSR; (2) Eastern Europe; (3) Asia; (4) Middle East, Africa & Latin America. Each part publishes a separate *Weekly Economic Report*.

The *SWB* is also available in machine-readable form. The *SWB* and the teleprinted newsfile can be bought by subscription, and special services can be provided by contract.

All enquiries regarding subscription should be sent to:

**Subscription Office,  
BBC Monitoring Service,  
Caversham Park,  
Reading, Berkshire, RG4 8TZ.  
Telephone: (0734) 472742 Telex: 848318.**

## BBC Transcription Service

BBC Transcription Service is the division of the BBC External Services responsible for the sale of BBC Radio programmes to broadcasters in over 100 countries, as well as for marketing BBC Study Tapes to schools and institutions outside the United Kingdom.

**Transcription programmes** provide a regular supply of new radio programmes covering drama, serious and light music, light entertainment, rock and pop music, education, religion and a range of talks and magazine programmes.

**BBC Study Tapes** offer talks, documentaries, readings and dramatisations on countless subjects. For copyright reasons BBC Study Tapes are not available in the UK.

**Transcription Recording Unit:** studio and mobile recording as well as disc cutting facilities are available for hire.

For broadcast and educational catalogues and further information, contact:

**The Business Manager, BBC Transcription Service,  
Kensington House, Richmond Way,  
London W14 0AX, England.**

**Cable: Broadcasts London. Telex: 265781**

**Telephone: 01-743 1272 Ext. 6108/6109.**

## BBC Topical Tapes

BBC Topical Tapes are regular weekly programmes produced in London for radio stations in the English-speaking world.

For further information contact:

**Assistant, Topical Tapes, BBC,  
PO Box 76, Bush House, London WC2B 4PH,  
England.**

**Cable: Broadbrit London. Telex: 265781**

**Telephone: 01-257 2756.**

## Liaison and training International relations

The BBC plays a major role in international broadcasting. Its impact and influence derives partly from the worldwide broadcasts, in 37 languages, of the BBC External Services, and partly from the sale and re-broadcast in many overseas countries of its television and radio programmes, but also from the practical role it plays in the international broadcasting unions.

its contacts with visiting overseas broadcasters and officials and the training and assistance it provides to other broadcasting organisations.

**International broadcasting organisations:** The BBC is a founder member of the *European Broadcasting Union (EBU)*. This association of broadcasting organisations has 40 active members in 31 countries in Europe and around the Mediterranean, and 65 associate members in 47 other countries 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 the year the European Broadcasting Union relays over 70,000 television news items through Eurovision.

The public service broadcasting organisations of the Commonwealth meet every two years to pool experience and discuss problems in the editorial and technical fields. This is the main meeting of the *Commonwealth Broadcasting Association (CBA)*. The Secretary-General of the CBA and his staff are housed on BBC premises in London and handle day-to-day matters of Commonwealth co-operation in programmes, training and technical advice. In addition each year the BBC attends, as an associate member, the General Assembly of the *Asian-Pacific Broadcasting Union (ABU)*.

The BBC is represented on the UK committees and conferences of the *International Telecommunication Union (ITU)*, and on its two permanent consultative committees, the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCITT).

**Services to foreign broadcasters:** International Relations books radio facilities in Britain for foreign broadcasters, either on a reciprocal basis or, in the case of most commercial stations, for a fee. Each year several thousand such bookings are made: they range from complicated outside broadcasts to single short voice pieces from unmanned studios.

**Tel: 01-927 5124, 5126.**

The International Unit at Television Centre arranges facilities for foreign television broadcasters. The Unit includes specialists in Eurovision as well as staff from Enterprises who chiefly look after the needs of broadcasters who are not members of the EBU.

**Tel. 01-576 2344.**

**Training for overseas broadcasters:** Each year, the BBC runs a range of training courses for broadcasters from overseas. Course subjects include: Journalism, Engineering, Television Production,



Television Production in Education, Radio Production, Radio Training and Radio Management. Arrangements can also be made to hold courses overseas or to employ consultants to provide more general training advice. Where applicable, aid funding can be obtained from a variety of sources to support both courses and consultancies.

All enquiries should be addressed in the first instance to:

**Senior Assistant, International Relations,  
BBC, Portland Place, London W1A 1AA.  
Telephone: 01-927 5029**

**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 International Relations which works out detailed programmes for their visits with the help of other BBC departments. Initial contact should be made with:

**Senior Liaison Officer, International Relations,  
BBC, Broadcasting House, London W1A 1AA.  
Telephone: 01-927 5120**

Visiting journalists and engineers are looked after by External Services Publicity and Engineering Information Department respectively.

## Television visitors

BBC Television receives some 7,000 visitors a year. These range from senior overseas broadcasters to academics and foreign statesmen. In general, such visits are arranged in conjunction with International Relations who provide the initial contact for overseas guests.

The Television service is also host to many British groups including the police, armed forces and the professions, and responds to an ever-increasing interest in BBC Television amongst institutions and influential associations who have a pertinent concern as to how their licence money is spent.

## Television training

Television Training Department is responsible for all formal production and direction training in the Television Service.

The training undertaken by the department comprises practical instruction in film and studio direction and some 150 assistant producers attend courses each year in London. In addition, training courses are regularly mounted in the Regions. Other categories of staff who receive training are production assistants and production managers. A recent development has been the growth of training in portable single camera direction and the arrangement of seminars on new technology for the Television Service as a whole.

For many years the department has been involved in the training of personnel from overseas broadcasting organisations and at least one long production course a year has been held in London. However, as production methods in many countries now do not correspond quite as closely to those of the BBC as they did in the past, it is common for small training teams from the department to run courses on site in television stations abroad. Training has recently taken place in Ghana, Holland, Singapore, Colombia and the USA. Enquiries about any aspect of production and training both for BBC staff and overseas personnel should be directed to:

**Head of Television Training, BBC Elstree Centre,  
Clarendon Road, Borehamwood, Herts WD6 1JF.**

Tapes and films illustrating most aspects of television production and direction training are produced by Television Training Department.

Sales enquiries should be made to:

**BBC Enterprises Ltd.,  
Sales Manager, Film and Video Library Sales,  
Windmill Road, Brentford, Middlesex TW8 9NF.**

A recent development has been the publication of a series of Television Training Manuals designed specifically to assist those engaged in television production. The first titles include *Shooting on Location*, *Editing Film and Videotape* and *From Script to Screen*.

Sales enquiries should be made to:

**Shirley Greenfield, Television Training Department,  
BBC Elstree Centre, Clarendon Road, Borehamwood,  
Herts, WD6 1JF.**

# BBC Engineering

Through its Engineering Information Department, the BBC provides, for the general public, the press, and the radio and television industries, advice and guidance on a broad range of engineering topics. A number of leaflets and booklets are available, dealing with different aspects of BBC engineering, and particularly with reception. The department investigates reception problems and maintains up-to-date records of the quality of radio and television reception throughout the UK.

This, and the following pages, give basic information in summary form. For full details of transmitters and frequencies, see pages 193–7 (Local Radio) and pages 254–272 (network and regional radio, and television): more detailed guidance, and advice on specific problems, may be obtained by letter or telephone, from this address:

**BBC Engineering Information Department**  
**Broadcasting House**  
**London W1A 1AA**  
**Tel: 01–927 5040 (during office hours)**

## Guidelines for good reception

*For good television pictures you need:*

- An outside aerial . . .
- Of the correct group and polarisation (horizontal or vertical) . . .
- Suitable for the signal strength in the area . . .
- Pointed in the right direction . . .
- Connected by a low-loss coaxial cable

*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 cable to a good stereo tuner

*In very difficult situations you may also need:*

- A high-gain aerial, precisely aligned and carefully positioned . . .
- And a masthead amplifier

# BBC Services

## Television

The BBC broadcasts two national television services – BBC-1 and BBC-2. The television areas and main transmitting stations are shown on the map on page 263. Both BBC-1 and BBC-2 carry Ceefax services, and a good many programmes are transmitted with Ceefax subtitles for the deaf (Ceefax page 888).

## Radio

The BBC provides four national services, Radio 1, Radio 2, Radio 3 and Radio 4, and four national regional services – Radio Scotland, Radio Wales, Radio Cymru (Welsh language) and Radio Ulster. In England and the Channel Islands, local services are provided by 32 local radio stations. There are no local radio stations in Scotland, Wales and Northern Ireland, but these countries have community stations which, on weekdays, frequently ‘opt-out’ of the national regional services to provide programmes of local interest. Transmitters carrying the community services are identified in the transmitter tables on pages 254–62.

## VHF-FM – current limitations

In the United Kingdom the VHF spectrum assigned to the national services has, until recently, been confined to the sub-band 88–94.6 MHz, which can accommodate only three networks. Because of this limitation Radio 1 and Radio 2 have to share a single network, and we are unable to broadcast Radio 4 on vhf in Scotland, Wales and Northern Ireland. (In each of these countries one of the three networks is used for the appropriate national regional service instead of Radio 4.) In fact, the 88–94.6 MHz sub-band cannot fully accommodate even three services with the result that 30 years after vhf broadcasting started in the UK there are still areas that are inadequately served.

## Future plans

These problems will be alleviated with the implementation of a new frequency plan, shown on page 217, which takes advantage of the fact that the vhf broadcasting band has, by international agreement, been extended up to 108 MHz. Radio 1 will have its own transmitter network, ending the sharing with Radio 2, and Radio 4 will be made available throughout the

country. (The National Regional Services – Radio Scotland, Radio Wales and Radio Cymru, and Radio Ulster – will be accommodated in the BBC Local Radio sub-bands.) And it is hoped that it will eventually be possible to use the 105–108 MHz sub-band to improve coverage of all the national networks.

Under the plan new local radio transmitters are already being brought into service in the higher local radio sub-band (102–105 MHz). The 97.6–102 MHz sub-band assigned to the new national networks does not have to be fully cleared for broadcasting in the UK until 1990, but it is expected that in some parts of the country it will be possible to start broadcasting in this sub-band before then. The situation regarding the 105–108 MHz sub-band is more difficult – under present proposals this sub-band will not become available for broadcasting until 1996, so it will not be possible to improve vhf coverage in some parts of the country until then.

**New Frequencies for Local Radio**

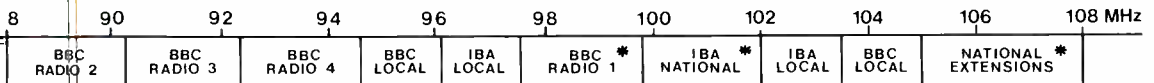
In order to implement the plan it will be necessary to change the frequencies of some BBC services, mainly those used for Local Radio and National Regional Radio. First to change will be the Local Radio frequencies, in a programme that extends to mid-1987.

To avoid inconvenience to listeners, each change is being advertised well in advance, both on-air and through local newspapers.

Extraordinarily, despite the fact that it has been known for several years that the vhf broadcast band was to be extended up to 108 MHz, some manufacturers have continued to market receivers that cannot tune above 104 MHz – this is particularly true of car receivers. Owners of such receivers may have problems in cases where the frequency of their local radio station is changed to the upper BBC sub-band (103.5–105 MHz); in these circumstances nothing can be done except to change the receiver. Anyone purchasing a new vhf receiver is advised to make sure that it tunes over the full 88–108 MHz band.

A similar situation can exist with vhf receiving aerials: a few years ago it was not uncommon for these to be designed to operate with maximum efficiency only up to 100 MHz, and this can cause problems as the higher frequencies come into use.

Finally, lest the above gives the wrong impression, it must be stressed that with the great majority of radios and aerials there will not be the slightest problem in receiving stations using the higher frequencies, but listeners will need to get used to tuning over a previously unfamiliar part of the band.



**VHF Band II – United Kingdom Broadcasting Plan**

\*These sub-bands are presently being used by the emergency services (police, fire, ambulance) and the plan cannot be fully implemented until these users have been cleared from the band. The 105-108 MHz sub-band will probably be used to extend all five national networks to areas of the UK that are inadequately served on VHF.

**Receiving the programmes**

**Radio**

The vhf-fm (very high frequency/frequency modulated) transmissions provide higher audio quality and much greater freedom from interference than the long-wave and medium-wave transmissions, especially after dark, so it is recommended that wherever possible listeners should use vhf-fm. The vhf-fm transmissions have an added advantage in that most drama and music programmes are transmitted in stereo, whereas long-wave and medium-wave broadcasts are in mono only. For good vhf-fm stereo reception on fixed equipment such as hi-fi tuners and music centres, the BBC recommends the use of an outdoor aerial.

The great majority of BBC stations use horizontally-polarised or mixed-polarised transmissions, and for the best reception from these stations outside aerials should be installed with their elements (rods) horizontal. A few stations radiate vertically-polarised transmissions (see vhf-fm radio tables pages 254–8, and BBC Local Radio pages 193–7), and listeners served by these stations should install any outside aerials with the elements vertical.

**Re-engineering**

A programme is now underway to modernise the equipment at vhf-fm radio transmitting stations, and

to change all horizontally polarised transmissions to mixed polarisation by adding a vertically polarised component of equal strength to the existing horizontally polarised component. Over half of the stations have already been re-engineered (see transmitter tables on pages 254–8), and work on all stations in the network should be complete by the end of 1989.

Where stations are converted to mixed polarisation, in most cases it will be unnecessary and inadvisable to adjust existing outdoor aerials because it is unlikely that there would be significant improvement. On the other hand, reception on car radios is improved over large areas, and reception on portable radios using 'pull-out' telescopic aerials is much less dependent on the location of the receiver and the orientation of the aerial.

When using a vhf-fm portable, the aerial should be extended vertically to its full length. This will usually give good reception, but if not the aerial can (on most receivers) be set at any angle between the vertical and horizontal and rotated to find the position that gives the best results.

The vhf-fm transmissions from most of the BBC's local radio stations are in stereo, and within a few years all the stations will be converted to stereo operation. In some cases the local radio services are transmitted from the same site as the BBC's networked services for the region, and a single fixed outside aerial can therefore be used for reception of local radio as well as Radios 1, 2, 3 and 4. In other cases the local radio transmitting station is sited separately from the network station and it may sometimes be necessary to use either two aerials or an aerial rotator in order to obtain optimum reception from both stations. A competent aerial rigger or radio dealer will be able to give advice on the type of aerial required, but if listeners have any problems they are invited to contact the BBC's Engineering Information Department.

### Long and medium waves

Unfortunately it is not possible to receive all BBC services on vhf-fm. This is because at the moment only three vhf-fm transmitter networks are available for four national radio services, so Radio 1 and 2 have to share one network, *see page 216* and the tables on pages 254–8. Furthermore, a service may 'split' at certain times so that its vhf-fm and medium-wave (or long-wave) transmissions carry different programmes. For example, the Radio 4 vhf-fm transmissions sometimes carry educational programmes while the regular programmes are broadcast on long-wave and medium-wave only. Therefore, to make full use of the BBC's radio services, it is essential to have receivers which cover the long-wave, medium-wave, and vhf-fm bands. For long-wave and medium-wave reception most modern receivers use ferrite rod aerials, usually mounted inside the case; these aerials are directional, and there-

fore portable receivers should be turned to face the direction that gives the best reception. This may not be possible with a larger receiver such as a music centre but it is worth trying it in more than one place, if possible, before finalising its room position.

*Radio Times*, available in several regional editions carries details of the wavebands and frequencies used for all of the BBC's domestic radio services; to make best use of this information listeners will find it worthwhile making themselves thoroughly familiar with the tuning and waveband switching of their receivers. Listeners who have difficulty in this respect can obtain local tuning guides from Engineering Information Department.

### Television

For good reception it is recommended that an outside aerial is used, mounted above rooftop level. Receiving aerials are available in five different categories – A, B, C/D, E and W – according to the group of channels over which they are designed to work.

Uhf receiving aerial groups					
	A	B	C/D	E	W
Channels	21–34	39–53	48–68	39–68	21–68
Colour codes	Red	Yellow	Green	Brown	Black

The television tables show the channel group allocated to each station, and the polarisation of the transmissions. The aerial should be pointed towards the transmitting station, with the rods horizontal where the transmissions are horizontally polarised, and vertical where the transmissions are vertically polarised. The BBC, ITV and Channel Four transmitters are co-sited, so that the great majority of viewers require only one aerial to receive all four services.

Incidentally, some viewers assume that because they can actually see a nearby transmitting station's aerial mast, then they should use that station. This is not always true, because for the sake of efficiency and to avoid interference, most of our relay stations use directional transmitting aerials. These aerials do not radiate the same power in all directions, and therefore sometimes the nearest relay station to a particular area does not provide a useful signal to that area, whereas a more distant one does. In cases of doubt a local dealer should be consulted, or the BBC's Engineering Information Department will be pleased to give advice.

### Self-help

The television transmissions reach more than 99 per cent of the population but nevertheless there are numerous, mainly isolated, small communities that are unserved. The transmitter building programme will continue for several years yet, and therefore many of these communities will eventually receive a service.

ut it will not be practicable for the broadcasters to provide a transmitter for every unserved group.

Any community which cannot at present receive the television services may contact the BBC's Engineering Information Department to find out if their area is likely to qualify for inclusion in the relay station building programme. If the answer is 'no' then the community may like to consider the possibility of installing a 'self-help' system for television reception; this can take the form of a wired distribution system or a small transmitter. The BBC or IBA will offer technical advice but cannot provide financial assistance, al-

though in certain circumstances grants may be available from other bodies. Further information is contained in a BBC/IBA booklet *Self-help Television*, available free from Engineering Information Department.

It must be stressed that self-help systems cannot legally be brought into operation unless they comply with certain Home Office licensing requirements which will be made clear by the broadcasting authority advising the self-help group. This need not be seen as a deterrent – 175 schemes have already been licensed for operation.

## BBC Services – basic technical data

### TELEVISION

System	PAL System 1, 625 lines, 50 fields. Video bandwidth 5.5 MHz (vestigial sideband 1.25 MHz); vision carrier amplitude-modulated with negative polarity. Sound pre-emphasised with a time constant of 50 $\mu$ s; sound carrier 6 MHz above vision, frequency-modulated (fm) with peak deviation of 50 kHz.
Transmission frequency bands	
Band IV uhf (470–582 MHz)	Fourteen 8 MHz channels (21–34).
Band V uhf (614–854 MHz)	Thirty 8 MHz channels (39–68).
Teletext (Ceefax)	Lines 13–18 and 326–331.

### RADIO

#### Mf and Lf services

Maximum audio bandwidth	5 kHz.
Transmission frequency bands	
Mf	525–1605 kHz (571–187 m)
Lf	150–285 kHz (2000–1053 m)
Carrier modulation	Amplitude (am).

#### Vhf services

Maximum audio bandwidth	15 kHz.
Pre-emphasis time constant	50 $\mu$ s.
Stereo system	Pilot-tone (19 kHz) suppressed-carrier multiplex system.
Transmission frequency band	Band II 88–108 MHz.
Carrier modulation	Frequency (fm): 75 kHz peak deviation.

## Transmitting stations

See pages 254–272 for tables giving details of all the BBC's domestic television and radio transmitting stations used for domestic broadcasting in the United Kingdom, apart from Local Radio. The tables list the transmitters that are scheduled to be in operation by the end of 1986.

For local radio frequencies see pages 193–197.

## A quick guide to Radio Frequencies

Full details are given in the tables on pages 254–262

<b>RADIO 1</b>	88.0–90.2 VHF-FM 1089 kHz (275 m) MW 1053 kHz (285 m) MW	<b>RADIO ULSTER</b>	92.4–94.6 VHF-FM 1341 kHz (224 m) MW 873 kHz (344 m) MW
Channel Islands	91.1 VHF-FM	Enniskillen	
Bournemouth	1485 kHz (202 m) MW	Radio Foyle	93.1 VHF-FM 792 kHz (379 m) MW
Merseyside	1107 kHz (271 m) MW		
<b>RADIO 2</b>	88.0–90.2 VHF-FM 909 kHz (330 m) MW 693 kHz (433 m) MW	<b>RADIO SCOTLAND</b>	92.4–94.6 VHF-FM 810 kHz (370 m) MW 97.6–99.8 VHF-FM
Channel Islands	91.1 VHF-FM	West	
Cardigan Bay	990 kHz (303 m) MW	Radio Aberdeen	92.4–94.6 VHF-FM 990 kHz (303 m) MW
<b>RADIO 3</b>	90.2–92.4 VHF-FM 1215 kHz (247 m) MW 94.75 VHF-FM	Radios Highland, Tweed, nan Eilean	92.4–94.6 VHF-FM
Channel Islands		Radio Orkney	93.7 VHF-FM
Bournemouth, Cambridge, Enniskillen, Torbay	1197 kHz (251 m) MW	Radio Shetland	92.7 VHF-FM
<b>RADIO 4</b>	200 kHz (1500 m) LW 92.4–94.6 VHF-FM	Radio Solway	93.1–94.7 VHF-FM 585 kHz (513 m) MW
<b>England</b>		<b>RADIO CYMRU</b>	92.5–96.8 VHF-FM
Channel Islands	97.1 VHF-FM	<b>RADIO WALES</b>	882 kHz (340 m) MW
London, Northern Ireland	720 kHz (417 m) MW	Radio Gwent	95.0–95.9 VHF-FM
Aberdeen	1449 kHz (207 m) MW	Radio Clwyd	657 kHz (457 m) MW
Carlisle	1485 kHz (202 m) MW		
Enniskillen, Plymouth	774 kHz (388 m) MW		
Redruth	756 kHz (397 m) MW		
Tyneside	603 kHz (498 m) MW		

Stereo programmes are transmitted on VHF-FM throughout England and the Channel Islands and in most parts of Wales, Scotland and Northern Ireland. For English local radio frequencies, *see pages 193–197*.

## Part three

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# Documents and reference

# The Constitutional Documents

## 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, further Charters of Incorporation and Supplemental Charters have been granted unto the Corporation:

AND WHEREAS the period of incorporation of the Corporation will expire on the thirty-first day of July One thousand nine hundred and eighty-one and it has been represented unto Us by Our right trusty and well beloved Counsellor William Stephen Ian Whitelaw, Member of Our Order of the Companions of Honour, upon whom has been conferred the Decoration of the Military Cross, Our Secretary of State for the Home Department, that it is expedient that the Corporation should be continued for the period ending on the thirty-first day of December One thousand nine hundred and ninety-six:

AND WHEREAS in view of the widespread interest which is taken by Our Peoples in 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 interests of Our Peoples in Our United Kingdom and elsewhere within the Commonwealth that the Corporation should continue to provide broadcasting services pursuant to such licences and agreements in that behalf as Our Secretary of State may from time to time grant to and make with the Corporation:

NOW KNOW YE that We, by Our Prerogative Royal and of Our especial grace, certain knowledge and mere

motion do by this Our Charter for Us, Our Heirs and Successors will, ordain and declare as follows:

### 1. Incorporation

The Corporation shall continue to be a body corporate by the name of The British Broadcasting Corporation with perpetual succession and a common seal with power to break, alter and renew the same at discretion willing and ordaining that the Corporation shall and may sue and be sued in all Courts and be capable in law to take and hold real and personal property and do all matters and things incidental or pertaining to a body corporate, but so that the Corporation shall apply the whole of its income solely in promoting its objects. The Governors of the Corporation shall be the members thereof.

### 2. Term of Charter

This Our Charter shall come into operation on the first day of August One thousand nine hundred and eighty-one and (subject as herein provided) shall continue in force until the thirty-first day of December One thousand nine hundred and ninety-six.

### 3. Objects of the Corporation

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, by the method of television for general reception in visual images 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 hereinafter referred to as 'the Home Services') and elsewhere within the Commonwealth and in other countries and places overseas (such services being hereinafter referred to as 'the External Services');

*b)* subject to the prior approval of Our Secretary of State, to provide, as public services, by means of wireless telegraphy, other services whether or not broadcasting services;

*c)* to hold the existing and to construct or acquire and establish and install additional stations for wireless telegraphy and apparatus for wireless telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man, and to use the same for the emission and reception of wireless telegraphy by the methods and for the purposes aforesaid, and by any methods for purposes ancillary or related to those purposes;

*d)* to hold the existing and to construct or acquire additional equipment and apparatus for the transmission and reception of signals over wires or other



paths provided by a material substance 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;

e) for all the purposes aforesaid to acquire from time to time from Our Secretary of State a licence or licences for such period and subject to such terms, provisions and limitations as he may prescribe, and to exercise the powers herein granted to the Corporation in conformity in all respects therewith and with any agreement or agreements which may from time to time be made by Our Secretary of State with the Corporation, and not in any other manner whatsoever;

f) 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 Secretary of State, 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 Secretary of State seem fit;

g) 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;

h) subject to the prior approval of Our Secretary of State 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, or in space, for the purpose of providing, within the scope or ambit of any such approval 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 approval 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;

i) to perform services in any part of the world for and on behalf of any Department of Our Government in 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 transmitting 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;

j) to provide to other bodies, whether within Our United Kingdom, the Channel Islands and the Isle of Man or elsewhere, by such means and methods as may be convenient matter to be broadcast or distributed by such bodies whether or not by wireless telegraphy for reception in sound, visual images or visual images with sound, and to receive from such bodies matter to be broadcast by stations of the Corporation for reception as aforesaid;

k) to compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such printed matter as may be conducive to any of the objects of the Corporation;

l) to establish and maintain libraries and archives containing material relevant to the objects of the Corporation, and to make available to the public such libraries and archives with or without charge;

m) to organise, provide or subsidise concerts and other entertainments in connection with the broadcasting services of the Corporation or for any purpose incidental thereto;

n) 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;

o) 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;

p) for the purposes of any of the objects 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;

q) 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;

r) 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;

s) 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 relatives 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;

t) 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;

u) subject to the prior approval of Our Secretary of State, to establish companies whose objects include any of the objects of the Corporation or 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 purchase or otherwise acquire stocks, shares or securities of, and subsidise and assist, any such company;

v) 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;

w) subject as hereinafter provided, to borrow or raise or secure the payment of money in such manner as the Corporation shall think fit, and in particular by mortgage or charge of all or any parts of the property or rights of the Corporation or by the issue of debentures or debenture stock, charged upon all or any of the Corporation's property or rights (both present and future), and to purchase, redeem or pay off any such securities: Provided 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 Secretary of State 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; and provided that the aggregate amount of the moneys so borrowed, raised and secured and at any one time outstanding shall not exceed £75,000,000 or such greater sum up to a maximum of £100,000,000 as may from time to time be approved by Our Secretary of State;

x) 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 that the Corporation shall not, without the prior approval of Our Secretary of State, sell, exchange, lease, mortgage, enfranchise or dispose of any property, interests or rights now held by the Corporation which Our Secretary of State 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 Our United Kingdom Parliament for any such purpose, and shall not without such prior approval turn to account or deal with any such property, interests or rights otherwise than for the purposes of the External Services;

y) 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;

z) 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.

#### 4. Restriction on Overseas Concessions

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 Commonwealth or the Government of any other country or place overseas, without having first obtained the approval of Our Secretary of State.

#### 5. Constitution

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 twelve Governors or such other number as may from time to time be ordered by Us, Our Heirs or Successors in Council. The Governors shall be appointed for such respective periods, not exceeding five years, as may be ordered 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 by Us, Our Heirs or Successors in Council and may 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 by virtue of his knowledge of the culture, characteristics and affairs of Our People in the country for which he is to be designated as the National Governor and his close touch with opinion in that country. Such designation shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor designated is appointed to the office of Governor or at any time while he holds that office.

## 6.

1) A retiring Governor shall be eligible for reappointment.

2) The Governors, however appointed, shall (during such time or times as the broadcasting services hereinbefore referred to shall be carried on by the Corporation) receive out of the funds or moneys of the Corporation by way of remuneration for their services as Chairman, Vice-Chairman, National Governor for Scotland, Wales or Northern Ireland, or other Governor (as the case may be) such sum or sums as Our Secretary of State may, with the approval of Our Minister for the Civil Service, from time to time determine.

3) The Corporation may pay or make provision for paying to or in respect of any Governor out of the funds or moneys of the Corporation such sum or sums by way of pension, allowances or gratuities as Our Secretary of State may, with the approval of Our Minister for the Civil Service, from time to time determine.

4) Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the performance of his office.

5) 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 Secretary of State 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 Secretary of State conflict with any interest of the Corporation;

d) if he shall become incapable by reason of mental disorder or bankrupt or shall make an arrangement with his creditors; or

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.

6) 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, Wales or Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Secretary of State 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, Wales or Northern Ireland.

## 7.

1) The Chairman of the Corporation, or in his absence the Vice-Chairman thereof, shall preside at the meetings thereof.

2) Subject to any regulations made by the Corporation under the next following paragraph hereof, the Chairman, or an officer authorised by him so to do, shall summon all meetings of the Corporation.

3) The Corporation shall meet for the transaction of its business and affairs, and shall from time to time make such regulations with respect to the summoning, notice, time, place, management and adjournment of meetings, and generally with respect to the transaction and management of its business and affairs, as the Corporation may think fit, subject to the following conditions –

a) in addition to meeting in England, the Corporation shall meet in Scotland, Wales and 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 Secretary of State may from time to time in writing prescribe:

*c)* subject to sub-paragraph *d)* of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an equality of votes on any question the person presiding at the meeting shall have a second or casting vote;

*d)* any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be decided by the Chairman, or, if he shall be inaccessible or the office of Chairman shall be vacant, by the Vice-Chairman. The Chairman or the Vice-Chairman, as the case may be, before deciding the question, shall, if and so far as may be reasonably practicable, consult with the other Governors or such of them as may be accessible to him, and as soon as may be after taking his decision shall report the question and his decision thereon to the other Governors.

4) For the transaction of its business or affairs, the Corporation may from time to time appoint Committees of its members, or Committees of its members and other persons, for such purposes and on such terms and conditions as the Corporation may think fit. The conclusions of any such Committee shall not be binding on the Corporation unless adopted with or without amendment by the Corporation in meeting assembled.

### 8. General Advisory Council

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. Other Advisory Bodies

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.

### 10. National Broadcasting Councils

1) The Corporation shall appoint for the purposes of this Article three National Broadcasting Councils, to be known respectively as the Broadcasting Council for Scotland, the Broadcasting Council for Wales and 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, 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. Such persons shall be selected after consultation with such representative cultural, religious and other bodies in Scotland, Wales or Northern Ireland, as the case may be, as the panel of the General Advisory Council think fit, with a view to securing a proper balance of representation on each Council.

3) *a)* 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.

*b)* 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 re-appointment for the remainder of the period of five years from the beginning of his appointment, or for any shorter period. Otherwise any such member shall be eligible for re-appointment provided that his re-appointment 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.

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 the Home Services which the

corporation provides primarily for general reception in that country:

a) such other functions in relation to the said Services as the Corporation may from time to time devolve upon the Council; and

b) the function of tendering advice to the Corporation in regard to all matters relating to other broadcasting services provided by the Corporation for general reception, which affect the interests of Our People in that country:

Provided that each National Broadcasting Council shall be subject to –

1) 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, broadcasts by Ministers of Our Government in Our United Kingdom, party political broadcasts and broadcasts of national importance or interest; and

2) 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.

3) If and whenever in the opinion of Our Secretary of State 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 Secretary of State 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 Secretary of State at such time or times as shall in his opinion be expedient.

4) 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 Secretary of State to or with the Corporation so far as such duties, obligations and directions are capable of being performed and observed by the Council.

5) a) 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, and shall call

a meeting thereof when required so to do by any three members.

b) 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.

6) 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.

7) Each National Broadcasting Council may select and nominate for employment by the Corporation such officers and staff 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 staff so nominated and shall not without the concurrence of the Council terminate the employment of any such officer or member of staff: Provided that the Corporation may decline to employ or may terminate the employment of any such officer or member of staff if he is unwilling to accept the rates of remuneration or conditions of employment which the Corporation would offer 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 the Chairman of the General Advisory Council it would be detrimental to the administration of the Corporation to employ or continue to employ him.

8) 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.

9) 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.

## 11. Regional and Local Radio Advisory Councils

1) The Corporation shall appoint in each of its Regions from time to time in being in England 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 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 that Region.

2) The Corporation shall also appoint Local Radio Advisory Councils in respect of all localities in England for which local sound broadcasting services are provided by the Corporation, and each such Council shall be appointed for an area consisting either of one such locality or of two or more such localities. The function of a Local Radio Advisory Council shall be to advise the Corporation on the policy and content of the local sound programmes which the Corporation provides primarily for reception in the area for which the Council are appointed.

3) The Chairman of each Advisory Council shall be nominated by the Corporation from among the members thereof.

4) Each Advisory Council shall consist of such number of members as the Corporation may determine who shall be persons chosen for their individual qualities who are broadly representative of the general public in the Region or, as the case may be, the area for which the Council are appointed.

5) The members of each Advisory Council 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 re-appointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

6) 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 such number of members as the Corporation may determine.

7) The Corporation shall afford to each Advisory Council the use of such accommodation and the services of such staff as are requisite for the proper performance of the functions of the Council.

8) 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.

9) In furtherance of the purposes of this Article the Corporation shall ensure that the programmes which the Corporation provides primarily for reception in any of its Regions or, in the case of local sound programmes, any of its localities, in England have full

regard to the interests of Our People in that Region or as the case may be, that locality.

10) This Article shall apply to the Channel Islands and the Isle of Man as it applies to England.

## 12. Organisation

1) The Corporation shall appoint such officers and staff 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 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 staff, the Corporation may remove any officer or member of 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 purposes 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 Secretary of State.

## 14. Provision and Review of Services

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 Secretary of State to the Corporation or any agreement made by Our Secretary of State with the Corporation.

5.

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, which may include public meetings held in different parts of Our United Kingdom, the Channel Islands and the Isle of Man, 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.

## 6. Financial

) The Corporation is hereby authorised, empowered and required –

i) to receive all funds which may be paid by Our Secretary of State out of moneys provided by Our United Kingdom 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; and

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 the Corporation shall not, without the prior approval of Our Secretary of State, receive any moneys as consideration for the provision of broadcasting services for general reception from those persons to whom such services are provided.

2) Subject to any such terms and conditions as aforesaid the Corporation may treat such funds and moneys either as capital or as income at its discretion.

3) Except as in this Our Charter expressly provided, no funds or moneys of the Corporation derived from any source shall in any event be divided by way of profit or otherwise amongst the Governors of the Corporation.

## 17.

1) In the event of the Corporation exercising (otherwise than for the purpose of obtaining temporary banking accommodation and facilities) the power hereinbefore contained of borrowing or raising money upon the security of or otherwise charging all or any part of its property or rights to which such power extends, it shall set aside out of its revenue such sums

as will be sufficient to provide for the repayment of the amount so borrowed or raised within such period in each instance as the Corporation may with the prior approval of Our Secretary of State determine.

2) The Corporation shall make proper provision for replacing or renewing any property of the Corporation.

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.

## 18. Annual Report and Statement of Accounts

1) The accounts of the Corporation shall be audited annually by an auditor or auditors to be appointed by the Corporation with the prior approval of Our Secretary of State, 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 under 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 Secretary of State after consultation with the Corporation, shall include in such Report such information relating to its finance, administration and its work generally as Our Secretary of State may from time to time specify in writing, and shall comply with any directions which may be given in writing by Our Secretary of State 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 Secretary of State to be considered by him and presented to Our United Kingdom Parliament.

4) The Corporation shall at all reasonable times upon demand give to Our Secretary of State 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.

### 19. General

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 who are parties 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 Secretary of State may from time to time grant to the Corporation or con-

tained in or prescribed under any agreement which Our Secretary of State may from time to time make with the Corporation.

2) If it is made to appear or appears to Our Secretary of State either on the representation of any person or body politic or corporate appearing to be interested or in any other manner howsoever, 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 Secretary of State) have not been observed, performed, given effect to or complied with by the Corporation, Our Secretary of State 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 Secretary of State 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, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation 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 December One thousand nine hundred and ninety-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.

### 22. Dissolution and Winding-up

It shall be lawful for the Corporation to surrender this Our Charter subject to the sanction of Us, Our Heirs or Successors in Council, 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 Secretary of State.



## Licence and Agreement

### Treasury Minute dated the 2 April, 1981

My Lords have before them a new Licence and Agreement dated 2nd April 1981, granted by Her Majesty's Secretary of State for the Home Department to and concluded by him with the British Broadcasting Corporation.

The last Licence granted by the then Postmaster General to the Corporation on 7th July 1969 was for a term ending on 31st July 1976, which was extended by Supplemental Licences dated 7th April 1976 and 8th March 1979 so as to end on 31st July 1981.

The term of the new Licence is from 1st August 1981 to 31st December 1996, 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 new Licence authorises the Corporation to use the stations and apparatus for wireless telegraphy established and installed by the Corporation by virtue of licences granted by the Secretary of State and his predecessors in office, and to establish and install other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.

Under the new Licence and Agreement the Corporation undertakes, unless prevented by circumstances beyond its control, to send broadcast programmes in the Home Services for reception in the British Islands, the territorial waters thereof and on board ships and aircraft. The Corporation also undertakes to send programmes in the External Services for reception in such countries and places beyond the seas as may be prescribed (after consultation with the Corporation and with the approval of the Secretary of State and My Lords) by the Government Departments concerned.

For the purpose of the Home Services the Secretary of State is to pay to the Corporation (out of moneys provided by Parliament) during the term of the new Licence a sum or sums equal to the whole of the net licence revenue (as defined in clause 16(3)) or such percentage or percentages thereof as My Lords may from time to time determine.

The Secretary of State may from time to time direct that sums provided for the purposes of the Home Services may also be used for other purposes though not for the purposes of the External Services. Sums provided for the purposes of the Home Services may not, without the approval of the Secretary of State, be

—3.

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 Secretary of State.

### 4. Approvals

Where in this Our Charter any act or thing is required to be done with the approval of Our Secretary of State, such approval shall be in writing and may be given absolutely or subject to such terms or conditions, as may to Our Secretary of State seem fit.

### 5. General Declaration

Lastly, We do further will, ordain and declare that these Our Letters or the enrolment or exemplification hereof 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 Our 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 seventh day of July in the thirtieth year of our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL

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used for the purposes of a subscription broadcasting service.

The Corporation undertakes to pay to the Secretary of State for each financial year such sum or sums as he shall determine as the appropriate contribution of the Corporation towards the expenses of the Broadcasting Complaints Commission set up under the Broadcasting Act 1980.

For the purposes of the External Services and other services performed at the request of any Department of Her Majesty's Government the Secretary of State is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term of the new Licence such sums as My Lords shall authorise. The Corporation is to deliver to the Secretary of State such account of its expenditure on the External Services and other services performed at such request as he may prescribe.

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.

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 Secretary of State for the Home Department to grant and conclude it.

JOHN WAKEHAM  
J. A. COPE

### Licence and Agreement

THIS DEED is made the second day of April one thousand nine hundred and eighty-one BETWEEN HER MAJESTY'S SECRETARY OF STATE FOR THE HOME DEPARTMENT of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situated 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 Letters 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, further Charters of Incorporation and Supplemental Charters have been granted from time to time: and the Secretary of State is applying to Her Majesty for the continuance of the Corporation for a further period beginning on the 1st August 1981 and ending on the 31st December 1996 subject to such provisions and conditions as may to Her Majesty seem fit:

AND WHEREAS by a Deed dated the 7th July 1969

made between Her Majesty's then Postmaster General 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, conditions and limitations therein contained) licence for a term ending on 31st July 1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS the term of the said Deed was by Supplemental Deeds dated the 7th April 1976 and the 8th March 1979 extended so as to end on the 31st July 1981:

AND WHEREAS by a resolution dated the 8th January 1981 and annexed hereto the Corporation has renewed the assurances previously given in respect of the general standards of programmes broadcast by the Corporation:

AND WHEREAS it is deemed expedient that the said Deed dated the 7th July 1969 and the said Supplemental Deeds dated the 7th April 1976 and the 8th March 1979 should be determined as hereinafter provided and that the Secretary of State should grant to the Corporation the licence hereinafter contained and the Secretary of State 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 Secretary of State 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;

'British Islands' means England, Scotland, Wales, Northern Ireland, the Channel Islands and the Isle of Man;

'Broadcasting Complaints Commission' means the Broadcasting Complaints Commission set up under Part IV of the Broadcasting Act 1980;

'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 Malaga - Torremolinos on the 25th October 1973 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 thereof or in amendment thereof;

'Local authority' means a local authority within the meaning of the Local Government Act 1972, a local authority within the meaning of the Local Government (Scotland) Act 1973, a district council in Northern Ireland, the Common Council of the City of London and, without prejudice to the effect of the said Act of 1972, the Inner London Education Authority;

'Secretary of State' means one of Her Majesty's Principal Secretaries of State;

'Sponsored programme' means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation, the Open University and the performers) for the purpose of being broadcast for general reception 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;

'Subscription broadcasting service' means a service by virtue of which the Corporation receives money or other valuable consideration in respect of the provision of broadcasting services for general reception from those persons to whom such services are provided;

'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 7th July 1969 and the said Supplemental Deeds dated the 7th April 1976 and the 8th March 1979 are 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 Secretary of State, in exercise of the powers conferred by section 1 of the Wireless Telegraphy Act 1949 and now vested in him, hereby

grants to the Corporation, for the term beginning on the 1st August 1981 and ending on the 31st December 1996 a licence -

a) to use for the purposes hereinafter stated the existing stations established by the Corporation by virtue of licences granted by predecessors in office of the Secretary of State or by the Secretary of State and to establish from time to time and use for the said purposes additional stations at such places as the Secretary of State may approve;

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 Secretary of State may approve;

c) to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving -

i) 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 for general reception in visual images and by the methods of television and telephony in combination for general reception in visual images with sound, in -

a) the British Islands and the territorial waters thereof and on board ships and aircraft (such services being hereinafter referred to as 'the Home Services'); and

b) countries and places beyond the seas (such services being hereinafter referred to as 'the External Services'); and

ii) wireless telegraphy for the purpose of providing such other services, whether or not broadcasting services, as the Secretary of State may approve;

iii) wireless telegraphy for the purposes ancillary or related to the services aforesaid, and it is hereby declared that purposes ancillary or related to the Home Services may include the emission or reception of wireless telegraphy (whether directly or indirectly) to or from countries and places beyond the seas.

## 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 Secretary of State after consultation with the Corporation shall so require by notice in writing, the Corporation shall establish and use such additional station or stations in such place or places in the British Islands as may be specified in the notice.

## 5.

1) At each station, whether now existing or hereafter established, the height of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved from time to time by the Secretary of State 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 Secretary of State 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 Secretary of State 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 Secretary of State 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 services provided by the Corporation or any of them.

## 6.

1) The Secretary of State 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 Broadcasting 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 Secretary of State 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 Secretary of State (whether either body, or it appears to the Secretary of State 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 Secretary of State 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 Secretary of State or any person authorised or nominated for the purpose by or on behalf of the Secretary of State the right, for the purposes aforesaid or for any other purposes of these presents, of entry from time to time into and on the stations and other premises of the Corporation and any premises which may be in the possession or occupation of any person or persons other than the Corporation.

## 8.

The Corporation shall observe the provisions of the International Telecommunication Convention and of any International Convention or international agreement relating to broadcasting to which Her Majesty or the Secretary of State 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 Secretary of State and with all rules and regulations

made by the Secretary of State 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;

) the Secretary of State 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 Secretary of State shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith;

) the Corporation shall further, so far as is reasonably practicable having regard to technical considerations, 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 in the United Kingdom or a competent legal tribunal), or make any use whatever of, any matter 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 prior approval of the Secretary of State be used by the Corporation or by its permission for the sending or emission of any matter other than matter authorised by this Licence to be sent or emitted thereby.

#### 12.

The Corporation shall not without the prior approval of the Secretary of State 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 Services and the External Services from such stations as, after consultation with the Corporation, the Secretary of State 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 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; and the Secretary of State 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 Secretary of State 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 Secretary of State, 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.

6) The Corporation shall at all times refrain from sending any broadcast matter which includes any technical device which, by using images of very brief duration or by any other means, exploits the possibility of conveying a message to, or otherwise influencing

the minds of, members of an audience without their being aware, or fully aware, of what has been done.

7) The Corporation shall at all times refrain from sending any broadcast matter expressing the opinion of the Corporation on current affairs or on matters of public policy, other than broadcasting and matter contained in programmes which consist only of proceedings in either House of Parliament or proceedings of a local authority, a committee of a local authority or a committee of two or more local authorities.

#### 14.

1) The Secretary of State may from time to time by notice in writing give directions to the Corporation as to the maximum time, the minimum time, or both the maximum and the minimum time, which is to be given in any day, week or other period to broadcasts in the Home Services, and as to the hours of the day in which such broadcasts are or are not to be given.

2) A direction under paragraph 1) may be framed in any way, and in particular –

*a)* may be confined to broadcasts from those stations which transmit, or usually transmit, the same programme, or may be different for different stations, or for different programmes broadcast from the same stations;

*b)* may make special provision for annual holidays and other special occasions;

*c)* may be confined to a specified day of the week, or may be different for different days of the week; and

*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 Secretary of State 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 Secretary of State on the execution of this Deed an issue fee of £18,000 in respect of the licence hereby granted, and on or before the 31st December in each year from 1981 to 1995 inclusive a renewal fee of such amount as the Secretary of State may determine for that year.

#### 16.

1) For the purposes of the Home Services (subject as is and in manner hereinafter provided) the Secretary

of State 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 such percentage or percentages thereof as the Treasury may from time to time determine: Provided that –

*a)* the Secretary of State may from time to time direct that such sums may also be used for such purposes (not being purposes of the Home Services or the External Services) as he may specify; and

*b)* such sums shall not, without the prior approval of the Secretary of State, be used for the purposes of subscription broadcasting service.

2) The sums payable by the Secretary of State 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 Secretary of State 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 Secretary of State in respect of the issue, under section 1 of the Wireless Telegraph 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 Secretary of State; and

*b)* such proportion (if any) as may be agreed between the Secretary of State and the Treasury to be proper of the sums received by the Secretary of State 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 Secretary of State;

*c)* less the expenses incurred by or on behalf of the Secretary of State 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 Under-Secretary or Assistant Secretary of the Department of the Secretary of State of any sum payable by the Secretary of State to the Corporation under this clause shall for all purposes be final and conclusive.

5) The Corporation shall pay to the Secretary of State

for the financial year ending with the 31st March 1981 and in each subsequent financial year such sum or sums as the Secretary of State may determine as the appropriate contribution of the Corporation towards the expenses of the Broadcasting Complaints Commission.

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 Secretary of State shall pay to the Corporation (out of moneys provided by Parliament) in each year during the continuance of these services such sums as the Treasury shall authorise.

1) The Corporation shall deliver to the Secretary of State such accounts of its expenditure on the External services and on other services referred to in sub-clause 1) covering such periods and at such times as may from time to time be prescribed in writing by the Secretary of State.

8.

Sums paid by the Secretary of State 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.

9.

1) If and whenever in the opinion of the Secretary of State 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 any matter whatsoever by means of the stations or any of them, it shall be lawful for the Secretary of State 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 Secretary of State 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 Secretary of State 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 Secretary of State –

a) compensation for any damage done to any property of the Corporation, being damage directly attributable to the exercise of any such powers, and

b) such sums as are required to defray any expenses which, regard being had to the nature of the emergency, have been properly and necessarily incurred by the Corporation and for meeting which revenue is by reason of the exercise of such powers not otherwise available to the Corporation.

In such case the Secretary of State 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 Secretary of State.

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 Secretary of State 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 Secretary of State to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Secretary of State whose decision shall be final and conclusive.

## 22.

The Corporation shall not without the prior approval of the Secretary of State 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 Secretary of State 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 Secretary of State have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the Home 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 of 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 a Court, or in case a Receiver or Manager for a 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 Secretary of State 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 as aforesaid) without prejudice to any right of action or remedy for breach of any of the covenants and conditions herein contained which shall then have accrued to either of the parties) absolutely cease, determine and become void.

2) Nothing in this clause shall be deemed to prejudice or affect any statutory power of the Secretary of State.

## 24.

1) Any approval required to be obtained by the Corporation from the Secretary of State under the provisions of these presents shall be in writing and may be given absolutely or subject to such terms or conditions as the Secretary of State may think fit.

2) Any notice given by the Secretary of State to the Corporation under the provisions of these presents may be revoked or varied by any subsequent notice in writing given by him.

## 25.

The Agreement dated the 19th February 1954 and made between the Right Honourable Herbrand Edward Dundonald Brassey Earl De La Warr then Her Majesty's Postmaster General on behalf of Her Majesty of the one part and the Corporation of the other part (which relates to the execution of certain defence work) shall continue in force during the continuance of this Deed, and references therein to the Licence therein mentioned shall be deemed to include reference to this Deed and references therein to the Postmaster General shall mean and include the Secretary of State.

## 26.

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.



WITNESS whereof the Secretary of State 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.

OPENED, SEALED AND DELIVERED

By Her Majesty's Secretary of

State for the Home Department: W.S.I. WHITELAW

in the presence of: -

ANTHONY BUTLER

THE CORPORATE SEAL of the British

broadcasting Corporation was hereunto

fixed in the presence of -

GEORGE HOWARD

Chairman

IAN TRETOWAN

Director General

### Annex

*Resolution of the Board of Governors of the British Broadcasting Corporation dated 8th January 1981*

The Board formally resolved to renew their public assurances concerning programme standards in the knowledge that Governments of all Parties have always recognised that responsibility for the programmes broadcast by the Corporation rests on the Board of Governors.

In so doing the Board recalled those many statements in Annual Reports to Parliament and in speeches and policy documents which have served over the years to reassure Parliament and the public that the Corporation's adherence to high standards remains unchanged and that it seeks to improve them wherever possible.

In particular the Board noted that the late Lord Normanbrook, as their Chairman, had given assurances to the Postmaster General (The Rt. Hon. Reginald Bevins, MP) in a letter dated 13th June 1964, and resolved to renew them.

Accordingly, the Board reaffirm their recognition of a duty to ensure that programmes maintain a high general standard in all respects (and in particular in respect of content and quality), and to provide a properly balanced service which displays a wide range of subject matter. They accept that in order to serve the tastes and needs of different audiences and, in particular, to show concern for the young, programmes must be placed at appropriate times.

The Board recall that it has always been their object to treat controversial subjects with due impartiality.

and they intend to continue this policy both in the Corporation's news services and in the more general field of programmes dealing with matters of public policy.

The Board accept that so far as possible the programmes for which they are responsible should not offend against good taste or decency or be likely to encourage or incite to crime or lead to disorder, or be offensive to public feeling. While the Board recognise that in an ever changing society it is impossible to ensure that what is inoffensive to one person will never offend another, they are determined to keep under constant review the standards of all broadcast programmes and the reactions of the public to them, along with the systems of control needed to maintain their broadcasting services at a high standard.

Finally, the Board take note of the need to ensure that proper proportions of the recorded and other matter included in the Corporation's programmes are of British origin and British performance, and intend to maintain their longstanding practice of supporting music and the arts by reflecting through broadcasting the work of those who engage in them throughout this country.

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## Ministerial broadcasts

The agreement under which Government and Opposition spokesmen are given facilities to broadcast is contained in an Aide Mémoire, first drawn up in 1947 and revised in 1969. It sets out the arrangements for Ministerial broadcasts:

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 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 where they participate.
9. These arrangements will be reviewed annually.

# Membership of the BBC advisory councils & committees

1 September 1, 1986

## GENERAL ADVISORY COUNCIL

Lord Crowther-Hunt (*Chairman*)  
Dr Muhammad Anwar  
Mr John Ashman  
Miss Erica Barnett  
Mr Guy Barnett, MP  
Mrs Jacqueline Benn  
Miss Dorothy Blenkinsop  
Sir Walter Bodmer, FRS  
Mr John Bryson  
Mrs Sandra Burslem  
Mr Denis Carter  
Sir Geoffrey Chandler, CBE  
Mrs Mary Clark-Glass  
Mr Patrick Conway  
Dr Gail Crill  
Mrs Edwina Currie, MP  
Mrs Helen Davidson  
Miss Brenda Dean

Mr Kevin Flanagan  
Miss Jo Foley  
Mrs Catherine Gill  
Mr Ben Graham  
Professor Richard Griffiths  
Sir Nicholas Henderson, GCMG  
Mr Leslie Holbrook  
Mr David Howes  
Mr John Hunt, MP  
Mr Peter Imbert, QPM  
Mrs Janet Ireland, BEM  
Professor Ivor Keys, CBE  
The Rt Rev and Rt Hon Graham  
Leonard, Bishop of London  
Mr Colin MacLean  
Mr John McInerney  
Mr John McWilliam, MP

Lady Marre, CBE  
Mr Michael Meadowcroft, MP  
Mr Ian Mercer  
Dr Derec Llwyd Morgan  
The Rt Hon Alfred Morris, MP  
Mr Dipak Nandy  
Mr John Nolan  
Lord Parry of Neyland  
Miss Gillian Peele  
Mr Mervyn Phillips  
Mr Eoin Scott  
Mrs Barbara Stevens  
Mr Barry Taylor  
Dr Joyce Thomas, OBE  
Mr Roy Thomson  
Professor E.C. Wragg  
Miss Barbara Young

## REGIONAL ADVISORY COUNCILS

A reorganisation of the English Advisory Councils was in progress, as the 1987 Handbook went to press, and the membership was not yet known.

The new Councils will reflect, in number, geographical distribution and responsibilities, the role they will be playing in the new regional structure of broadcasting – television and radio – in England.

*The Board of Governors have approved the appointment of the following to be Chairmen of the Regional Advisory Councils:*

**Midlands:** Mr Leslie Holbrook  
**North East:** Miss Dorothy Blenkinsop  
**North West:** Mrs Sandra Burslem  
**South and East:** Mr Alistair Graham  
**South and West:** Mr John Ashman

## RELIGION

### Central Advisory Committee

The Rt Rev and Rt Hon Graham Leonard,  
Bishop of London (*Chairman*)  
Rev Canon Sebastian Charles  
Rev James Dey  
Rev Dr Kenneth Dupar  
Dr Edie Friedman

The Rt Rev Monsignor Crispian Hollis  
The Rt Rev Patrick A. Kelly  
The Very Rev John Lang  
Rev David W. Lapsley  
Rev Meirion Lloyd-Davies  
Rt Rev Vincent Logan  
Rev Johnston R. McKay  
Rev John McKeegney  
Miss Teresa McLaughlin

Rev Desmond Pemberton  
The Rev Principal Elfed ap Nefydd Roberts  
The Imam Solaiman  
Miss Rachel Stephens  
Rev Margaret Taylor  
The Rt Rev William Westwood  
Professor James Whyte  
Mr Brian Wilson

**Scottish Advisory Committee**

Rev Johnston R. McKay (*Chairman*)  
 Miss Sheena M.M. Cooper  
 Rev John H. Fitzsimmons  
 The Rt Rev Michael Hare Duke  
 Rev Professor Donald MacLeod  
 Mr Tom McPhail  
 Mr Henry I. Tankel  
 Mrs Elizabeth Templeton

**Welsh Advisory Committee**

The Rev Principal Elfed ap Nefydd Roberts  
 (*Chairman*)  
 Mrs Ann Bonner-Steel  
 Miss Rhian Evans  
 The Very Rev Alwyn Rice Jones, MA  
 Rev Geraint Tudor

**Northern Ireland Advisory Committee**

Rev David W. Lapsley (*Chairman*)  
 Rev Lena Baxter  
 Rev Russell Birney  
 Rev David Chillingworth  
 Rev Willis Cordner  
 The Most Rev Anthony J. Farquhar  
 Rev David Kerr  
 Dr David N. Livingstone  
 Rev John McCabe  
 Mrs Ethna Scallon  
 Mrs Irene Templeton  
 Mr William Walker  
 Dr Oliver White

**EDUCATION****The School Broadcasting Council for the United Kingdom**

Professor E.C. Wragg (*Chairman*)  
 Mr K. Anderson, *Association of County Councils*  
 Mr A. Armour, *School Broadcasting Council for Scotland*  
 Mr E. Bolton, *Department of Education and Science*  
 Mr K.P. Davies, *School Broadcasting Council for Wales*  
 Mr P. Dines *Secondary Programme Committee*  
 Mr I. Evans, *National Association of Inspectors and Education Advisers*  
 Mr A. Ferguson, *Scottish Education Department*  
 Mr M. Graham, *BBC*  
 Mr W.G. Green, *National Union of Teachers*  
 Mr P. Harris, *Society of Education Officers*  
 Mr G. Imison, *Assistant Masters and Mistresses Association*  
 Mr D. Gwynn Jones, *National Association of Schoolmasters/Union of Women Teachers*  
 Mr G.T. Kingsley, *Secondary Heads Association*  
 Mr G. Kirk, *Chairman, School Broadcasting Council for Scotland*

Dr D. Gerwyn Lewis, *School Broadcasting Council for Wales*  
 Mr I.R. Lloyd, *Welsh Office, Education Department*  
 Dr A. Main, *School Broadcasting Council for Scotland*  
 Mr R. McHugh, *Association of Metropolitan Authorities*  
 Mr R. McKinney, *School Broadcasting Council for Northern Ireland*  
 Mr A.N. Naylor, *Association of Metropolitan Authorities*  
 Mr. K. Parker, *Department of Education & Science*  
 Mr A. Pendlebury-Green *National Association of Head Teachers*  
 Mr W.J. Phillips, *Chairman, School Broadcasting Council for Wales*  
 Mr M.D.M. Rea, *School Broadcasting Council for Northern Ireland*  
 Miss G. Roberts, *Primary Programme Committee*  
 Mr T.K. Robinson, *School Broadcasting Council for Scotland*  
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# BBC dates

## 1922

- 18 Oct The British Broadcasting Company was formed.
- 1 Nov Broadcast receiving licence introduced (ten shillings).
- 14 Nov Daily broadcasting began from the London station of the British Broadcasting Company (2LO).
- 15 Nov Birmingham (5IT) and Manchester (2ZY) stations brought into service.
- 14 Dec J.C.W. Reith appointed General Manager of the British Broadcasting Company.
- 24 Dec Newcastle-upon-Tyne (5NO) station brought into service.

## 1923

- 13 Feb Cardiff (5WA) station brought into service.
- 6 Mar Glasgow (5SC) station brought into service.
- 28 Sep First issue of *Radio Times* published.
- 30 Dec First continental programme by land-line from Radiola, Paris.
- 31 Dec First broadcast the chimes of Big Ben to usher in the New Year.

## 1924

- 4 Apr Broadcasts for schools began.
- 23 Apr First broadcast by King George V (opening British Empire Exhibition, Wembley).
- 15 Sep Belfast (2BE) station brought into service.

## 1926

- 31 Dec British Broadcasting Company dissolved.

## 1927

- 1 Jan The British Broadcasting Corporation constituted under Royal Charter for ten years. John Reith Director-General.
- 23 Apr The first broadcast running commentary on a F.A. Cup Final match. Cardiff City v Arsenal.
- 11 Nov Chelmsford (5SW) short-wave station brought into service for experimental broadcasts to Empire.

## 1928

- 30 Oct Inauguration of experimental transmission of still pictures by the Fultograph process from Daventry.

## 1929

- 16 Jan First issue of *The Listener* published.
- 21 Oct Brookman's Park station opened. Regional scheme begins 9 March 1930 when second transmitter becomes operational.

## 1930

- 31 Mar Experimental 30-line television transmitted in sound and vision from Brookman's Park.
- 14 Jul First play to be shown on experimental television: *The Man with the Flower in his Mouth* by Pirandello.

## 1932

- 15 Mar First broadcast from Broadcasting House, London (Henry Hall).
- 22 Aug First experimental television programme from Broadcasting House, 30-line system (Baird process taken over by BBC).
- 19 Dec Empire Service from Daventry inaugurated.
- 25 Dec First Round-the-Empire Christmas Day programme and broadcast message by King George V.

## 1936

- 2 Nov First regular high definition television service in the world began transmission from Alexandra Palace.
- 11 Dec Abdication broadcast by King Edward VIII.

## 1937

- 1 Jan Royal Charter renewed for ten years.
- 12 May King George VI Coronation: first television outside broadcast.

## 1938

- 3 Jan First foreign language service began (in Arabic).
- 15 Mar Latin American Service began (in Spanish and Portuguese).
- 30 Jun John Reith leaves BBC
- 27 Sep First services in European languages began (French, German and Italian).

## 1939

- 18 Apr First broadcast of English lessons (in Arabic Service).
- 1 Sep Television Service closed down for reasons of national defence.
- 1 Sep Home Service replaced National and Regional Services.

- 3 Sep* Broadcasts by King George VI and the Prime Minister, Mr Neville Chamberlain, on the outbreak of war.
- Sep* Build up of broadcasts to Europe: Hungarian, Polish, Czechoslovak, Romanian, Yugoslav and Greek Services.
- 1940**
- 7 Jan* Forces Programmes began.
- 11 May* Hindustani Services began (now Hindi and Urdu Services). First Eastern Service.
- 1941**
- 14 Jan* 'V' campaign broadcasts introduced in European Service.
- 1942**
- 22 Mar* First daily news bulletin in morse transmitted for the Resistance.
- 1944**
- 27 Feb* General Forces Programme began (discontinued 29 December 1946).
- 1945**
- 15 Feb* First Commonwealth Broadcasting Conference opened in London.
- 29 Jul* Light Programme introduced and Regional Home Services restarted.
- 1946**
- 24 Mar* Russian Service began.
- 1 Jun* Broadcast receiving licence increased to £1 for radio; combined licence for television and radio introduced at £2.
- 7 Jun* Television Service resumed.
- 29 Sep* Third Programme introduced.
- 1947**
- 1 Jan* Royal Charter renewed for five years.
- 1948**
- 11 Oct* First television broadcast from No. 10 Downing Street (interview with Commonwealth Prime Ministers).
- 1949**
- 17 Dec* Sutton Coldfield television station brought into service.
- 1950**
- 12 Feb* European Broadcasting Union founded.
- 27 Aug* First television outside broadcast from the Continent (Calais).
- 1951**
- 12 Oct* Holme Moss television station brought into service.
- 15 Oct* First television election address – given by Lord Samuel.
- 1952**
- 14 Mar* First tv transmitter opened in Scotland at Kirk O'Shotts.
- 1 Jul* Royal Charter renewed for ten years – after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949.
- 15 Aug* Wenvoe television station brought into service.
- 1953**
- 2 Jun* Coronation ceremony televised for first time.
- 1954**
- 6 Jun – 4 Jul* First European exchange of television programmes; eight countries taking part.
- 1955**
- 2 May* First vhf radio broadcasting station brought into service at Wrotham.
- 10 Oct* Colour television test transmissions began from Alexandra Palace.
- 1956**
- 28 Mar* Crystal Palace temporary television station brought into service, replacing Alexandra Palace (completed 18.12.57).
- 27 Apr* First ministerial television broadcast (Prime Minister – Sir Anthony Eden).
- 1957**
- 25 Dec* The Queen's Christmas broadcast televised for the first time (heard simultaneously on radio).
- 1958**
- 13 & 14 Jan* Stereophonic test transmissions began.
- 5 May* Experimental television transmissions started in Band V on 625-lines from Crystal Palace.
- 28 Oct* First television coverage of the State Opening of Parliament.
- 1960**
- 29 Jun* First transmission from BBC Television Centre.

**1961**

14 Apr First live television relay from Moscow (Major Yuri Gagarin's return from first manned space flight).

**1962**

20 Feb First message from space (US astronaut Colonel John Glenn) retransmitted by BBC.

1 Jul Royal Charter extended to 29 July 1964.

11 Jul First exchange of live transatlantic programmes by satellite Telstar.

**1964**

20 Apr Opening of BBC 2 and introduction of 625-line transmission.

30 Jul Royal Charter renewed for 12 years.

30 Aug Introduction of the Music Programme in the Third Network.

**1965**

1 May General Overseas Service redesignated World Service.

**1966**

2 Jun First direct television pictures from the Moon.

**1967**

25 Jun *Our World*: first international television programme encircling the globe live by satellite.

1 Jul BBC 2 began regular colour television transmissions using PAL system on 625-lines (first in Europe).

30 Sep Radio 1 introduced on 247m. Radio networks renamed Radios 1, 2, 3 and 4.

8 Nov Local radio experiment began: BBC Radio Leicester.

**1968**

23 Apr Start of closed circuit radio experiment in broadcasting the House of Commons.

**1969**

10 Jul *Broadcasting in the Seventies*. BBC's plans for the future of network radio and non-metropolitan broadcasting published.

21 Jul Man's first landing on the Moon televised on BBC 1.

15 Nov Colour television extended to BBC 1 and ITV on 625-lines uhf.

**1970**

4 Apr Re-organisation of radio networks and non-metropolitan television following *Broadcasting in the Seventies*.

Sep-Dec Eight new BBC Local Radio stations opened.

**1971**

10 Jan Open University transmissions started.

1 Feb Radio only licence fee abolished.

3 Oct BBC sets up independent Programmes Complaints Commission (disbanded 1981)

10 Nov Pebble Mill, Birmingham, opened by Princess Anne.

**1972**

1 Nov Queen Elizabeth II opened the BBC's 50th anniversary exhibition.

**1973**

24 Nov BBC Radio Carlisle opened, completing the first 20 BBC Local Radio stations.

**1974**

10 Apr Announcement of a Committee on the Future of Broadcasting under Lord Annan, followed by extension of Royal Charter to 1976.

23 Sep Regular CEEFAX service started.

**1975**

9 Jun – 4 Jul Four-week parliamentary broadcasting experiment; live and recorded radio broadcasts from the House of Commons.

**1976**

18 Jun New Broadcasting House, Manchester, opened by the Prime Minister, James Callaghan.

2 Jul Royal Charter extended for a further three years to 31 July 1979.

**1977**

24 Mar The Annan Committee on the Future of Broadcasting report published.

**1978**

3 Apr A regular service of broadcasting from Parliament began.

26 Jul Publication of the Government White Paper on Broadcasting.

23 Nov Major lf/mf frequency changes in network radio made following 1974/75 Geneva conference which allowed considerable increase in number and power of transmitters in Europe.

23 Nov Radio Scotland, the new Scottish national radio service, began broadcasting.

25 Nov The television licence fee increased to £10 for black and white, £25 for colour.

### 1979

21 Mar Publication of Monica Sims's Working Party on Violence on Television. New guidelines laid down for programme makers.

3 Jul Prince Charles visited Television Centre to mark 25th anniversary of television news.

31 Jul Royal Charter extended for two years until 31 July 1981.

23 Nov Licence fee increased to £12 for black and white, £34 for colour.

### 1980

11 Sep Radio Norfolk opened, the first of a new wave of BBC Local Radio stations.

11 Nov Radio Lincolnshire opened.

### 1981

1 Jun Broadcasting Complaints Commission, established under Broadcasting Act 1980, starts work.

29 Jul The BBC mounted the biggest ever outside broadcast coverage during the Royal Wedding of Prince Charles and Lady Diana Spencer. The BBC's coverage was seen in 74 countries.

31 Jul The BBC's 5th Royal Charter was replaced by the 6th Royal Charter which lasts until December 31, 1996.

1 Dec Licence fee increased to £15 for black and white, £46 for colour.

### 1982

4 Mar The Government announced that the BBC would be authorised to start broadcasting two separate satellite services in 1986.

14 May Official opening of the BBC/Open University Production Centre at Milton Keynes by the Prince of Wales.

12 Jul Queen Elizabeth II attended the BBC's 60th anniversary thanksgiving service in St. Paul's Cathedral.

1 Nov BBC Welsh language programmes transferred to Sianel 4.

19 Dec BBC External Services celebrated its Golden Jubilee with a thanksgiving service at St. Martin-in-the-Fields, broadcast on the World Service.

### 1983

17 Jan *Breakfast Time* television transmissions began.

12 Mar Exhibition celebrating 60th year of children's programmes ends in the Langham Gallery. 85,500 people attended.

11 Apr Community station Radio Tweed on air.

15 Apr Community station Radio Solway on air.

18 Apr Community station Radio Gwent on air.

21 Apr Announced that BBC Engineering Division (with IBA Engineering) would receive Queen's Award for teletext developments.

4 Jul Radio York opened by Lord Howard of Henderskelfe

40th anniversary of Japanese Service.

22 Sep Launch of BBC Telesoftware Service.

### 1984

16 Jun BBC Elstree Centre opened.

4 Apr 60th anniversary of first national broadcast to schools.

24 Oct 60th anniversary of start of BBC Northern Ireland.

### 1985

23 Jan Start of six month experiment in televising House of Lords.

27 Mar New licence fees of £58 for colour and £18 for black and white. Setting up of Peacock Committee to review BBC financing.

23 Apr Radio Shropshire, the 30th BBC Local Radio station opened.

24 Jun Radio Bedfordshire opened.

8 Jul Direct Broadcasting by Satellite Consortium wound up.

13 Jul BBC transmits *Live Aid* programme to world audience.

### 1986

1 Mar First Head of Daytime Television takes up appointment.

1 Apr All BBC commercial activities brought together in a single organisation, BBC Enterprises Ltd.

8 Apr Five Regional Heads of Broadcasting appointed in reorganisation of management structure of BBC in England.

3 Jul Peacock Report published.

2 Nov 50th anniversary of BBC TV.

# BBC broadcast lectures

## 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 or her work in a series of broadcasts. A list follows with publication details.

- 1948 Bertrand Russell *Authority and the individual* (Allen and Unwin, 1949. n.e. paperback 1985. £2.95)
- 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. o.p.)
- 1951 Cyril John Radcliffe *The problem of power* (Secker and 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. £3.95)
- 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.)
- 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. o.p.)
- 1961 Margery Perham *The colonial reckoning* (Collins, 1962. o.p.; Greenwood Press, London, 1977. £20.95)
- 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, 1972. o.p.; Penguin Books, 1968. £4.95; 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. o.p.; includes material from 1970 lectures)
- 1971 Richard Hoggart *Only connect* (Chatto & Windus, 1972. o.p.)
- 1972 Andrew Shonfield *Europe: journey to an unknown destination* (Allen Lane, 1973. o.p.; Penguin Books, 1973. o.p.)
- 1973 Alastair Buchan *Change without war: the shifting structures of world power* (Chatto & Windus, 1974. o.p.)
- 1974 Ralf Dahrendorf *The new liberty: survival and justice in a changing world* (Routledge and Kegan Paul, 1975. £5.95; paperback £3.95)
- 1975 Daniel J. Boorstin *The exploring spirit: America and the world experience* (BBC, 1976. o.p.)
- 1976 Colin Blakemore *Mechanics of the mind* (CUP, 1977. £27.00; paperback £8.95)
- 1977 A.H. Halsey *Change in British society* (OUP, n.e. 1986. £12.50; paperback £4.95)
- 1978 Edward Norman *Christianity and the world order* (OUP, paperback 1979. £1.95)
- 1979 Ali Mazrui *The African condition* (Heinemann Educational, paperback 1980. £5.95)
- 1980 Ian Kennedy *The unmasking of medicine* (Allen and Unwin, 1981. £8.95; Paladin, n.e. 1983. £2.95)
- 1981 Laurence W. Martin *The role of the armed forces in the modern world.* Published as *The two-edged sword: armed force in the modern world* (Weidenfeld and Nicolson, 1982. £5.95)
- 1982 Denis Donoghue *The arts without mystery* (BBC, 1983. £7.95; paperback £3.95)
- 1983 Sir Douglas Wass *Government and the governed* (Routledge and Kegan Paul, 1984. £8.95; paperback £3.95)
- 1984 John Searle *Mind, brain and science* (BBC, 1984. £8.75; paperback £5.95)
- 1985 David Henderson *Innocence and design* (Blackwell, 1986. £15.00; paperback £4.95)

## Richard Dimbleby Lectures

- 1972 Lord Annan *What are universities for anyway?*
- 1973 Sir Robert Mark *Minority verdict* (BBC, 1973. o.p.)
- 1974 Lord Goodman *Housing – who is to blame?* (BBC, 1974. o.p.)

- 175 Sir Huw Wheldon *The British experience in television* (BBC, 1976. o.p.)
- 176 Lord Hailsham *Elective dictatorship* (BBC, 1976. o.p.)
- 177 Jack Jones *The human face of labour* (BBC, 1977. o.p.)
- 178 Lord Rothschild *Risk* (BBC, 1978. o.p.)
- 179 Roy Jenkins *Home thoughts from abroad* (BBC, 1979. o.p.)
- 180 Lord Denning *Misuse of power* (BBC, 1980. o.p.)
- 181 deferred
- 182 Dr Garrett FitzGerald *Irish identities* (BBC, 1982. o.p.)
- 183 Sir Peter Parker *Missing our connections* (BBC, 1983. o.p.)
- 184 The Rt. Rev. David Sheppard, Bishop of Liverpool *The other Britain* (BBC, 1984. £1.75)
- 185 Baroness Warnock *Teacher, teach thyself: a new professionalism for our schools* (BBC, 1985. £1.95)
- 186 Sir John Harvey-Jones *Does Industry matter?* (BBC, 1986. £2.25)

## Bronowski Memorial Lectures

- 1978 George Steiner *Has truth a future?* (BBC, 1978. o.p.)
- 1979 Philip Morrison *Termites and telescopes* (BBC, 1979. o.p.)
- 1980 deferred
- 1981 Nicholas Humphrey *Four minutes to midnight* (BBC, 1981. o.p.; Menard Press, 1982. o.p.)

The Lectures were discontinued in 1982.

# Engineering information

## Transmitting stations

### Vhf-fm radio

**Notes:** Stereo services: all services are stereo except where (m) is shown against a frequency.

**Polarisation:** H indicates horizontal polarisation; M indicates mixed polarisation; V indicates vertical polarisation.

#### England, Isle of Man, and Channel Islands

	Frequency (MHz)			Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4		
Belmont	88.8	90.9	93.1	H	8
Holme Moss	89.3	91.5	93.7	M	240
Kendal	89.0	91.2	93.4	M	0.1
Morecambe Bay	90.0	92.2	94.4	M	10.6
Pendle Forest	90.2*	92.6*	94.6*	M	2
Scarborough	89.9	92.1	94.3	H	0.25
Sheffield	89.9	92.1	94.3	M	0.32
Wensleydale	88.3	90.5	92.7	H	0.025
Wharfedale	88.4	90.6	92.8	M	0.04
Windermere	88.3	90.5	92.7	M	0.072
Les Platon ( <i>Channel Islands</i> )	91.1	94.75	97.1	M	16
North Hessary Tor	88.1	90.3	92.5	H	60
Okehampton	88.7	90.9	93.1	M	0.07
St. Thomas ( <i>Exeter</i> )	89.0	91.2	93.4	M	0.055
Oxford	89.5	91.7	93.9	H	22
Peterborough	90.1	92.3	94.5	M	44
Cambridge	88.9	91.1	93.3	M	0.26
Pontop Pike	88.5	90.7	92.9	H	60
Chatton	90.1	92.3	94.5	M	5.6
Fenham	89.8	92.0	94.2	V	0.05
Weardale	89.7	91.9	94.1	H	0.1
Whitby	89.6	91.8	94.0	H	0.04
Redruth	89.7	91.9	94.1	H	9
Isles of Scilly	88.8	91.0	93.2	M	0.06
Rowridge	88.5	90.7	92.9	H	60
Ventnor	89.4	91.7	93.8	H	0.02
Sandale ( <i>see also Scotland</i> )	88.1	90.3	92.5	M	250
Douglas ( <i>IOM</i> )	88.4	90.6	92.8	M	12
Sutton Coldfield	88.3	90.5	92.7	M	250
Churchdown Hill	89.0	91.2	93.4	M	0.072
Hereford	89.7	91.9	94.1	H	0.026
Ludlow	89.6	91.8	94.0	M	0.01
Northampton	88.9	91.1	93.3	M	0.123
Swingate ( <i>Dover</i> )	90.0	92.4	94.4	M	10
Tacolneston	89.7	91.9	94.1	M	250
Wenvoe ( <i>see also Wales</i> )	89.9	92.1	94.3	M	240
Barnstaple	88.5	90.7	92.9	M	1
Bath	88.8	91.0	93.2	M	0.07
Ilchester Crescent ( <i>Bristol</i> )	89.3	91.5	93.5	M	1.3
Winter Hill	88.6	90.8	93.0	M	5
Wrotham	89.1	91.3	93.5	M	240
Brighton	90.1	92.3	94.5	M	0.5
Caterham	89.7	91.9	94.1	M	0.023
Guildford	88.1	90.3	92.5	M	3
Kenley	88.4	90.6	92.8	M	0.050

\* not in service at date of publication





## Vhf-fm radio

### Northern Ireland

	Frequency (MHz)			Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Ulster		
Brougher Mountain	89.4	91.6	93.8	M	10
Divis	90.1	92.3	94.5	H	60
Ballycastle	88.8	91.0	93.2	H	0.04
Kilkeel	89.4	91.6	93.8	H	0.025
Larne	89.1	91.3	93.5	M	0.1
Rostrevor Forest	88.6 (m)	90.8 (m)	93.0 (m)	M	0.064
Limavady	89.6	91.8	94.0	M	4
Londonderry	88.7	90.9	93.1 <input type="checkbox"/>	H	13

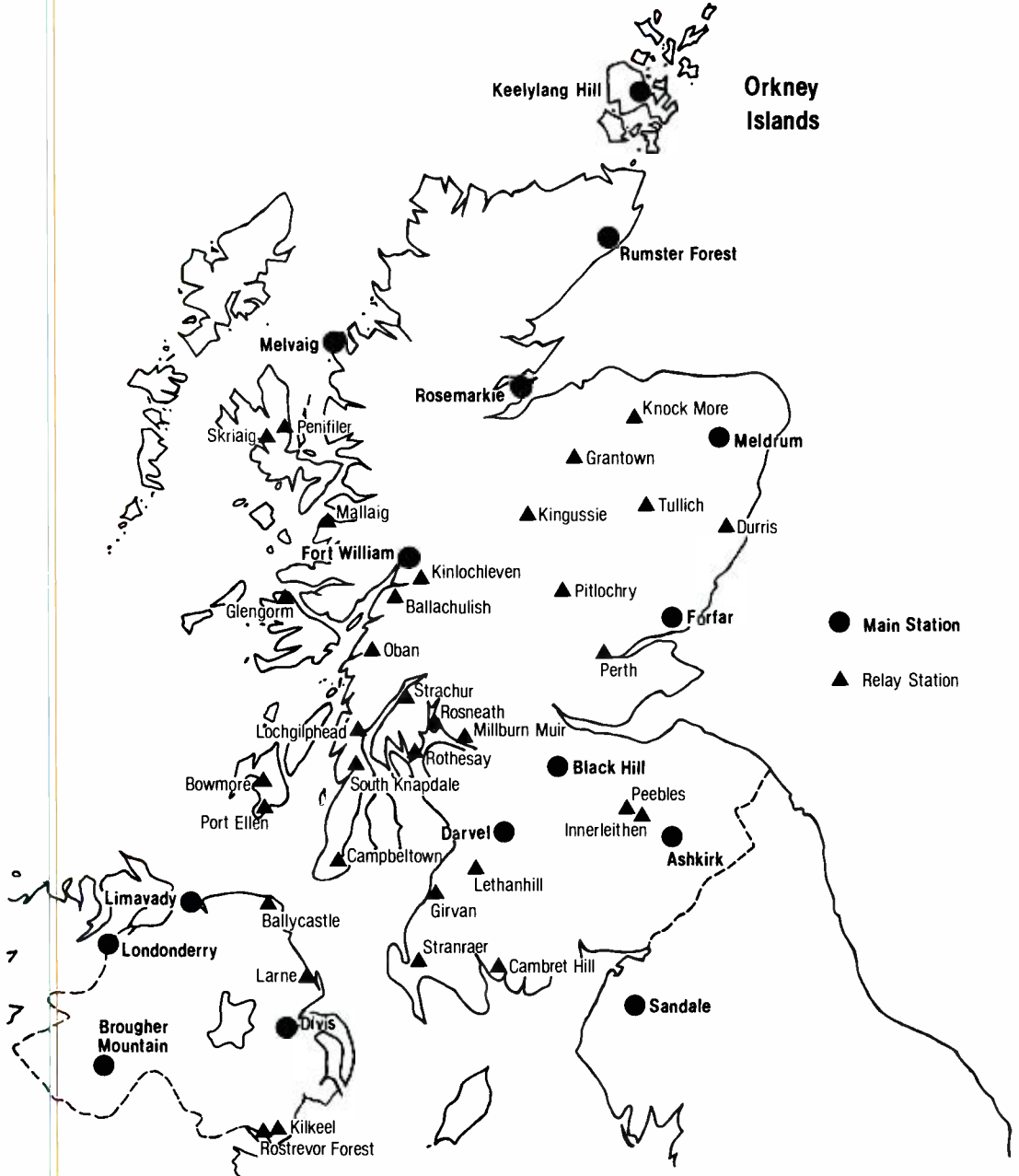
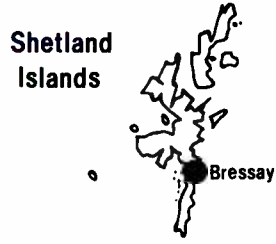
carries Radio Foyle (m)

### Wales

	Frequency (MHz)				Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Cymru	Radio Wales		
Blaenplwyf	88.7	90.9	93.1		M	120
Dolgellau	90.1 (m)	92.3 (m)	94.5 (m)		H	0.015
Ffestiniog	88.1	90.3	92.5		H	0.05
Llandyfriog	90.1	92.3	94.5		M	0.087
Machynlleth	89.4	91.6	93.8		H	0.06
Mynydd Pencarreg	89.7	91.9	94.1		M	0.4
Haverfordwest	89.3	91.5	93.7		H	10
Llanddona	89.8	92.0	94.2		M	50
Betws-y-Coed	88.2 (m)	90.4 (m)	92.6 (m)		H	0.01
Llangollen	88.9	91.1	93.3 (m)		M	22
Llandinam	90.1	92.3	94.5 (m)		H	0.02
Llanfyllin	89.1	91.3	93.5 (m)		M	0.014
Llanrhaeadr-ym-Mochant	89.8	92.0	94.2 (m)		M	0.05
Long Mountain	89.6	91.8	94.0 (m)		H	0.024
Wenvoe ( <i>see also England</i> )	89.9	92.1	96.8		M	240
Aberdare	89.2	91.4	93.6		M	0.065
Abergavenny	88.6	90.8	93.0		H	0.017
Blaenavon	88.5	90.7	92.9	95.2 (g)	V	0.01
Brecon	88.9	91.1	93.3		H	0.01
Carmarthen	88.9	91.1	93.3		H	0.01
Carmel	88.4	90.6	92.8		M	3.2
Christchurch	—	—	—	95.9 (g)	M	0.5
Ebbw Vale	88.4	90.6	92.8		H	0.01
Kilvey Hill	89.5	91.7	93.9		M	1
Llandrindod Wells	89.1	91.3	93.5		H	1.5
Llanidloes	88.1	90.3	92.5		H	0.005
Pontypool	89.2	91.4	93.6		M	0.06
Varteg Hill	88.9	91.1	93.3		M	0.05

g carries Radio Gwent

# hf-fm radio transmitting stations in Scotland and Northern Ireland



# Vhf-fm radio

## Scotland

	Frequency (MHz)				Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio ScotlandⓄ	Radio Scotland Ω		
Ashkirk	89.1	91.3	93.5●		H	18
Innerleithen	89.5	91.7	93.9●		M	0.02
Peebles	88.4	90.6	92.8●		M	0.02
Black Hill	89.9	92.1	94.3		M	250
Bowmore	88.1 (m)	90.3 (m)	92.5 (m)		V	0.08
Campbeltown	88.4	90.6	92.8		M	0.4
Girvan	88.9	91.1	93.3		V	0.1
Lethanhill	88.3	90.5	92.7		M	0.2
Lochgilphead	88.3	90.5	92.7	97.9 (m)	H	0.01
Milburn Muir	88.8	91.0	93.2		H	0.025
Perth	89.0 (m)	91.2 (m)	93.4 (m)		H	0.012
Port Ellen	89.0 (m)	91.2 (m)	93.4 (m)		V	0.065
Rosneath	89.2	91.4	93.6		H	0.025
Rothesay	88.5	90.7	92.9		M	0.6
South Knapdale	89.3	91.5	93.7	98.9 (m)	H	1.1
Strachur	88.6	90.8	93.0	98.2 (m)	M	0.02
Bressay	88.3	90.5	92.7 ⊕ η ‡		M	50
Darvel	89.5	91.7	93.9		M	10
Forfar	88.3	90.5	92.7		M	13.2
Pitlochry	89.2 (m)	91.4 (m)	93.6 (m)		H	0.2
Fort William	89.3 (m)	91.5 (m)	93.7 (m) †	98.9 (m)	H	1.5
Ballachulish	88.1 (m)	90.3 (m)	92.5 (m) †	97.7 (m)	H	0.015
Glengorm	89.5 (m)	91.7 (m)	93.9 (m) †	99.1 (m)	H	2.2
Kinlochleven	89.7 (m)	91.9 (m)	94.1 (m) †	99.3 (m)	M	0.01
Mallaig	88.1 (m)	90.3 (m)	92.5 (m) †	97.7 (m)	H	0.02
Oban	88.9 (m)	91.1 (m)	93.3 (m) †	98.5 (m)	M	5
Keelylang Hill	89.3	91.5	93.7 ⊕ η		M	40
Meldrum	88.7	90.9	93.1 ⊕		H	60
Durris	89.4	91.6	93.8 ⊕		M	2
Tulloch	90.1	92.3	94.5 ⊕		M	0.042
Melvaig	89.1 (m)	91.3 (m)	93.5 (m) †	98.7 (m)	H	22
Penifiler	89.5 (m)	91.7 (m)	93.9 (m) †	99.1 (m)	H	0.006
Skriaig	88.5 (m)	90.7 (m)	92.9 (m) †	98.1 (m)	H	10
Rosemarkie	89.6	91.8	94.0 †		H	12
Grantown	89.8	92.0	94.6 †		H	0.35
Kingussie	89.1	91.3	93.5 †		H	0.035
Knock More	88.2	90.4	92.6 †		M	0.5
Rumster Forest	90.1	92.3	94.5 †		M	12.6
Sandale ( <i>see also England</i> )	88.1	90.3	94.7*		H	120
Cambret Hill	88.7	90.9	93.1*		H	0.064
Stranraer	89.7	91.9	94.1*		V	0.031

Ω Radio Scotland national service, also broadcast on 810 kHz medium wave (reception of the medium wave service is very poor in some parts of Western Scotland).

Ⓞ This service splits from the national Radio Scotland service at certain times to carry educational programmes and regional programmes.

⊕ carries Radio Aberdeen.

† carries Radio Highland.

‡ carries Radio Shetland.

η carries Radio Orkney.

↵ carries Radio nan Eilean.

\* carries Radio Solway.

● carries Radio Tweed.

# Long-wave and medium-wave radio transmitting stations



EID 4040 DF

## Long-wave and medium-wave radio

Service	Frequency band	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<b>Radio 1</b>					
Barnstaple	MW	1053	285	1	Barnstaple-Bideford district
Barrow	MW	1053	285	1	Barrow district
Bexhill	MW	1053	285	2	Eastbourne, Hastings & Bexhill district
Bournemouth	MW	1485	202	2	Bournemouth & Poole district
Brighton	MW	1053	285	2	Brighton & Worthing
Brookmans Park	MW	1089	275	150	London & South-east England
Burghead	MW	1053	285	20	Moray Firth area
Droitwich	MW	1053	285	150	Midland counties
Dundee	MW	1053	285	1	Dundee area
Enniskillen	MW	1053	285	1	Fermanagh and parts of West Tyrone
Fareham	MW	1089	275	1	Southampton & Portsmouth
Folkestone	MW	1053	285	1	Folkestone & Dover district
Hull	MW	1053	285	1	Hull
Lisnagarvey	MW	1089	275	10	Most of Northern Ireland
Londonderry	MW	1053	285	1	North-west area of Londonderry County
Moorside Edge	MW	1089	275	150	Yorkshire, Lancashire, Cheshire & North Wales
Postwick	MW	1053	285	10	East Norfolk
Redmoss	MW	1089	275	2	Aberdeen
Redruth	MW	1089	275	2	Redruth & Camborne district
Stagshaw	MW	1053	285	50	North-east England & border area
Start Point	MW	1053	285	100	S. Cornwall, S. Devon, Dorset, Isle of Wight and Channel Islands
Tywyn	MW	1089	275	1	Cardigan Bay area
Wallasey	MW	1107	271	0.5	Liverpool, Merseyside, and the Wirral Peninsular
Washford	MW	1089	275	50	South Wales, N. Devon & Somerset
Westerglen	MW	1089	275	50	Central Scotland
Whitehaven	MW	1089	275	1	Whitehaven & Workington district

## Long-wave and medium-wave radio

Service	Frequency band	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<b>Radio 2</b>					
Barrow	MW	693	433	1	Barrow district
Bexhill	MW	693	433	1	Eastbourne, Hastings & Bexhill district
Bournemouth	MW	909	330	1	Bournemouth & Poole district
Brighton	MW	693	433	1	Brighton & Worthing
Brookmans Park	MW	909	330	140	South-east England
Burghead	MW	693	433	50	North of Scotland
Cardlehead	MW	909	330	50	South Wales, Somerset & Devon
Droitwich	MW	693	433	150	Midland counties
Enniskillen	MW	693	433	1	Fermanagh and parts of West Tyrone
Exeter	MW	909	330	1	Exeter & Exmouth district
Fareham	MW	909	330	1	Southampton & Portsmouth
Folkestone	MW	693	433	1	Folkestone & Dover districts
Lisnagarvey	MW	909	330	10	Most of Northern Ireland
Londonderry	MW	909	330	1	North-west area of Londonderry County
Moorside Edge	MW	909	330	200	Yorkshire & Lancashire
Postwick	MW	693	433	10	Norfolk & Suffolk
Redmoss	MW	693	433	1	Aberdeen
Redruth	MW	909	330	2	West Cornwall
Retagshaw	MW	693	433	50	North-east England & border area
Start Point	MW	693	433	50	South-east Cornwall, South Devon, West Devon and Channel Islands
Tywyn	MW	990	303	1	Cardigan Bay coastal area
Westerglen	MW	909	330	50	Central Scotland
Whitehaven	MW	909	330	1	Whitehaven & Workington district
<b>Radio 3</b>					
Bournemouth	MW	1197	251	0.5	Bournemouth area
Brighton	MW	1215	247	1	Brighton & Worthing
Brookmans Park	MW	1215	247	50	London & the Home Counties
Burghead	MW	1215	247	20	Moray Firth area
Cambridge	MW	1197	251	0.2	Cambridge
Droitwich	MW	1215	247	30	Midland counties
Enniskillen	MW	1197	251	1	Fermanagh and parts of West Tyrone
Fareham	MW	1215	247	1	Southampton, Portsmouth & Isle of Wight
Hull	MW	1215	247	0.13	Hull
Lisnagarvey	MW	1215	247	10	Belfast & surrounding districts
Londonderry	MW	1215	247	0.25	Londonderry (town)
Moorside Edge	MW	1215	247	100	Yorkshire & Lancashire
Newcastle	MW	1215	247	2	Tyneside
Plymouth	MW	1215	247	1	Plymouth
Postwick	MW	1215	247	1	East Norfolk & North Suffolk
Redmoss	MW	1215	247	2	Aberdeen area
Redruth	MW	1215	247	2	West Cornwall
Torbay	MW	1197	251	0.5	Torquay area
Tywyn	MW	1215	247	0.5	Cardigan Bay coastal area
Washford	MW	1215	247	60	South Wales, Somerset, Dorset, West Gloucestershire & West Wiltshire
Westerglen	MW	1215	247	50	Central Scotland

## Long-wave and medium-wave radio

Service	Frequency band	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<b>Radio 4</b>					
Burghead	LW	200*	1500*	50	Northern Scotland
Carlisle	MW	1485	202	1	Carlisle
Droitwich	LW	200*	1500*	500	England & Wales
Enniskillen	MW	774	388	1	Fermanagh and parts of West Tyrone
Lisnagarvey	MW	720	417	10	Northern Ireland
London (Lots Road)	MW	720	417	0.5	Greater London (day); Central London (night)
Londonderry	MW	720	417	0.25	Londonderry (town) & surrounding districts
Newcastle	MW	603	498	2	Tyneside
Plymouth	MW	774	388	1	Plymouth area
Redmoss	MW	1449	207	2	Aberdeen
Redruth	MW	756	397	2	West Cornwall
Westerglen	LW	200*	1500*	50	Southern Scotland
<b>Radio Ulster</b>					
Enniskillen	MW	873	344	1	Fermanagh and parts of West Tyrone
Lisnagarvey	MW	1341	224	100	Most of Northern Ireland
Londonderry (Radio Foyle)	MW	792	379	1	Londonderry district
<b>Radio Scotland</b>					
Burghead	MW	810	370	100	Moray Firth area
Dumfries (Radio Solway)	MW	585	513	2	Dumfries district
Redmoss	MW	810	370	5	Aberdeen area
Redmoss (Radio Aberdeen)	MW	990	303	1	Aberdeen
Westerglen	MW	810	370	100	Central Scotland
<b>Radio Wales</b>					
Fordeu	MW	882	340	1	East Montgomeryshire
Llandrindod Wells	MW	1125	267	1	Radnor and North Brecon
Penmon	MW	882	340	10	North Wales
Tywyn	MW	882	340	5	Cardigan Bay coast
Washford	MW	882	340	70	South Wales
Wrexham (Radio Clwyd)	MW	657	457	2	Clywd

\* This frequency is scheduled to change to 198 kHz (1515 m) on 1 February 1988





# Television

	Channel				Aerial group	Polarisation	Max. vision erp (kW)	Channel				Aerial group	Polarisation	Max. vision erp (kW)	
	BBC 1	BBC 2	ITV	Channel 4				BBC 1	BBC 2	ITV	Channel 4				
<b>England</b>															
<b>South East</b>															
Bluebell Hill	40	46	43	65	E H	30									
Chatham Town	58	68	61	54	C/D V	0.014									
Crystal Palace	26	33	23	30	A H	1000									
Alexandra Palace	58	64	61	54	C/D H	0.07									
Biggin Hill	45	52	49	67	E V	0.012									
Bishop's Stortford	55	62	59	49	C/D V	0.03									
Cane Hill	61	54	58	68	C/D V	0.03									
Caterham	55	62	59	65	C/D V	0.0035									
Chepping Wycombe	51	44	41	47	B V	0.02									
Chesham	40	46	43	50	B V	0.1									
Chingford	56	50	52	48	C/D V	0.0075									
Croydon (Old Town)	49	56	52	67	C/D V	0.033									
Dorking	51	44	41	47	B V B H	0.022 0.045									
East Grinstead	40	56	46	59	E V	0.117									
Forest Row	48	54	62	66*	C/D V	0.12									
Gravesend	55	62	59	49	C/D V	0.012									
Great Missenden	58	64	61	54	C/D V	0.085									
Guildford	40	46	43	50	B V	10									
Hammersmith	48	62	59	65	C/D V	0.01									
Hemel Hempstead	51	44	41	47	B V	10									
Hemel Hempstead Town	58	64	61	54*	C/D V	0.013									
Henley-on-Thames	48	64	67	54	C/D V	0.1									
Hertford	58	64	61	54	C/D V	2									
High Wycombe	55	62	59	65	C/D V	0.5									
Hughenden	40	46	43	50*	B V	0.06									
Kenley	40	46	43	50	B V	0.175									
Lea Bridge	55	62	39	59	E V	0.006									
Marlow Bottom	58	64	61	54*	C/D V	0.011									
Micklefield	54	64	57	67	C/D V	0.008									
Mickleham	61	55	58	68	C/D V	0.1									
New Addington	64	48	54	68	C/D V	0.018									
New Barnet	55	62	59	48	C/D V	0.007									
Otford	57	63	60	53	C/D V	0.031									
Reigate	57	63	60	53	C/D V	10									
Skirmett	51	44	41	47	B V	0.126									
St Albans	49	63	57	67	C/D V	0.022									
St Marks (Tunbridge Wells)	57	63	60	53	C/D V	0.051									
Tunbridge Wells	51	44	41	47	B V	10									
Walthamstow North	45	66	49	68*	E V	0.002									
Welwyn	40	46	43	50	B V	0.15									
West Wycombe	40	46	43	67	E V	0.035									
Wonersh	48	65	52	67	C/D V	0.012									
Woolburn	49	52	56	68	C/D V	0.1									
Woolwich	57	63	60	67	C/D V	0.63									
Dover	50	56	66	53	C/D H	100									
Chartham	21	27	24	31	A V	0.1									
Dover Town	33	26	23	30*	A V	0.1									
Elham	33	26	23	30	A V	0.004									
Faversham	22	28	25	32*	A V	0.013									
Horn Street	58	44	41	47	C/D V	0.0035									
Hythe	21	27	24	31*	A V	0.05									
<i>Lyminge</i>	22	28	25	32	A V	0.008									
<i>Newnham</i>	21	27	24	31	A V	0.035									
<i>Rye</i>	58	44	41	47	E V	0.015									
<i>Heathfield</i>	49	52	64	67	C/D H	100									
<i>Eastbourne</i>	33	26	23	30	A V	0.5									
<i>East Dean</i>	62	44	54	42	E V	0.008									
<i>Hamstreet</i>	33	26	23	30	A V	0.001									
<i>Hastings</i>	22	25	28	32	A V	1									
<i>Haywards Heath</i>	39	45	43	41	B V	0.037									
<i>Lamberhurst</i>	54	60	62	58	C/D V	0.004									
<i>Mountfield</i>	21	27	24	31	A V	0.004									
<i>Newhaven</i>	39	45	43	41	B V	2									
<i>Sedlescombe</i>	33	26	23	30	A V	0.009									
<i>Steyning</i>	45	59	62	56	E V	0.14									
<i>Wye (Ashford)</i>	22	28	25	32	A V	0.031									
<i>Oxford</i>	57	63	60	53	C/D H	500									
<i>Ascott under Wychwood</i>	21	27	24	31	A V	0.029									
<i>Charlbury</i>	51	44	41	47	B V	0.013									
<b>South West</b>															
<i>Beacon Hill</i>	57	63	60	53	C/D H	100									
<i>Ashburton</i>	21	27	24	31*	A V	0.003									
<i>Buckfastleigh</i>	51	44	41	47	B V	0.006									
<i>Coombe</i>	21	27	24	31	A V	0.007									
<i>Dartmouth</i>	51	44	41	47	B V	0.01									
<i>Edginswell</i>	39	49	45	67	E V	0.004									
<i>Newton Abbot</i>	40	46	43	50	B V	0.003									
<i>Occombe Valley</i>	21	27	24	31	A V	0.001									
<i>Sidmouth</i>	39	49	45	67	E V	0.012									
<i>Teignmouth</i>	39	49	45	67	E V	0.025									
<i>Torquay Town</i>	51	44	41	47	B V	0.045									
<i>Toines</i>	21	27	24	31	A V	0.003									
<i>Caradon Hill</i>	22	28	25	32	A H	500									
<i>Aveton Gifford</i>	51	44	66	47	E V	0.0018									
<i>Chambercombe</i>	21	27	24	31	A V	0.007									
<i>Combe Martin</i>	39	45	49	42	B V	0.1									
<i>Croyde</i>	51	44	41	47*	B V	0.0015									
<i>Gunnislake</i>	40	46	43	50*	B V	0.04									
<i>Hartland</i>	48	56	52	66	C/D V	0.03									
<i>Ilfracombe</i>	58	64	61	54	C/D V	0.25									
<i>Ivybridge</i>	39	45	42	49	B V	0.5									
<i>Kingsbridge</i>	40	46	43	50	B V	0.2									
<i>Looe</i>	40	46	43	50*	B V	0.005									
<i>Lostwithiel</i>	40	46	43	50	B V	0.006									
<i>Mevagissey</i>	40	46	43	50	B H	0.0066									
<i>Newton Ferrers</i>	55	62	59	65	C/D V	0.0065									
<i>Okehampton</i>	39	45	49	42	B V	0.1									
<i>Penaligon Downs</i>	39	45	49	42*	B V	0.1									
<i>Penryn</i>	55	62	59	65	C/D V	0.022									
<i>Plymouth (North Road)</i>	40	46	43	50	B V	0.012									
<i>Plympton</i>	58	64	61	54*	C/D V	2									
<i>Polperro</i>	57	63	60	53	C/D V	0.0028									
<i>St Austell</i>	55	62	59	65	C/D V	0.1									
<i>Salcombe</i>	51	41	44	30	W V	0.017									

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# Television

	Channel				Aerial group	Polarisation	Max. vision erp (kW)	Channel				Aerial group	Polarisation	Max. vision erp (kW)	
	BBC 1	BBC 2	ITV	Channel 4				BBC 1	BBC 2	ITV	Channel 4				
<b>South West (continued)</b>															
<i>Glapton</i>	48	66	55	68	C/D	V	0.125	<i>Tidworth</i>	22	28	25	32	A	V	0.01
<i>Ravistock</i>	57	63	60	53	C/D	V	0.1	<i>Midhurst</i>	61	55	58	68	C/D	H	100
<i>Ruro</i>	58	64	61	54*	C/D	V	0.022	<i>Haslemere</i>	22	28	25	32*	A	V	0.015
<i>Woolacombe</i>	39	45	42	49	B	V	0.006	<i>Rowridge</i>	31	24	27	21	A	H	500
<i>Huntsdown Cross</i>	55	62	59	65	C/D	H	100	<i>Brading</i>	51	44	41	47	B	V	0.004
<i>Brushford</i>	21	27	24	31	A	V	0.019	<i>Brightstone</i>	51	44	41	47	B	V	0.144
<i>Chagford</i>	21	27	24	31*	A	V	0.012	<i>Brighton</i>	57	63	60	53	C/D	V	10
<i>North Bovey</i>	40	46	43	50	B	V	0.05	<i>Cheselbourne</i>	57	63	53	60	C/D	V	0.007
<i>Swimbridge</i>	33	26	23	29	A	V	0.0066	<i>Corfe Castle</i>	51	44	41	47	B	V	0.016
<i>Westward Ho!</i>	21	27	24	31	A	V	0.032	<i>Donhead</i>	51	44	41	47*	B	V	0.029
<i>Redruth</i>	51	44	41	47	B	H	100	<i>Findon</i>	51	44	41	47*	B	V	0.05
<i>Boscastle</i>	33	26	23	29	A	V	0.0056	<i>Hangleton</i>	39	45	49	42	B	V	0.007
<i>Bossiney</i>	58	64	61	54	C/D	V	0.0074	<i>Lulworth</i>	55	62	59	65	C/D	V	0.011
<i>Downderry</i>	55	62	59	65	C/D	V	0.026	<i>Luscombe Valley</i>	39	45	49	42	B	V	0.008
<i>Gulval</i>	33	26	23	29	A	V	0.026	<i>Millbrook</i>	51	44	41	47	B	V	0.035
<i>Helston</i>	58	64	61	54*	C/D	V	0.01	<i>Ovingdean</i>	65	42	44	68	E	V	0.02
<i>Isles of Scilly</i>	21	27	24	31	A	V	0.5	<i>Patcham</i>	46	40	43	50	B	H	0.07
<i>Porthleven</i>	33	26	23	29*	A	V	0.0025	<i>Piddletrenthide</i>	39	45	49	42	B	V	0.056
<i>Portreath</i>	33	26	23	29	A	V	0.0025	<i>Poole</i>	57	63	60	53	C/D	V	0.1
<i>Praa Sands</i>	55	62	59	65*	C/D	V	0.01	<i>Portslade</i>	51	44	41	47	B	V	0.02
<i>St Anthony-in-Roseland</i>	33	26	23	29	A	V	0.0017	<i>Salisbury</i>	57	63	60	53	C/D	V	10
<i>St Just</i>	58	64	61	54	C/D	V	0.25	<i>Saltdean</i>	51	66	55	47	E	V	0.02
<i>Stockland Hill</i>	33	26	23	29	A	H	250	<i>Shrewton</i>	51	44	41	47*	B	V	0.0045
<i>Bampton</i>	39	49	45	52	B	V	0.03	<i>Till Valley</i>	46	40	43	50*	B	V	0.075
<i>Beaminster</i>	55	62	59	65*	C/D	V	0.02	<i>Ventnor</i>	39	45	49	42	B	V	2
<i>Beer</i>	55	62	59	65*	C/D	V	0.0029	<i>Westbourne</i>	51	44	41	47	B	V	0.04
<i>Bridport</i>	51	44	41	47	B	V	0.1	<i>Winterborne Stickland</i>	40	46	43	50	B	V	1
<i>Crediton</i>	40	46	43	50	B	V	0.04	<i>Winterborne Steepleton</i>	39	49	45	68	E	V	0.012
<i>Culm Valley</i>	39	45	49	42	B	V	0.058	<b>West</b>							
<i>Dawlish</i>	55	62	59	65	C/D	V	0.007	<b>Mendip</b>	58	64	61	54	C/D	H	500
<i>Dunsford</i>	45	67	39	49	E	V	0.008	<i>Avening</i>	51	44	41	47	B	V	0.0056
<i>St Thomas (Exeter)</i>	51	44	41	47	B	V	0.25	<i>Backwell</i>	22	28	25	32	A	V	0.094
<i>Stokeinteignhead</i>	51	44	41	47	B	V	0.007	<i>Barton House</i>	21	27	24	31	A	H	0.011
<i>Tiverton</i>	40	46	43	50	B	V	0.1	<i>Bath</i>	22	28	25	32	A	V	0.25
<i>Weymouth</i>	40	46	43	50	B	V	2	<i>Blakeney</i>	21	27	24	31	A	V	0.007
<b>Channel Islands</b>															
<i>Fremont Point</i>	51	44	41	47	B	H	20	<i>Box</i>	40	46	43	50	B	V	0.0068
<i>Alderney</i>	58	64	61	68	C/D	V	0.1	<i>Bristol Barton House</i>	21	27	24	31	A	H	0.01
<i>Gorey</i>	54	26	23	29	W	V	0.006	<i>Bruton</i>	40	46	43	50	B	V	0.0015
<i>Les Touillets</i>	56	48	54	52	C/D	H	2	<i>Burrington</i>	55	62	59	65*	C/D	H	0.1
<i>St. Helier</i>	55	62	59	65	C/D	V	0.034	<i>Calne</i>	21	27	24	31	A	V	0.05
<i>St Peter Port</i>	21	27	24	31	A	V	0.001	<i>Carhampton</i>	34	67	56	30	W	V	0.008
<i>Torteval</i>	50	40	46	66	E	V	0.02	<i>Cerne Abbas</i>	22	28	25	32*	A	V	0.11
<b>South</b>															
<i>Hannington</i>	39	45	42	66	E	H	250	<i>Chalford</i>	21	27	24	31	A	V	0.125
<i>Aldbourne</i>	21	27	24	31	A	V	0.009	<i>Chiseldon</i>	30	49	34	67	W	V	0.019
<i>Aton</i>	49	62	59	52	C/D	V	0.01	<i>Cirencester</i>	33	26	23	29	A	V	0.25
<i>Chisbury</i>	55	62	59	52*	C/D	V	0.025	<i>Clearwell</i>	66	48	68	56	C/D	V	0.015
<i>Hemdean</i>	49	52	56	59	C/D	V	0.022	<i>Coleford</i>	42	52	45	39	B	V	0.0019
<i>Lambourn</i>	55	62	59	52	C/D	V	0.007	<i>Countisbury</i>	39	56	49	67*	E	H	0.105
<i>Luccombe</i>	56	62	59	34	W	V	0.025	<i>Crewkerne</i>	40	46	43	50	B	V	0.002
<i>Sutton Row</i>	22	28	25	32*	A	V	0.25	<i>Crockerton</i>	51	44	41	47	B	V	0.064
<i>The Bournes</i>	47	51	59	49	E	V	0.040	<i>Dursley</i>	40	46	43	50	B	V	0.055
								<i>Easter Compton</i>	30	56	34	67	W	V	0.01
								<i>Exford</i>	51	44	41	47	B	V	0.008
								<i>Frome</i>	21	27	24	31	A	V	0.0018

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	BBC 1	BBC 2	ITV	Channel 4				BBC 1	BBC 2	ITV	Channel 4				
<b>West (continued)</b>															
<i>Hutton</i>	49	66	39	68	E	V	0.142								
<i>Ilchester Crescent</i>	40	46	43	50	B	V	0.5								
<i>Kewstoke</i>	30	56	34	67	W	V	0.012								
<i>Kilve</i>	49	66	39	68	E	H	0.008								
<i>Kings Weston Hill</i>	45	48	42	52	B	V	1								
<i>Lydbrook</i>	40	46	43	50*	B	V	0.0075								
<i>Marlborough</i>	22	28	25	32*	A	V	0.1								
<i>Monksilver</i>	45	48	52	42	B	V	0.015								
<i>Montpelier</i>	33	26	23	29	A	V	0.031								
<i>Nailsworth</i>	33	26	23	29	A	V	0.03								
<i>Ogbourne St George</i>	40	46	43	50	B	V	0.015								
<i>Parkend</i>	51	44	41	47	B	V	0.002								
<i>Porlock</i>	48	45	42	52	B	V	0.025								
<i>Portishead</i>	66	39	49	68	E	V	0.007								
<i>Redcliff Bay</i>	30	56	34	67	W	H	0.01								
<i>Roadwater</i>	21	27	24	31	A	H	0.016								
<i>Seagry Court (Swindon)</i>	44	51	41	47	B	V	0.0025								
<i>Slad</i>	33	26	23	29*	A	H	0.0028								
<i>Stroud</i>	48	45	42	52	B	V	0.5								
<i>Timern</i>	21	27	24	31	A	V	0.0075								
<i>Ubley</i>	21	27	24	31*	A	V	0.079								
<i>Upavon</i>	33	26	23	29*	A	V	0.07								
<i>Washford</i>	49	66	39	68	E	V	0.062								
<i>West Lavington</i>	21	27	24	31	A	V	0.012								
<i>Westwood</i>	40	46	43	50	B	V	0.1								
<i>Woodcombe</i>	21	27	24	31	A	V	0.006								
<i>Wootton Courtney</i>	22	28	25	32	A	V	0.066								
<b>East</b>															
<i>Sandy Heath</i>	31	27	24	21	A	H	1000								
<i>Dallington Park</i>	66	62	56	68	C/D	V	0.065								
<i>King's Lynn</i>	48	—	52	—	B	V	0.339								
<i>Luton</i>	55	62	59	65	C/D	V	0.08								
<i>Sudbury</i>	51	44	41	47	B	H	250								
<i>Felixstowe</i>	31	63	60	67	W	V	0.006								
<i>Ipswich (Stoke)</i>	22	28	25	32	A	V	0.007								
<i>Wivenhoe Park</i>	58	64	61	54	C/D	V	0.011								
<i>Woodbridge</i>	58	64	61	54*	C/D	V	0.1								
<i>Tacolneston</i>	62	55	59	65	C/D	H	250								
<i>Aldeburgh</i>	33	26	23	30	A	V	10								
<i>Burnham</i>	40	—	46	—	B	V	0.077								
<i>Bury St Edmunds</i>	22	28	25	32	A	V	0.0166								
<i>Creake</i>	39	45	49	42*	B	V	0.005								
<i>Linnet Valley</i>	33	26	23	29	A	V	0.02								
<i>Little Walsingham</i>	51	44	41	47*	B	V	0.011								
<i>Norwich (Central)</i>	39	45	49	42	B	V	0.04								
<i>Thetford</i>	33	26	23	29	A	V	0.02								
<i>Wells-next-the-Sea</i>	43	—	50	—	B	V	0.09								
<i>West Runton</i>	33	26	23	29	A	V	2								
<b>Midlands</b>															
<i>Ridge Hill</i>	22	28	25	32	A	H	100								
<i>Andoversford</i>	55	62	59	65	C/D	V	0.056								
<i>Eardiston</i>	58	64	61	54	C/D	V	0.00								
<i>Garth Hill</i>	57	63	60	53	C/D	V	0.02								
<i>Hazler Hill</i>	51	44	41	47	B	V	0.02								
<i>Hope under Dinmore</i>	63	57	60	53	C/D	V	0.00								
<i>Kington</i>	39	45	49	42*	B	V	0.02								
<i>Ludlow</i>	39	45	42	49*	B	V	0.02								
<i>New Radnor</i>	51	44	41	47	B	V	0.12								
<i>Oakeley Mynd</i>	39	45	49	42*	B	V	0.05								
<i>Peterchurch</i>	57	63	60	53	C/D	V	0.07								
<i>St Briavels</i>	40	46	43	50	B	V	0.012								
<i>Upper Soudley</i>	40	46	43	50	B	V	0.002								
<i>Wincombe</i>	58	64	61	54	C/D	V	0.04								
<i>Sutton Coldfield</i>	46	40	43	50	B	H	1000								
<i>Allesley Park</i>	22	28	25	32*	A	V	0.032								
<i>Ambergate</i>	22	28	25	32	A	V	0.03								
<i>Ashbourne</i>	22	28	25	32	A	V	0.25								
<i>Brailes</i>	30	52	34	59	W	H	0.045								
<i>Bretch Hill</i>	65	48	55	67	C/D	V	0.087								
<i>Brierley Hill</i>	57	63	60	53	C/D	V	10								
<i>Bromsgrove</i>	31	27	24	21	A	V	2								
<i>Cheadle</i>	48	66	56	68	C/D	V	0.024								
<i>Fenton</i>	31	27	24	21	A	V	10								
<i>Guiting Power</i>	51	44	41	47*	B	V	0.012								
<i>Hartington</i>	66	48	56	68	C/D	V	0.033								
<i>Icomb Hill</i>	22	28	25	32*	A	V	0.11								
<i>Ipstones Edge</i>	57	63	60	53	C/D	V	0.028								
<i>Ironbridge</i>	58	64	61	54	C/D	V	0.011								
<i>Kidderminster</i>	58	64	61	54*	C/D	V	2								
<i>Kinver</i>	66	48	56	68	C/D	H	0.012								
<i>Lark Stoke</i>	33	26	23	29	A	V	6.3								
<i>Leamington Spa</i>	56	62	66	68	C/D	V	0.2								
<i>Leek</i>	22	28	25	32	A	V	1								
<i>Malvern</i>	56	62	66	68	C/D	V	2								
<i>Oakamore</i>	21	27	24	31*	A	V	0.011								
<i>Over Norton</i>	65	48	55	67	C/D	V	0.031								
<i>Redditch</i>	22	28	25	32	A	V	0.001								
<i>Tenbury Wells</i>	57	63	60	53*	C/D	V	0.014								
<i>Turves Green</i>	56	66	62	68	C/D	V	0.014								
<i>Whittingslow</i>	57	63	60	53*	C/D	V	0.075								
<i>Winhill</i>	66	48	56	68	C/D	H	0.006								
<i>Woodford Halse</i>	22	28	25	32	A	V	0.008								
<i>The Wrekin</i>	26	33	23	29	A	H	100								
<i>Clun</i>	55	62	59	65	C/D	V	0.056								
<i>Coalbrookdale</i>	51*	44*	41*	47*	B	V	0.0035								
<i>Halesowen</i>	58*	64*	61*	54*	C/D	V	0.013								
<i>Waltham</i>	58	64	61	54	C/D	H	250								
<i>Ashford-in-the-Water</i>	33	26	23	29*	A	V	0.01								
<i>Belper</i>	66	56	68	62*	C/D	V	0.03								
<i>Bolehill</i>	63	57	53	60	C/D	V	0.25								
<i>Eastwood</i>	33	26	23	29	A	V	0.0072								
<i>Matlock</i>	21	27	24	31	A	V	0.017								
<i>Nottingham</i>	21	27	24	31	A	V	2								
<i>Parwich</i>	21	27	24	31	A	V	0.003								
<i>Stamford</i>	39	45	49	42	B	V	0.04								
<i>Stanton Moor</i>	55	62	59	65	C/D	V	2								

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# Television

	Channel						Max. vision erp (kW)	Channel						Max. vision erp (kW)							
	BBC 1	BBC 2	ITV	Channel 4	Aerial group	Polarisation		BBC 1	BBC 2	ITV	Channel 4	Aerial group	Polarisation								
<b>North West (continued)</b>																					
<i>Penny Bridge</i>	33	26	23	29*	A	V	0.031	<i>Morpeth</i>	22	28	25	32	A	V	0.044						
<i>Ramsbottom</i>	48	66	56	68*	C/D	V	0.08	<i>Newton</i>	33	26	23	29	A	V	2						
<i>Ribblesdale</i>	51	44	41	47*	B	V	0.030	<i>Seaham</i>	51	44	41	47*	B	V	0.059						
<i>Romiley</i>	51	44	41	47*	B	V	0.011	<i>Shotleyfield</i>	22	28	25	32	A	V	0.2						
<i>Saddleworth</i>	52	45	49	42	B	V	2	<i>Staithe</i>	51	44	41	47	B	V	0.0017						
<i>Sedbergh</i>	40	46	43	50*	B	V	0.5	<i>Sunderland</i>	40	46	43	50	B	V	0.013						
<i>Stavely-in-Cartmel</i>	40	46	43	53*	B	V	0.01	<i>Weardale</i>	44	51	41	47	B	V	1						
<i>Storeton</i>	22	28	25	32	A	V	2.8	<i>Isle of Man</i>													
<i>Todmorden</i>	39	45	49	42	B	V	0.5	<i>Laxey</i>	58	64	61	54	C/D	V	0.025						
<i>Trawden</i>	57	63	60	67	C/D	V	0.2	<b>Scotland</b>													
<i>Urswick</i>	51	44	41	47*	B	V	0.008	<i>Angus</i>	57	63	60	53	C/D	H	100						
<i>Walsden</i>	57	63	60	67*	C/D	V	0.05	<i>Auchtermuchty</i>	39	45	49	42	B	V	0.05						
<i>Walsden South</i>	40	46	43	53*	B	V	0.006	<i>Blair Atholl</i>	40	46	43	50*	B	V	0.05						
<i>Wardle</i>	22	28	25	32	A	H	0.0035	<i>Camperdown</i>	33	26	23	29	A	V	0.002						
<i>West Kirby</i>	34	27	24	31*	A	V	0.013	<i>Crieff</i>	33	26	23	29	A	V	0.1						
<i>Whalley</i>	40	46	43	53*	B	V	0.05	<i>Cupar</i>	51	44	41	47	B	V	0.02						
<i>Whitewell</i>	57	63	60	67*	C/D	V	0.08	<i>Kenmore</i>	33	26	23	29	A	V	0.12						
<i>Whitworth</i>	22	28	25	32*	A	V	0.05	<i>Killin</i>	39	45	49	42	B	V	0.13						
<i>Windermere</i>	51	44	41	47	B	V	0.5	<i>Methven</i>	22	28	25	32*	A	V	0.0062						
<i>Woodnook</i>	39	45	49	52	B	V	0.003	<i>Pitlochry</i>	22	28	25	32	A	V	0.15						
<i>Isle of Man</i>								<i>Sirathallan</i>	39	45	49	42*	B	V	0.029						
<i>Beary Peak</i>	40	46	43	50	B	V	0.25	<i>Tay Bridge</i>	51	44	41	47	B	V	0.5						
<i>Douglas</i>	68	66	48	56	C/D	V	2	<i>Black Hill</i>	40	46	43	50	B	H	500						
<i>Port St Mary</i>	58	64	61	54	C/D	V	0.25	<i>Abington</i>	57	63	60	53	C/D	H	0.0051						
<i>Union Mills</i>	39	45	52	42*	B	V	0.0123	<i>Ballachulish</i>	33	26	23	29*	A	V	0.018						
<b>North East</b>																					
<i>Bilsdale West Moor</i>	33	26	29	23	A	H	500	<i>Bellanoch</i>	39	45	42	49	B	V	0.06						
<i>Aislaby</i>	39	45	52	49*	B	V	0.04	<i>Biggart</i>	22	28	25	32*	A	V	0.5						
<i>Bainbridge</i>	57	63	60	53*	C/D	V	0.031	<i>Broughton</i>	21	27	24	31	A	V	0.008						
<i>Grinton Lodge</i>	40	46	43	50*	B	V	0.025	<i>Callander</i>	22	28	25	32	A	V	0.1						
<i>Guisborough</i>	57	63	60	53	C/D	V	0.05	<i>Castlebay</i>	21	27	24	31	A	V	0.0066						
<i>Limber Hill</i>	40	46	43	50*	B	V	0.05	<i>Cathcart</i>	57	63	60	53	C/D	V	0.0017						
<i>Ravenscar</i>	58	64	61	54	C/D	V	0.2	<i>Cow Hill (Fort William)</i>	40	46	43	50	B	V	0.065						
<i>Romaldkirk</i>	51	44	41	47	B	V	0.058	<i>Dalmally</i>	51	44	41	47*	B	V	0.05						
<i>Rosedale Abbey</i>	40	46	43	50*	B	V	0.007	<i>Dollar</i>	58	64	61	54	C/D	V	0.01						
<i>Skinningrove</i>	40	46	43	50	B	V	0.015	<i>Dychliemore</i>	22	28	25	32*	A	H	0.001						
<i>West Burton</i>	40	46	43	50*	B	V	0.012	<i>Easdale</i>	39	45	49	42	B	V	0.007						
<i>Whitby</i>	55	62	59	65	C/D	V	0.25	<i>Fintry</i>	34	27	24	31*	A	V	0.026						
<i>Chatton</i>	39	45	49	42	B	H	100	<i>Finjary</i>	40	46	43	50	B	V	0.05						
<i>Berwick-upon-Tweed</i>	21	27	24	31	A	V	0.04	<i>Gigha Island</i>	51	44	41	47*	B	V	0.06						
<i>Rothbury</i>	55	62	65	59	C/D	V	0.05	<i>Glasgow (West Central)</i>	68	62	56	66	C/D	V	0.032						
<i>Pontop Pike</i>	58	64	61	54	C/D	H	500	<i>Glengorm</i>	56	52	48	54	C/D	V	1.1						
<i>Alston</i>	52	45	49	42	B	V	0.4	<i>Glespin</i>	58	64	61	54	C/D	V	0.007						
<i>Bellingham</i>	21	27	24	31	A	V	0.05	<i>Haddington</i>	58	64	61	54	C/D	V	0.02						
<i>Catton Beacon</i>	40	46	43	50*	B	V	0.14	<i>Killearn</i>	65	62	59	55	C/D	V	0.5						
<i>Durham</i>	40	46	43	50	B	V	0.015	<i>Kilmacolm</i>	21	27	24	31*	A	V	0.032						
<i>Esh</i>	39	45	49	42	B	V	0.012	<i>Kinlochleven</i>	55	62	59	65*	C/D	V	0.011						
<i>Falstone</i>	51	44	41	47	B	V	0.007	<i>Kirkfieldbank</i>	57	63	60	53	C/D	V	0.0058						
<i>Fenham</i>	21	27	24	31	A	V	2	<i>Mallaig</i>	43	46	40	50*	B	V	0.018						
<i>Haydon Bridge</i>	51	44	41	47	B	V	0.1	<i>Netherton Braes</i>	22	28	25	32*	A	V	0.005						
<i>Hedleyhope</i>	40	46	43	50*	B	H	0.018	<i>Oban</i>	51	44	41	47	B	V	0.012						
<i>Humshaugh</i>	39	45	49	42	B	V	0.075	<i>Onich</i>	58	64	61	54*	C/D	V	0.017						
<i>Ireshopeburn</i>	55	62	59	65*	C/D	V	0.011	<i>Ravenscraig</i>	21	27	24	31	A	V	0.02						
								<i>South Knapdale</i>	57	63	60	53*	C/D	V	1.45						
								<i>Spean Bridge</i>	21	27	24	31*	A	V	0.07						

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	BBC 1	BBC 2	ITV	Channel 4				BBC 1	BBC 2	ITV	Channel 4			
<b>Scotland (continued)</b>														
<i>Strachur</i>	33	26	23	29	A	V	0.035							
<i>Strathblane</i>	21	27	24	31	A	V	0.0064							
<i>Tarbert (Loch Fyne)</i>	21	27	24	31*	A	V	0.004							
<i>Tayvallich</i>	40	46	43	50	B	V	0.008							
<i>Tillicoultry</i>	57	63	60	53	C/D	V	0.0055							
<i>Torosay</i>	22	28	25	32	A	V	20							
<i>Twechar</i>	22	28	25	32	A	V	0.0069							
<i>Sandale</i>	22	—	—	—										
<i>Caldbeck</i>	—	34	28	32										
<i>Ballantrae</i>	58	64	61	54	C/D	V	0.0066							
<i>Barskeoch Hill</i>	55	62	59	65*	C/D	V	2							
<i>Cambret Hill</i>	44	51	41	47	B	H	16							
<i>Creetown</i>	58	64	61	54*	C/D	V	0.032							
<i>Dumfries South</i>	40	48	46	50	B	V	0.023							
<i>Glenluce</i>	58	64	61	54	C/D	V	0.015							
<i>Kirkcudbright</i>	21	27	24	31	A	V	0.006							
<i>Langholm</i>	57	63	60	53	C/D	V	0.025							
<i>New Galloway</i>	33	26	23	29	A	V	0.1							
<i>Pinwherry</i>	22	28	25	32	A	V	0.056							
<i>Portpatrick</i>	58	64	61	54*	C/D	V	0.006							
<i>Stranraer</i>	57	63	60	53	C/D	V	0.25							
<i>Thornhill</i>	57	63	60	53	C/D	V	0.5							
<i>Craigkelly</i>	31	27	24	21	A	H	100							
<i>Aberfoyle</i>	58	64	61	54	C/D	V	0.087							
<i>Dunkeld</i>	51	44	41	47*	B	V	0.1							
<i>Penicuik</i>	58	64	61	54*	C/D	V	2							
<i>Perth</i>	39	45	49	42	B	V	1							
<i>West Linton</i>	33	26	23	29	A	V	0.025							
<i>Darvel</i>	33	26	23	29	A	H	100							
<i>Ardentenny</i>	39	45	49	52*	B	V	0.07							
<i>Ardnaman</i>	51	44	41	47*	B	V	0.025							
<i>Arrochar</i>	21	27	24	31*	A	V	0.006							
<i>Bowmore</i>	39	45	49	42	B	V	0.08							
<i>Campbeltown</i>	57	63	60	53	C/D	V	0.125							
<i>Carradale</i>	51	44	41	47*	B	V	0.012							
<i>Claonaig</i>	55	62	59	65*	C/D	V	0.074							
<i>Dunure</i>	40	46	43	50	B	V	0.0123							
<i>Garelochhead</i>	51	44	41	47	B	V	0.015							
<i>Girvan</i>	55	62	59	65	C/D	V	0.25							
<i>High Keil</i>	51	44	47	41	B	V	0.02							
<i>Holmhead</i>	51	44	41	47	B	V	0.012							
<i>Kirkconnel</i>	58	64	61	54	C/D	V	0.25							
<i>Kirkmichael</i>	39	45	49	52	B	V	0.019							
<i>Kirkoswald</i>	22	28	25	32*	A	V	0.032							
<i>Largs</i>	39	45	42	49*	B	H	0.0118							
<i>Lethanhill</i>	57	63	60	53	C/D	V	0.25							
<i>Lochwinnoch</i>	57	63	60	53	C/D	H	0.086							
<i>Millburn Muir</i>	39	52	42	49	B	V	0.25							
<i>Millport</i>	58	64	61	54*	C/D	H	0.0027							
<i>Muirkirk</i>	51	44	41	47*	B	V	0.1							
<i>New Cumnock</i>	40	46	43	50*	B	V	0.012							
<i>Port Ellen</i>	22	28	25	32	A	V	0.09							
<i>Rosneath</i>	58	64	61	54	C/D	V	10							
<i>Rothsay</i>	22	28	25	32*	A	V	2							
<i>Rothsay Town</i>	55	62	59	65*	C/D	V	0.0066							
<i>Sorn</i>	40	46	43	50	B	V	0.007							
<i>Tighnabruach</i>	39	45	49	42*	B	V	0.1							
<i>Troon</i>	58	64	61	54	C/D	V	0.02							
<i>West Kilbride</i>	51	44	41	47	B	V	0.35							
<i>Durris</i>	22	28	25	32	A	H	500							
<i>Balgownie</i>	40	46	43	50	B	V	0.04							
<i>Banff</i>	39	45	42	49	B	V	0.028							
<i>Boddam</i>	39	45	42	49	B	V	0.007							
<i>Braemar</i>	39	45	42	49*	B	V	0.015							
<i>Brechin</i>	40	46	43	50	B	V	0.008							
<i>Ellon</i>	39	45	49	42	B	V	0.0027							
<i>Gartly Moor</i>	58	64	61	54*	C/D	V	2.2							
<i>Peterhead</i>	55	62	59	65	C/D	V	0.1							
<i>Rosehearty</i>	51	44	41	47	B	V	2							
<i>Tomintoul</i>	40	46	43	50*	B	V	0.0065							
<i>Tulloch</i>	55	62	59	65*	C/D	V	0.07							
<i>Eitsial (Lewis)</i>	33	26	23	29	A	H	100							
<i>Ardintoul</i>	39	45	49	42*	B	V	0.06							
<i>Attadale</i>	22	28	25	32	A	V	0.01							
<i>Badachro</i>	40	46	43	50*	B	V	0.035							
<i>Bruernish</i>	40	46	43	50	B	V	0.007							
<i>Cletraval</i>	51	44	41	47	B	V	2							
<i>Daliburgh</i>	57	63	60	53	C/D	V	0.03							
<i>Duncraig</i>	51	44	41	47*	B	V	0.164							
<i>Kilbride (S. Uist)</i>	39	45	49	42*	B	V	0.13							
<i>Lochinver</i>	40	46	43	50	B	V	0.008							
<i>Ness of Lewis</i>	51	44	41	47	B	V	0.032							
<i>Penifiler</i>	39	45	49	42	B	V	0.04							
<i>Poolewe</i>	51	44	47	41	B	V	0.02							
<i>Scala</i>	55	62	59	65	C/D	V	0.16							
<i>Skriaig</i>	21	27	24	31*	A	V	1							
<i>Tarbert (Harris)</i>	39	45	49	52	B	V	0.05							
<i>Uig</i>	53	46	43	50	B	V	0.004							
<i>Ullapool</i>	39	45	49	52*	B	V	0.078							
<i>Keelylang Hill</i>	40	46	43	50	B	H	100							
<i>Baltasound</i>	39	45	42	49*	B	V	0.018							
<i>Bressay</i>	22	28	25	32	A	V	10							
<i>Burgar Hill</i>	21	27	24	31	A	V	0.006							
<i>Collarfirth Hill</i>	51	44	41	47	B	V	0.415							
<i>Fetlar</i>	40	46	43	50*	B	V	0.13							
<i>Fitful Head</i>	39	45	49	42*	B	V	0.094							
<i>Pierowall</i>	33	26	23	29	A	V	0.007							
<i>Scalloway</i>	55	62	59	65*	C/D	V	0.029							
<i>Swinister</i>	55	62	59	65*	C/D	V	0.16							
<i>Weisdale</i>	58	64	61	54*	C/D	V	0.06							
<i>Knock More</i>	33	26	23	29	A	H	100							
<i>Avoch</i>	63	57	53	63	C/D	V	0.004							
<i>Balblair Wood</i>	55	62	59	65	C/D	V	0.083							
<i>Craigellachie</i>	57	63	60	53	C/D	V	0.07							
<i>Grantown</i>	51	44	41	47	B	V	0.35							
<i>Kingussie</i>	40	46	43	50	B	V	0.091							
<i>Laig</i>	51	44	41	47*	B	V	0.013							
<i>Rosemarkie</i>	39	45	49	42	B	H	100							
<i>Auchmore Wood</i>	22	28	25	32	A	V	0.1							

\* not in service at date of publication

# Television

	Channel				Aerial group	Polarisation	Max. vision erp (kW)	Channel				Aerial group	Polarisation	Max. vision erp (kW)	
	BBC 1	BBC 2	ITV	Channel 4				BBC 1	BBC 2	ITV	S4C				
<b>Scotland (continued)</b>															
<i>Fodderty</i>	57	63	60	53	C/D	V	0.12	<i>Greenhill</i>	21	27	24	31	A	V	0.074
<i>Fort Augustus</i>	33	26	23	29*	A	V	0.011	<i>Llandrindod Wells</i>	39	45	49	42	B	V	2.25
<i>Glen Urquhart</i>	51	44	41	47*	B	V	0.09	<i>Llanelli</i>	39	45	49	67	E	V	0.1
<i>Inverness</i>	55	62	65	59	C/D	V	0.035	<i>Llansawel</i>	22	28	32	25	A	V	0.006
<i>Tomatin</i>	22	28	25	32	A	V	0.012	<i>Llanwrtyd Wells</i>	21	27	24	31	A	V	0.01
<i>Tomich</i>	21	27	24	31	A	V	0.014	<i>Mynydd Emroch</i>	40	46	43	50	B	V	0.012
<i>Tomich Link</i>	39	45	49	42	B	V	0.002	<i>Penderyn</i>	39	45	49	42	B	V	0.012
<i>Wester Erchite</i>	21	27	24	31*	A	V	0.016	<i>Rhayader</i>	33	26	23	29	A	V	0.1
<i>Rumster Forest</i>	31	27	24	21	A	H	100	<i>Talley</i>	39	45	49	42	B	V	0.006
<i>Ben Tongue</i>	39	45	49	42*	B	V	0.04	<i>Tenby</i>	39	45	49	42	B	V	0.03
<i>Durness</i>	57	63	53	60	C/D	V	0.007	<i>Ystaffera</i>	39	45	49	42	B	V	0.05
<i>Melvich</i>	51	44	41	47	B	V	0.055	<i>Llanddona</i>	57	63	60	53	C/D	H	100
<i>Thurso</i>	57	63	60	53	C/D	V	0.027	<i>Amlwch</i>	22	28	25	32	A	V	0.035
<i>Selkirk</i>	55	62	59	65	C/D	H	50	<i>Arfon</i>	51	44	41	47	B	V	3
<i>Bonchester Bridge</i>	39	45	49	42	B	V	0.007	<i>Bethesda</i>	57	63	60	53	C/D	V	0.025
<i>Eyemouth</i>	33	26	23	29	A	V	2	<i>Betws-y-Coed</i>	21	27	24	31	A	V	0.5
<i>Galashiels</i>	51	44	41	47	B	V	0.1	<i>Caergybi</i>	21	27	24	31	A	V	0.009
<i>Hawick</i>	33	26	23	29	A	V	0.05	<i>Cemaes</i>	40	46	43	50	B	V	0.012
<i>Innerleithen</i>	58	64	61	54	C/D	V	0.1	<i>Conway</i>	40	46	43	50	B	V	2
<i>Jedburgh</i>	51	44	41	47	B	V	0.16	<i>Deiniolen</i>	22	28	25	32	A	V	0.05
<i>Lauder</i>	22	28	25	32*	A	V	0.0112	<i>Dolwyddelan</i>	51	44	41	47	B	V	0.011
<i>Peebles</i>	22	28	25	32	A	V	0.1	<i>Ffestiniog</i>	22	28	25	32	A	V	1.2
<i>Stow</i>	33	26	23	29*	A	V	0.0056	<i>Llanengan</i>	58	64	61	54	C/D	H	0.004
<i>Yetholm</i>	51	44	41	47	B	V	0.0065	<i>Llandecwyn</i>	58	64	61	54	C/D	V	0.3
								<i>Mochdre</i>	33	26	23	29	A	V	0.002
								<i>Penmaen Rhos</i>	22	28	25	32	A	H	0.14
								<i>Waunfawr</i>	22	28	25	32	A	V	0.026
								<i>Moel-y-Parc</i>	52	45	49	42	B	H	100
								<i>Bala</i>	33	26	23	29	A	V	0.2
								<i>Betws-yn-Rhos</i>	21	27	24	31	A	V	0.015
								<i>Cefn-Mawr</i>	51	44	41	47	B	V	0.04
								<i>Cerrigydrudion</i>	33	26	23	29	A	V	0.032
								<i>Corwen</i>	22	28	25	32	A	V	0.3
								<i>Glyn Ceiriog</i>	58	64	61	54	C/D	V	0.007
								<i>Glyndyfrdwy</i>	55	62	59	65	C/D	V	0.0056
								<i>Llanarmon-yn-Ial</i>	21	27	24	31	A	V	0.0062
								<i>Llandderfel</i>	55	62	65	59	C/D	V	0.0065
								<i>Llanddulas</i>	33	26	23	29	A	H	0.015
								<i>Llangernyw</i>	22	28	32	25	A	V	0.007
								<i>Llangollen</i>	57	63	60	53	C/D	V	0.01
								<i>Llanuwchllyn</i>	40	46	43	50	B	V	0.03
								<i>Pontfadog</i>	22	28	25	32	A	V	0.0064
								<i>Pult-glas</i>	33	26	23	29	A	V	0.007
								<i>Wrexham-Rhos</i>	39	—	—	67	E	V	0.2
								<i>Presely</i>	46	40	43	50	B	H	100
								<i>Abergwynfi</i>	21	27	24	31*	A	V	0.0032
								<i>Broad Haven</i>	58	64	61	54*	C/D	V	0.006
								<i>Croeserw</i>	58	64	61	54	C/D	V	0.12
								<i>Dolgellau</i>	55	62	59	65	C/D	V	0.007
								<i>Ferryside</i>	21	27	24	31	A	V	0.007
								<i>Glyncorrwg</i>	39	45	49	42	B	V	0.00075
								<i>Llandyfriog</i>	22	28	25	32	A	V	0.11
								<i>Llandysul</i>	57	63	60	53	C/D	V	0.076
								<i>Llangybi</i>	22	28	25	32	A	V	0.013
								<i>Llwyn Onn</i>	22	28	25	32	A	V	0.05

\* not in service at date of publication



## Television

	Channel				Aerial group	Polarisation	Max. vision erp (kW)	Channel				Aerial group	Polarisation	Max. vision erp (kW)	
	BBC 1	BBC 2	ITV	S4C				BBC 1	BBC 2	ITV	S4C				
<i>Wales (continued)</i>															
<i>Llynedd Pencarreg</i>	58	64	61	54	C/D	V	0.12								
<i>Llewport Bay</i>	57	63	60	67	C/D	V	0.013								
<i>Encader</i>	33	26	23	29	A	V	0.006								
<i>Heola</i>	55	62	59	65	C/D	V	0.1								
<i>St Dogmaels</i>	33	26	23	29	A	V	0.015								
<i>Refin</i>	22	28	25	32	A	V	0.056								
<i>Regaron</i>	62	68	56	66	C/D	V	0.015								
<i>Penvoe</i>	44	51	41	47	B	H	500								
<i>Bercynon</i>	64	66	58	54	C/D	H	0.0062								
<i>Berdare</i>	21	27	24	31	A	V	0.5								
<i>Bergavenny</i>	39	45	49	42	B	V	1								
<i>Bertillery</i>	22	28	25	32	A	V	0.28								
<i>Bertridwr</i>	57	63	60	53	C/D	V	0.05								
<i>Bargoed</i>	21	27	24	31	A	V	0.3								
<i>Bedlinog</i>	21	27	24	31	A	V	0.01								
<i>Blackmill</i>	22	28	25	32	A	V	0.01								
<i>Blaenau Gwent</i>	57	63	60	53	C/D	V	0.0028								
<i>Blaenavon</i>	57	63	60	53	C/D	V	0.15								
<i>Blaina</i>	40	46	43	50	B	V	0.1								
<i>Brecon</i>	58	64	61	54	C/D	V	1								
<i>Briton Ferry</i>	46	40	43	50	B	V	0.02								
<i>Burry Port</i>	58	64	61	54	C/D	V	0.0031								
<i>Chepstow</i>	21	27	24	31(C4)	A	V	0.003								
<i>Cilfrew</i>	39	45	49	52	B	V	0.015								
<i>Clydach</i>	33	26	23	29	A	V	0.0017								
<i>Clyro</i>	51	44	41	47	B	V	0.16								
<i>Craig-Cefn-Parc</i>	46	40	43	50	B	V	0.0063								
<i>Crickhowell</i>	21	27	24	31	A	V	0.15								
<i>Crucorney</i>	21	27	24	31*	A	V	0.011								
<i>Cwmafon</i>	21	27	24	31	A	V	0.07								
<i>Cwmaman</i>	39	45	49	42*	B	V	0.0014								
<i>Cwmfelinfach</i>	52	45	48	42	B	V	0.006								
<i>Cwm Ffwd-aoer</i>	39	46	43	50	B	V	0.003								
<i>Deri</i>	22	28	25	32	A	V	0.05								
<i>Dowlais</i>	58	64	61	54	C/D	V	0.013								
<i>Ebbw Vale</i>	55	62	59	65	C/D	V	0.5								
<i>Efail Fach</i>	39	45	49	52*	B	V	0.0084								
<i>Ferndale</i>	57	63	60	53	C/D	V	0.08								
<i>Fernhill</i>	62	55	59	65	C/D	V	0.0031								
<i>Gellifendigaid</i>	55	62	59	65	C/D	H	0.016								
<i>Gilfach</i>	21	27	24	31	A	V	0.05								
<i>Kilvey Hill</i>	33	26	23	29	A	V	10								
<i>Llanfoist</i>	57	63	60	53	C/D	V	0.018								
<i>Llangeinor</i>	55	62	59	65	C/D	V	0.19								
<i>Llanharan</i>	21	27	24	31	A	V	0.0017								
<i>Llanhilleth</i>	39	45	49	42	B	V	0.03								
<i>Llyswen</i>	21	27	24	31	A	V	0.03								
<i>Machen Upper</i>	55	65	62	68	C/D	V	0.01								
<i>Maesteg</i>	22	28	25	32	A	V	0.25								
<i>Merthyr Tydfil</i>	22	28	25	32	A	V	0.125								
<i>Monmouth</i>	55	62	59	65	C/D	V	0.059								
<i>Mynydd Bach</i>	58	64	61	54	C/D	V	0.25								
<i>Mynydd Machen</i>	33	26	23	29	A	V	2								
<i>Ogmore Vale</i>	57	63	60	53	C/D	V	0.1								
<i>Pennar</i>			40	46	43	50					B	V		0.1	
<i>Pennorth</i>			33	26	23	29					A	V		0.05	
<i>Pontardawe</i>			58	64	61	68					C/D	V		0.125	
<i>Pontypool</i>			21	27	24	31					A	V		0.25	
<i>Pontypridd</i>			22	28	25	32					A	V		0.5	
<i>Porth</i>			40	46	43	50					B	V		0.069	
<i>Rhondda</i>			33	26	23	29					A	V		4	
<i>Rhondda B</i>			66	39	49	68					E	H		0.005	
<i>Rhondda Fach</i>			22	28	25	32					A	V		0.0015	
<i>Rhymney</i>			57	63	60	53					C/D	V		0.15	
<i>Sennybridge</i>			40	46	43	50					B	V		0.08	
<i>South Maesteg</i>			55	62	59	65					C/D	V		0.006	
<i>Taffs Well</i>			55	62	59	65					C/D	V		0.02	
<i>Ton Pentre</i>			58	64	61	54					C/D	V		0.08	
<i>Tonypanyd</i>			55	62	59	68					C/D	V		0.01	
<i>Tonyrefail</i>			55	62	59	65					C/D	V		0.025	
<i>Trecastle</i>			22	28	25	32					A	V		0.0075	
<i>Trefechan</i>			39	45	42	49					B	V		0.006	
<i>Treharris</i>			56	48	52	68					C/D	V		0.05	
<i>Tynewydd</i>			55	62	59	65					C/D	V		0.025	
<i>Wattsville</i>			57	63	60	53					C/D	V		0.006	
<i>Ynys Owen</i>			55	62	59	65					C/D	V		0.08	
<b>Northern Ireland</b>															
<i>Brougher Mountain</i>			22	28	25	32					A	H		100	
<i>Belcoo</i>			51	44	41	47*					B	V		0.087	
<i>Derrygonelly</i>			51	44	47	66					E	V		0.008	
<i>Lisbellaw</i>			55	62	59	65					C/D	V		0.007	
<i>Divis</i>			31	27	24	21					A	H		500	
<i>Armagh</i>			39	45	49	42					B	V		0.2	
<i>Banbridge</i>			44	48	46	50					B	V		0.006	
<i>Bangor</i>			62	55	59	65					C/D	V		0.0035	
<i>Bellair</i>			48	56	52	67					C/D	V		0.04	
<i>Benagh</i>			22	28	25	32*					A	V		0.056	
<i>Black Mountain</i>			39	45	49	42					B	V		0.025	
<i>Carnmoney Hill</i>			40	46	43	50					B	V		0.02	
<i>Cushendall</i>			40	46	43	50					B	V		0.0175	
<i>Cushendun</i>			22	28	32	25					A	V		0.035	
<i>Draperstown</i>			39	45	49	42					B	V		0.0118	
<i>Dromore</i>			58	64	61	54					C/D	V		0.014	
<i>Glennariff</i>			58	64	61	54					C/D	V		0.015	
<i>Glynn</i>			58	64	61	54*					C/D	V		0.0014	
<i>Kilkeel</i>			39	45	49	42					B	V		0.5	
<i>Killowen Mountain</i>			31	27	24	21					A	V		0.15	
<i>Larne</i>			39	45	49	42					B	V		0.5	
<i>Moneymore</i>			39	45	49	42					B	V		0.007	
<i>Newcastle</i>			55	62	59	65					C/D	V		1	
<i>Newry North</i>			51	44	41	47					B	V		0.01	
<i>Newry South</i>			39	45	49	42					B	V		0.02	
<i>Newtownards</i>			58	64	61	54					C/D	V		0.011	
<i>Rosrevor Forest</i>			48	40	46	50					B	V		0.012	
<i>Whitehead</i>			48	56	52	67					C/D	V		0.058	
<i>Limavady</i>			55	62	59	65					C/D	H		100	
<i>Ballintoy</i>			39	45	49	42					B	V		0.002	
<i>Ballycastle Forest</i>			39	45	49	42					B	V		0.0125	

## Television

	Channel				Aerial group	Polarisation	Max. vision erp (kW)
	BBC 1	BBC 2	ITV	S4C			
<b>Northern Ireland (continued)</b>							
<i>Buckna</i>	51	44	41	47	B	V	0.013
<i>Bushmills</i>	51	44	41	47*	B	V	0.0065
<i>Castleberg</i>	55	62	65	59	C/D	V	0.011
<i>Claudy</i>	57	63	60	53*	C/D	V	0.029
<i>Glenelly Valley</i>	33	26	23	29	A	V	0.013
<i>Gortnageeragh</i>	39	45	42	49	B	V	0.019
<i>Gortnalee</i>	21	27	24	31*	A	V	0.032
<i>Londonderry</i>	51	44	41	47	B	V	3.2
<i>Muldonagh</i>	22	28	32	25*	A	V	0.013
<i>Plumbridge</i>	52	66	56	68	C/D	V	0.013
<i>Strabane</i>	39	45	49	42	B	V	2

\* not in service at date of publication

# Engineering information publications

Coverage area maps are available for most main radio and television stations and the BBC's Local Radio stations, and radio tuning guides are available for many areas. A list of some of the other publications available is shown below: where no price is shown against a publication it is free, but please send a stamped-addressed envelope of A4 size (22 × 32 cm). Where a price is shown please make the cheque payable to the BBC and mark it 'Ref. 69412'. All correspondence should be addressed to Engineering Information Department, BBC, London W1A 1AA.

## LEAFLETS AND BOOKLETS

### General

*Subjective Assessment of Sound and Picture Quality* (CCIR 5-point scale). Ref. 9010.  
*Television and Radio Reception* (transmitter planning standards). Ref. 9012.  
*BBC Studio Centres* (map). Ref. 9902.  
*BBC Television and Radio Stations* (pocket booklet listing all the BBC's domestic transmitters and frequencies).

### Radio

*LF and MF Transmitting Stations* (list and map). Ref. 1030.  
*Mixed Polarisation for VHF Radio*. Ref. 1103.  
*BBC 200 kHz transmissions – Carrier Frequency Stability*. Ref. 1201.  
*LF Radio Data* (Radio-data system used with Radio 4 long-wave transmissions). Ref. 1205.  
*Radio Reception on the Move – Some Guidelines for Good Radio Reception in Cars*. Ref. 1502.  
*RDS Radio Data System* (easy-tuning system) Ref. 1504.  
*Stereophonic Radio Broadcasting* (technical details of the pilot-tone system). Ref. 1604.  
*Test Tone Transmissions* (broadcast tones used in setting-up and checking stereo receivers). Ref. 1605.  
*Listening to Stereo Radio* ('popular' leaflet). Ref. 1615.  
*LF Radio* (Receiving Radio 4). Ref. 1703.  
*VHF Radio Stations* (map). Ref. 1919.  
*BBC School Radio* (map showing transmitter coverage and frequencies). Ref. 4033.  
*Broadcast Time Signals and Greenwich Mean Time* (an explanatory note). Ref. 9009.  
*Radio Time Checks* (shows at what time, and on which service, the Greenwich Time Signal and the chimes of Big Ben are broadcast). Ref. 9009.  
*BBC Stereo Radio* (useful hints on getting the best results at home).

### Television

*Good Television Reception – The Professional Way*. Ref. 2107.  
*625-line Television Reception*. Ref. 4006.  
*Ceefax*. Ref. 4008.  
*Taking Your Television Caravanning or Boating*. Ref. 4009.  
*Receiving Teletext*. Ref. 4011.  
*Colour-Television Test Cards F & G*. Ref. 4306.  
*Telesoftware: the transmission of computer programs via the Teletext system*.  
*Self-help Television* (advice for communities that cannot receive the networked services). Published jointly by the BBC and the IBA.

## SPECIFICATIONS AND GUIDES

### Guide to Acoustic Practice

A practical guide for architects and engineers. £10 (incl p and p in the UK). Overseas postage extra.

### Colour Television Cameras

This specification describes the standards of technical performance and facilities expected of colour television cameras used by the BBC. £20 (including postage and packing in the United Kingdom). Overseas postage extra. Ref. TV 2248.

### General Purpose Television Colour Picture Monitors

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